

National Math and Science Initiative

Advanced Placement Summer Institute 2016

AP Literature and Composition

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NMSI Belief Statement

Accomplished, dynamic teachers are knowledgeable in their content and confident in their abilities to prepare students for higher education. They create classrooms in which students

- engage intellectually to develop conceptual understanding
- generate their own ideas, questions, and propositions
- interact collegially with one another to solve problems
- employ appropriate resources for inquiry-based learning

The NMSI teacher-training program offers meaningful support to teachers as they construct these effective classrooms. Through tested content materials and research-based instructional strategies, NMSI enables and encourages them to

- choose significant and worthwhile content and connect it to other knowledge
- use appropriate questioning strategies to develop conceptual understanding
- clarify to students the importance of abstract concepts and “big questions”
- use formative assessments to improve instruction and achieve higher goals
- guarantee equitable access for all students to information and achievement

Day 1

AP Literature and Composition

Course Overview, Multiple Choice, and Free Response Questions

Overview

Teachers are introduced to the AP English Literature and Composition exam, National Math and Science Initiative (NMSI) English lessons, and other valuable resources. Participants will work through lessons designed to prepare students for the rigors of advanced coursework. These NMSI lessons are designed to guide students through a continuum of increasingly complex thinking skills, including those outlined in taxonomies such as the Revised Bloom's Taxonomy and Webb's Depth of Knowledge Levels. Teachers will become familiar with the AP Literature and Composition exam format and examine materials that scaffold critical thinking skills. Participants will examine and discuss different methodological approaches for teaching skills associated with the multiple-choice questions and close reading techniques. Participants will examine and discuss, in depth, all three free response questions on the AP Literature exam. This discussion will include an examination of trends in free response questions and student responses. Participants will examine NMSI model lessons and released student samples to understand how to appropriately score and respond to student writing.

Objectives

Participants will:

- discuss how to apply strategies that offer an introduction to the AP Literature course.
- apply annotation strategies for reading complex texts.
- apply strategies for answering multiple-choice questions, including guided questions.
- complete multiple choice activities for improving critical thinking/close reading.
- discuss how to apply strategies when using multiple choice questions as a teaching tool.
- examine and discuss each of the free response questions on the AP Literature exam.
- apply strategies and model lessons to improve students' written responses.
- discuss and address scoring expectations for AP English free response questions.

Day 2

AP Literature and Composition

Partnering Pre-Twentieth Century Texts:

Shakespeare and Current Events

Overview

Participants will review and apply methods for teaching students how to read closely, and examine text for style, theme, characterization, and tone. Participants will work through a model unit that focuses on how to make the best use of partner texts for pre-twentieth century works. Teachers will examine a complete model unit that partners *Othello* with several modern day counterparts including TED Talks about envy and lying, the podcast *Serial*, and jealousy and envy within the world of professional sports. This model unit offers opportunities for research, close reading, multiple choice practice, and free response practice for all elements of the AP Literature and Composition classroom. Teachers will work through lessons designed to improve student writing and close reading skills. Participants will leave the training day with lessons, strategies that are classroom-ready to use with their own students, and a complete unit that can be implemented completely or used as a series of stand-alone lessons.

Objectives

Participants will:

- discuss how to use strategies and model lessons to improve students' close reading.
- examine strategies for teaching students to move into deeper commentary writing.
- examine strategies for selecting engaging and rigorous partner texts.
- examine and discuss best practices for developing AP Literature classroom units.
- analyze classroom lessons that supplement thematic unit development.
- complete activities in model lessons and apply strategies to their own classrooms.
- collaborate with colleagues and identify high areas of classroom need.

Day 3

AP Literature and Composition

Implementing Modern Works of Literary Merit

Overview

The activities for Day Three begin by focusing on how to implement modern works of literary merit effectively in the AP Literature and Composition classroom. Participants will examine how to choose appropriate modern texts for classroom use that are both rigorous and engaging. Participants will begin their study of a unit focused on an anchor text and discuss supplements that help to improve anchor text units. Teachers will examine a complete model unit focused on the work *The Round House* by Louise Erdrich and discuss lessons that examine a range of topics such as adolescence, revenge, the journey from childhood to adulthood, and the role of family and culture. Participants will discuss how to spiral all AP Literature and Composition skills within a unit to best meet the expectations of the AP exam. Participants will leave the training day with lessons, strategies that are classroom-ready to use with their own students, and a complete novel unit that can be implemented completely or used as a series of stand-alone lessons.

Objectives

Participants will:

- examine and discuss best practices for developing AP Literature classroom units.
- analyze strategies that supplement a unit focused on a novel.
- discuss reading assignments, sequencing skills, and organization for classroom units.
- discuss the strategies for developing meaningful assignments and assessments.
- examine the use of technology and supplemental reading exercises to build student skills.
- examine strategies for selecting engaging and rigorous modern works of fiction.
- collaborate with colleagues and identify high areas of classroom need.

Day 4

AP Literature and Composition

Engaging Students and Maintaining Rigor:

Teaching Multiple Texts Simultaneously

Overview

The activities for Day Four begin by focusing on how to effectively implement multiple anchor texts in small groups effectively. Participants will be given strategies for how to organize and implement small group work focused on texts that students choose. Participants will examine how to organize a unit that focuses on a genre or style in order to support student choice in the AP English classroom. Teachers will examine how to organize a unit around multiple texts and successfully engage and assess student work. Participants will examine a complete model unit on dystopian works of fiction to view how small group work and AP Literature objectives can be spiraled together to create a useful approach to the AP exam. Teachers will take this time to reflect upon how to resolve common classroom problems and implement new practices that improve student mastery and build student confidence. Participants will leave the training day with lessons, strategies that are classroom-ready to use with their own students, and a complete full length unit that can be implemented completely or used as a series of stand-alone lessons.

Objectives

Participants will:

- examine and discuss best practices for implementing new texts in the classroom.
- discuss best practices necessary for developing meaningful assignments and assessments.
- examine the use of technology and supplemental reading/exercise to build student skills.
- examine strategies for implementing multiple texts simultaneously.
- discuss best practices for culminating AP English projects.
- analyze common student struggles within the AP Literature classroom.
- debrief about AP Literature and Composition pacing and course organizations.

NMSI's Philosophy Equity and Access

At NMSI, we believe every student can succeed in rigorous AP courses when they are given the opportunity and appropriate support.

We strongly encourage educators to provide equitable access to pre-AP and AP coursework for all interested students by

- actively working to ensure the diversity of their student population is represented by the students enrolled in AP classes.
- aggressively eliminating barriers restricting access to AP for students from traditionally underserved ethnic, racial, and socioeconomic groups.
- vigorously ensuring all students have access to academically challenging coursework.
- intently supporting students with scaffolding, more time on task through tutorials, and opportunities to revisit and revise their work.

The College Board's AP® Equity and Access Policy Statement

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that the true equity and excellence can be achieved.

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Growing your AP English Program

As a member of the NMSI College Readiness program, both enrollment and qualifying score goals are established for each course. Recruitment and retaining students take effort and creativity by many people.

Recruitment: Discuss with your facilitator, program manager, and fellow participants ways that you can recruit and support students in AP coursework. Consider the types of events, advertising, and opportunities necessary to encourage students to try and succeed in Advanced Placement coursework.

Grading Practices: Be consistent but fair in your grading. Discuss grading strategies that can be used to keep the students in your class. Consider implementing revision exercises, second chance scoring, and opportunities for students to “win” back points in the AP English classroom. Approximately a 50% on the AP English MC choice and a score of 5 out of 9 on each free response essays will garner students a passing score on the exam.

Elements of NMSI College Readiness Program*

NMSI offers course specific face-to-face and online trainings designed to empower teachers and students for success in AP math, science, and English courses. Resources and trainings are focused on scaffolding instruction while raising the rigor to help move the bar for student success. NMSI trainings provide teachers and students with opportunities to work in collaborative groups to share pedagogical and instructional strategies.

**Program elements and support can vary depending on district restrictions and funding.*

AP English NMSI Program Teacher: Annual Training Cycle

This document is meant to describe, in detail, the professional development that NMSI teachers participate in each year. Over the course of three years in the program, teachers receive new training materials at each teacher training they attend online or face-to-face.

Advanced Placement Summer Institute

AP English teachers attend a four-day summer institute that provides them with a series of original NMSI materials for use within their AP English course. The training is also meant for teachers to build collegial working relationships with their colleagues and begin developing their own ideas for the AP English course they teach.

- Training Day One provides an **overview of the course**, sample syllabi, a pacing guide, scaffolded skill-building strategies that can be used over the course of the school year for students of any ability level, a series of multiple choice strategies and sample lessons, and lessons and strategies for approaching each of the AP English free response questions. This training day is meant to provide a solid understanding of the exam so that teachers, no matter their experience level, can review exam expectations, discuss classroom struggles, and examine skill building strategies.
- Training Day Two examines how to implement **thematic or skill based units** in the AP English classroom. Teachers are provided with a complete unit that includes an overview, pacing calendar, classroom assignments, unit projects, and unit assessments that are all linked to AP English skills necessary for student engagement and maintaining the classroom rigor that prepares students for the AP English exam. This training day is meant to provide teachers with a model unit that they can implement in whole or in part.
- Training Day Three examines how to implement **full length works** in the AP English classroom. Teachers are provided with a complete model unit that examines one work of literary merit. This unit includes an overview, pacing calendar, classroom assignments, unit projects, and unit assessments that are all linked to AP English skills necessary for student engagement and maintaining the classroom rigor that prepares students for the AP English exam. This training day is meant to provide teachers with a model unit that they can implement in whole or in part.
- Training Day Four examines how to implement a **unit that focuses on employing multiple full-length works** in the classroom, so students engage in examining a common theme or topic. Teachers are provided with a complete unit that includes an overview, pacing calendar, classroom assignments, unit projects, and unit assessments that are all

linked to AP English skills necessary for student engagement and maintaining the classroom rigor that prepares students for the AP English exam. This training day is meant to provide teachers with a model unit that they can implement whole or in part.

Fall Two-Day Training

During the fall, NMSI program teachers attend a two-day training. This training focuses specifically on preparing teachers to score one of the AP English free response questions, as well as offering skill-building strategies and lessons that focus on student writing and close reading. These strategies target areas with which AP English students consistently struggle.

- Training Day One is a **close examination of the most recent rhetorical analysis and synthesis question for AP Language and the prose and poetry analysis for AP Literature**. Teachers are trained on the prompts, the scoring guidelines, College Board expectations, and normalized on student essays that run the entire scoring range from one to nine. Teachers discuss student trends on the free response questions and are provided with a deconstruction lesson and classroom strategies/lessons that target student struggles with the specific AP English prompt.
- Training Day Two is meant to focus on **specific areas of struggle for students within the AP English framework**. Over the NMSI three-year training cycle, this day of training focuses on student research, building depth of student writing, and implementing difficult genres and time periods including satire and pre-twentieth century materials. Teachers receive a series of classroom lessons that are ready for direct implementation and help to build student confidence and college and career readiness.

Mock Exam Administration

During the months of January and February, depending on the program school, teachers administer a mock exam to their students. This mock exam is meant to simulate the AP English mock exam which students will take during the month of May. Mock exam information is always posted on www.nmsiteachers.org. Teachers may choose to administer the mock exam in one sitting or in several sessions.

Teachers are expected to score the multiple choice and one free response question, the synthesis free response question for AP Language and the open free response question for AP Literature. Teachers must refer back to the training materials provided to them during the NMSI Two-Day Training to appropriately accomplish this task.

Spring Training

When teachers attend NMSI Spring Training, they will be trained on any remaining free response questions for their AP English course. They will examine student samples and discuss student struggles in the classroom. They will discuss student trends, how to examine student scores, and implement appropriate classroom strategies based on how they wish to shape their classroom practice. Teachers will discuss how to organize their course, implement test preparation, and improve student scores in the six to eight weeks prior to the AP English exam.

Program Teacher Webinars

Over the course of the school year, teachers have the ability to attend several webinars that provide specific focus on different topics of interest for continued depth of classroom instruction. Online webinars are led by AP English experts and focus on exam strategies during the months of April before the exam, efficient grading strategies, possible project ideas, syntax studies, etc. These webinars offer teachers the ability to interact with their peers as well as hear from well-respected and innovative voices within the AP English community.

Student Study Sessions

The number of student study sessions and the format in which they are delivered varies within NMSI program schools. However, students and teachers are offered, at minimum, three opportunities to participate in this experience over the course of the school year. Student study sessions are meant to serve teachers in two ways. First, study sessions are meant to provide NMSI program students with more time on task in preparation for the AP English exam. Second, study sessions offer teachers the opportunity to observe other expert teachers in their own classroom practice. This model-teaching initiative offers program teachers the ability to view and implement new teaching techniques and strategies in their own classrooms.

Understanding the AP Literature and Composition Course

AP Literature and Composition Course Objectives

Below is a brief overview of the skills acquired from the AP Literature and Composition course in its entirety.

Reading, Analysis, and Observation

- Understand the value and purpose of literature within culture
- Examine literary texts as representations of the human condition and human behavior
- Evaluate and assess how an author crafts a text for meaning
- Identify literary/poetic patterns and consider their effect on prose/poetry
- Examine works of literary merit, both canonical and current, to understand the role of fiction and poetry

Writing

- Analyze sample essays and identify good writing
- Write under time constraints
- Formulate meaningful literary arguments
- Organize arguments and writing cohesively using transitions
- Support arguments with evidence
- Properly incorporate quotes, sources, and citation
- Include a variety of sentence structures to engage an audience
- Reflect upon and evaluate your own writing
- Move through the steps of the writing process
- Employ a variety of academic vocabulary
- Emulate, adopt, and employ the writing style of authors studied in class
- Convey complicated ideas concisely and gracefully

Outcomes

- Understanding of how art, especially fiction and poetry, reflect modern events
- Confidence in writing, reading, and critical thinking
- Improved time management skills
- Improved close reading skills
- Improved critical thinking skills
- Improved writing skills
- Understanding of the writing process

AP English Literature and Composition Pacing Guide Fall Semester

This Pacing Guide is one approach to organizing and pacing the necessary reading, thinking, and composition skills for an AP English Literature and Composition course. Because the Guide is focused on **skills** rather than on texts or content, teachers can use it with most existing curricula. In addition, teachers can organize their courses in a number of ways (e.g., chronological/survey, genre, thematic) and still use the Guide as a tool to track how they are introducing and spiraling important analytical and composition skills over the course of an academic year. This Guide is not intended to be prescriptive. Instead, it should serve as a starting point for teachers new to AP English Literature as they create their own syllabi and as a reference for experienced teachers looking to redesign or supplement aspects of their course.

Lessons, resources, and other materials referenced in this Guide can be found either on AP Central or on www.nmsiteachers.org. Teachers are encouraged to visit both sites frequently, so they will have access to recently developed materials.

Typically, NMSI Program Schools administer a Mock Exam at some point between November and March. Consult your District Administrator for specific dates for your school.

AP Literature and Composition skills are taught side-by-side each quarter to reflect the interconnectedness of writing/reading tasks. Most of the skills from first and second quarter are refined/revisited during the rest of the school year.

*The rest of the Fall Semester Pacing Guide and a Spring Semester Pacing Guide can be found on www.nmsiteachers.org under the Resources tab.

AP English Literature Pacing Guide
Unit One
Focus: Course Overview/Boot Camp

Objectives:

- To provide an overview for students of the requirements/expectations of AP English: Literature and Composition
- To review critical thinking and analysis skills necessary for success in an advanced literature course
- To introduce students to the multiple choice and free response components of the AP Literature and Composition Examination

Time frame

4 weeks

Skill Focus:

Analysis of

diction

details

imagery

figurative language

mood

syntax

sound devices

tone

tone shifts

Suggested Activities:

- annotation/note taking strategies
- analytical strategies such as SOAPStone, TPCASTT, DIDLS, etc.
- dialectical journals
- questioning strategies
- close reading strategies (e.g., reading poetry in sentences; reading for narrative detail)
- timed writing
- multiple choice practice

Suggested NMSI/LTF Lessons and Resources

All resources and lessons can be found on nmsiteachers.org on the AP English: Literature and Composition page. The subtopic under which the resource or lesson is filed is noted in parentheses.

- Annotation Tips Student Resource (*Introductory Materials*>*Close Reading and Annotation*)
- Dialectical Journal Student Resource (*Introductory Materials*>*Dialectical Notes*)
- Literary Terms (*Introductory Materials*>*Literary Terms*)
- Analyzing Poetry: “Traveling Through the Dark” by William Stafford (*Poetry Lessons*)
- Putting It All Together: “Miss Brill” (*Prose Lessons*)
- Multiple Choice—Multiple Choice Strategies, Multiple Choice Exercises for Prose, Poetry, and Drama (*Multiple Choice*)

Suggested AP Free Response Practice

Consider using released free response questions as diagnostic activities during the first few weeks of the semester. The prompts listed throughout the pacing guide are suggested to reinforce a specific skill or content area addressed during a particular unit. All prose and poetry free response questions listed can be found on the AP Central website. All Open Question prompts can be found either on AP Central (1999-2014) or on nmsiteachers.org (1970-2014) under “Introductory Materials.”

- 2009B prose free response—*Seraph on the Suwanee* by Zora Neale Hurston
- 2008B poetry free response—“Hawk Roosting” by Ted Hughes and “Golden Retrievals” by Mark Doty
- 2004 open question—“Literature is the question minus the answer” prompt. (Another option is to choose an Open Question prompt that addresses a character issue or theme central to the summer reading text.)

Suggested Texts

In addition to students’ summer reading text, the following short stories and poems can provide an accessible, yet challenging, entry into advanced literary study. These texts are only suggestions; AP Central offers other examples on its Sample Syllabi page. All stories and poems can be found in the Bedford Introduction to Literature; suggested poetry can also be found in Perrine’s Structure, Sound, and Sense.

Short Stories

- Chopin, Kate, “A Story of an Hour”
- Joyce, James, “Eveline”
- Kinkaid, Jamaica, “Girl”
- Mansfield, Katherine, “Miss Brill”
- O’Connor, Flannery, “Good Country People”
- Porter, Katherine Anne, “The Witness”

- Steinbeck, John, “The Chrysanthemums”
- Welty, Eudora, “A Worn Path”

Poetry

- Blake, William, “The Chimney Sweeper”
- Brooks, Gwendolyn, “Kitchenette Burning”
- Dickinson, Emily, “A narrow Fellow in the Grass”
- Frost, Robert, “Birches”
- Kenyon, Jane, “The Blue Bowl”
- Kinnell, Galway, “Blackberry Eating”
- Macleish, Archibald, “Ars Poetica”
- Plath, Sylvia, “Mirror”
- Roethke, Theodore, “My Papa’s Waltz”
- Sandburg, Carl, “Chicago”
- Soto, Gary, “Behind Grandma’s House”

Calendar—Unit One

Course Introduction and Literature Boot Camp

The following calendar offers one approach for structuring an AP Literature unit. The activities below are not exhaustive, but they are suggestions to help teachers think about how to sequence the skills and content students need in order to be successful on AP-level assessments and the AP Literature exam.

Weeks One and Two: Introduction to the Course

- Discussion of summer reading assignment (if applicable)
- Review of annotation strategies, dialectical journal/note taking strategies, literary terms
- Review of literary devices (e.g., details, diction, imagery, figurative language, syntax)
- Discussion/review of analytical strategies such as TPCASTT, DIDLS, etc., using summer reading or other appropriate text (Suggested NMSI lessons are included above)
- Close reading of passages/short stories/poems, with a focus on an analysis of style
- Timed writing diagnostic using released free response prompt
- Vocabulary activities

Week Three: Exam Overview and Multiple Choice

- Overview of the exam and its components
- Review of multiple choice strategies
- In-class analysis of passages and completion of multiple choice items—prose and poetry
- Student creation of rationales for multiple choice answers
- Continued discussion of summer reading assignment
- Continued close reading practice, focusing on analysis of style
- Timed writing diagnostic
- Vocabulary activities

Week Four: Free Response Prompts

- Prompt deconstructions
- Timed writing opportunities using released AP Literature free response prompts (Possibilities include having students write complete essays in response to a prompt or simply writing thesis statements or a single body paragraph under timed conditions.)
- Review of the scoring guides associated with free response prompts
- Deconstruction of student samples from AP Central or APSI materials
- Continued close reading activities

- Continued practice with multiple choice items
- Revision activities—commentary development, thesis revision, stylistic maturity/sentence-level exercises
- Vocabulary activities

Assessment:

At the end of Unit One, consider having students complete an AP-style MC assessment. Chart student performance on MC items by tracking what skills students addressed correctly and incorrectly. Multiple choice activities and released multiple choice assessments are available at nmsiteachers.org under *Literature > Multiple Choice*.

Unit Two

Focus: Character, Speaker, and Theme

Objectives

- To explore characterization in prose and drama and articulate how characterization can reveal theme
- To analyze speaker/voice in poetry and to explore how patterns of language create meaning
- To write an effective analytical essay

Time Frame

5 weeks

Skill Focus

diction	syntax	speaker
detail	theme	commentary writing
figurative language	voice	organization/development
imagery	character/characterization	sentence variety

Suggested Activities

- Close reading of passages/poems from an extended text, short stories, and poems
- Analysis of character and theme in prose and drama
- Analysis of speaker/voice and theme in poetry
- Writing style analysis essay/discussion
- Writing characterization analysis essay
- MC practice—characterization/speaker
- Revision activities—commentary writing, sentence modeling/combining

Suggested NMSI/LTF Lessons and Resources

All resources and lessons can be found on nmsiteachers.org on the AP English: Literature and Composition page. The subtopic under which the resource or lesson is filed is noted in parentheses.

- Character Traits Student Resource (*Resources*)
- Direct and Indirect Characterization: *A Tale of Two Cities* (*Prose Lessons*)
- NMSI Deconstruction Lesson: *Johnny Got His Gun* by Dalton Trumbo
- NMSI Deconstruction lesson: “A Story” (*Deconstruction Lessons*)
- Analyzing Poetry: “Those Winter Sundays” by Robert Hayden (*Poetry Lessons*)

- Writing Analysis and Developing Commentary Using *Rebecca* by Daphne du Maurier (*Prose Lessons*)
- Sentence Variation Models (*Lessons*)

Suggested AP Free Response Practice

(These free response questions address character and speaker/voice, and they represent a range of pre-20th century and contemporary texts. Choose prompts that meet the requirements of your curriculum and the needs of your students.)

- 2003B prose free response—*We Were the Mulvaney*s by Joyce Carol Oates
- 2007 prose free response—*Johnny Got His Gun* by Dalton Trumbo
- 2012 poetry—“A Story” (Li-Young Lee)
- 1979 open question—“sympathize with an evil character” prompt
- 1983 open question—“villain” prompt
- 2013 open question—“bildungsroman” prompt

Suggested Texts

Choose an extended text—drama or novel—that provides students with complex characters to analyze. In addition, the following short stories and poems offer opportunities for students to explore rich characterization and complex speakers. These titles are intended to be a “jumping off” point for teachers and are not offered as a mandatory text list. The following stories and poems can be found in either Bedford’s Introduction to Literature or Perrine’s Structure, Sound, and Sense.

Short Stories

- Cather, Willa. “Paul’s Case”
- Melville, Herman, “Bartleby, the Scrivener”
- Perkins, Charlotte Gilman, “The Yellow Wallpaper”
- Porter, Katherine Anne, “The Jilting of Granny Weatherall”
- Updike, John, “A&P”
- Walker, Alice, “Everyday Use”

Poetry

- Blake, William, “The Lamb,” “The Tyger”
- Bottoms, David, “Sign for My Father, Who Stressed the Bunt”
- Clifton, Lucille, “the lost baby poem”
- Frost, Robert, “Mending Wall”
- Giovanni, Nikki, “Nikki-Rosa”
- Hacker, Marilyn, “Fourteen”
- Hardy, Thomas, “Hap”

- Hayden, Robert, “Those Winter Sundays”
- Inez, Colette, “Back When All Was Continuous Chuckles”
- Machan, Katharyn Howd, “Hazel Tells LaVerne”
- Pastan, Linda, “Pass/Fail”
- Shakespeare, William, “Sonnet 73”
- Tennyson, “Ulysses”
- Walcott, Derek, “The Virgins”
- Whitman, Walt, “When I Heard the Learn’d Astronomer”

Assessment—At the end of Unit Two, have students complete an AP-style assessment focusing on character or speaker, in which they complete MC items and a free response essay on either a prose or a poetry selection. Consider having students write a character analysis essay using the extended text you assigned for the unit.

Calendar—Unit Two

Character, Speaker, Theme

The following calendar offers one approach for structuring an AP Literature unit. The activities below are not exhaustive, but they are suggestions to help teachers think about how to sequence the skills and content students need in order to be successful on AP-level assessments and the AP Literature exam.

Weeks One and Two: Character

- Analysis of character in the assigned extended text (drama or novel)
- Close reading activities using passages from the extended text or from short stories (Suggested NMSI lessons are included above.)
- Timed writing opportunities using released AP Literature free response prompts (Possibilities include having students write complete essays in response to a prompt or simply writing thesis statements or a single body paragraph under timed conditions.)
- Deconstruction lesson using free response prompts
- Revision activities using students' timed writing samples, with a focus on commentary development
- MC items focused on character/characterization
- Vocabulary activities

Weeks Three and Four: Speaker

- Analysis of speaker in the assigned poems (Suggested NMSI lessons are included above.)
- Timed writing task using released free response poetry prompt
- Deconstruction lesson using free response poetry prompt
- Revision activities using students' timed writing samples, with a focus on commentary development and organization
- MC items focused on speaker
- Vocabulary activities

Week Five: Free Response Prompts and MC Items

- Analysis of MC items. Possibilities include having students write rationales for MC items or turning MC stems into guided questions for class discussion
- Prompt deconstructions
- Review of the scoring guides associated with free response prompts on character or speaker
- Deconstruction of student samples from AP Central or APSI materials
- Continued close reading activities
- Revision activities—commentary development, thesis

ASSESSMENT

- Administer an end-of-unit assessment at the end of Unit Two. Assessments should include AP-style MC items as well as a free response essay. Chart student performance on MC items by tracking what skills students addressed correctly/incorrectly on the MC items. Track student performance on the free response essay by using the AP-style scoring guide. Be sure to allot time with students to deconstruct their performance on both MC items and on the essay.
- Consider having students write an analysis of character in the extended text you assigned for this unit.

Unit Three

Focus: Introduction to Tone

Objectives

- To explore tone in prose, poetry, and drama and articulate how tone can reveal larger thematic meaning or purpose
- To analyze how patterns of language create tone
- To write an effective analytical essay that incorporates effective commentary about tone and meaning
- To compare two texts and write an analysis essay comparing and contrasting the texts' presentation of character, tone, or theme.

Time Frame

4-5 weeks

Skill Focus

In addition to focusing on analyzing literary devices (e.g., details, diction, imagery, figurative language, syntax), teachers should consider designing tasks and activities that address the following:

mood	irony—verbal, situational, dramatic	satire
tone	character/characterization	setting
theme	commentary writing	stylistic maturity
timed writing		

Suggested Activities

- Close reading of passages/poems from an extended text, short stories, and poems
- Analyzing tone in poetry, prose, and drama
- Examining relationships between character, setting, and tone
- Writing style analysis essay/discussion that focuses on tone
- Writing comparison essays
- MC practice—tone, mood
- Revision activities—commentary writing, sentence modeling/combining
- Vocabulary building exercises

Suggested NMSI/LTF Lessons and Resources

All resources and lessons can be found on nmsiteachers.org on the AP English: Literature and Composition page. The subtopic under which the resource or lesson is filed is noted in parentheses.

- Tone and Mood Student Resource (*Resources*)
- Peeling Back the Layers Using John Donne's "The Broken Heart" (*Poetry Lessons; NMSI Two-Day Workshop materials*)
- "Digging" by Seamus Heaney (*Poetry Lessons*)

- NMSI Deconstruction lesson: “The Pupil” by Henry James (*Deconstruction Lessons*)
- NMSI Deconstruction lesson: Speech from *Henry VII* (*Deconstruction Lessons*)

Suggested AP Free Response Practice

These free response questions address tone, and they represent a range of pre-20th century and contemporary texts. Choose prompts that meet the requirements of your curriculum and the needs of your students.

- ***Prose free response***
 - 2004 “The Pupil” by Henry James
 - 2008B *Northanger Abbey* by Jane Austen
 - 2010 *Belinda* by Maria Edgeworth
- ***Poetry free response***
 - 2006B “To Paint a Water Lily” by Ted Hughes
 - 2009 Speech from *Henry VIII* by William Shakespeare

Suggested Texts

Choose an extended text—drama or novel—that provides students with an effective platform to analyze tone and tone shifts. In addition, be sure to include short stories and poems that offer opportunities for students to explore complex language patterns and connotative diction. These titles are intended to be a “jumping off” point for teachers and are not offered as a prescribed or mandatory text list. The following stories and poems can be found in either Bedford’s Introduction to Literature or Perrine’s Structure, Sound, and Sense.

Short Stories

- Carver, Raymond, “Cathedral,” “Popular Mechanics”
- Crane, Stephen, “The Bride Comes to Yellow Sky”
- Hemmingway, Ernest, “A Clean, Well-Lighted Place”
- Marquez, Gabriel García, “One of These Days”
- O’Connor, Flannery, “A Good Man is Hard to Find”
- Poe, Edgar Allan, “The Cask of Amontillado”

Poetry

- Alexie, Sherman, “On the Amtrak from Boston to New York City”
- Browning, Robert, “Porphyria’s Lover”
- Clifton, Lucille, “in the inner city”

- Donne, John, “The Broken Heart,” “Batter my heart, three-personed God”
- Harrison, Jeffrey, “Fork”
- Herrick, Robert, “To the Virgins, to Make Much of Time”
- Hughes, Langston, “Theme for English B”
- Soto, Gary, “Behind Grandma’s House”

Assessment

At the end of Unit Three, consider having students complete an AP-style assessment, in which they complete MC items and a free response essay on either a prose or a poetry selection.

Calendar—Unit Three

Tone

The following calendar offers one approach for structuring an AP Literature unit. The activities below are not exhaustive, but they are suggestions to help teachers think about how to sequence the skills and content students need in order to be successful on AP-level assessments and the AP Literature exam.

Weeks One and Two: Analyzing Mood and Tone

- Analysis of mood and tone in the assigned extended text (drama or novel)
- Analysis of irony in prose, poetry, or drama
- Close reading activities using passages from the extended text, short stories, or poems (Suggested NMSI lessons are included above.)
- Timed writing opportunities using released AP Literature free response prompts (Possibilities include having students write complete essays in response to a prompt or simply writing thesis statements or a single body paragraph under timed conditions.)
- Deconstruction lesson using free response prompts that target tone
- Revision activities using students' timed writing samples, with a focus on commentary development
- MC practice
- Vocabulary activities

Weeks Three and Four: Comparing Texts

- Analyze the tone in two poems with similar topics or themes
- Compare and contrast characters or themes in an extended work or compare tone or theme in two poems
- Timed writing task using released free response poetry prompts
- Revision activities using students' timed writing samples, with a focus on commentary development and organization
- MC practice
- Vocabulary activities

Week Five: Free Response Prompts and MC Items

- Analysis of MC items. Possibilities include having students write rationales for MC items or turning MC stems into guided questions for class discussion.
- Prompt deconstructions
- Review of the scoring guides associated with free response prompts on character, speaker, tone
- Deconstruction of student samples from AP Central or APSI materials
- Continued close reading activities

- Revision activities—commentary development, thesis, comparison/organization

ASSESSMENT

- Administer an end-of-unit assessment at the end of Unit Three. Assessments should include AP-style MC items as well as a free response essay. Chart student performance on MC items by tracking what skills students addressed correctly/incorrectly on the MC items. Track student performance on the free response essay by using the AP-style scoring guide. Be sure to allot time to deconstruct with students their performance on both MC items and on the essay.

***The rest of the pacing guide is available on www.nmsiteacher.org under the Resources tab.**

AP Literature and Composition Exam Overview

The AP Literature and Composition exam is 3 hours. Students have one short break between the multiple-choice and free response section. Add notes and observations, when necessary, to help with your understanding of the exam.

REMINDERS

- Number Two Pencil for Multiple Choice
- Blue or Black Pen for Free Response Questions

AP Literature MULTIPLE CHOICE

Time: 60 minutes

Number of Questions: 55

Multiple-choice is the first section of the test. You will be given 4-6 passages with accompanying multiple-choice questions. It is important to scan the passages and decide where to begin. Think about your strategy. Beginning with an “easier” passage can help build confidence and momentum. There will be a mix of prose and poetry passages on the exam.

- Answer each question. There is no deduction for wrong answers.
- Cross out answer choices that are clearly wrong.
- Do not linger over questions and answer choices. Come back later and/or guess.

Notes:

AP Literature Free Response Questions

Time: 120 minutes total (40 minutes per essay)

Number of Essay Questions: 3

Poetry Analysis—Question #1

Time: 40 minutes

Students will be asked to read and examine the poetic devices within a piece of poetry. They will then be asked to analyze how those devices, such as form, imagery, detail, etc., impact the speaker of the poem’s message and meaning. This question occasionally partners poems about a common theme/topic for a more complex reading.

- Poetry may be drawn from time periods that range from 16th century to 21st century
- Students will be expected to identify and discuss structure and style.
- Students will be expected to understand the meaning of the work in its entirety.

Notes:

Prose Analysis—Question #2

Time: 40 minutes

Students will be asked to read and examine the literary devices within a prose excerpt. They will then be asked to analyze how those devices, such as characterization, imagery, detail, etc., impact a thematic or character-driven issue within the text.

- Prose may be drawn from time periods that range from the 18th century to 21st century
- Students will be expected to identify and discuss structure and style.
- Students will be expected to understand the meaning of the work in its entirety.
- Prose passages may be drawn from short stories, novels, or novellas.

Notes:

Open Question —Question #3

Time: 40 minutes

Students will be asked to examine a literary concept that focuses on character, setting, or theme within the context of an entire work of literary merit. Open Question Free Response Questions may employ arguments from literary critics or authors as a way to open the discussion on a topic.

Students will be expected to talk about the significance of a work, not just its plot summary, to establish an argument that responds to the prompt. A list of possible works from which to choose is provided, but students may stray from the list as long as the work they choose has value/merit.

- Prompts may range from questions about the theme of injustice/justice to the purpose of symbolic objects within a text to how an author characterizes coming of age.
 - Students should be prepared for a wide range of topics.
- Students should choose a work of literary merit with which they are intimately familiar.
- Students must be able to make big-picture and real-world connections that depend on understanding meaning and significance without relaying a simple plot summary of the work.

Notes:

AP Literature Classroom Resources and Strategies

These strategies and templates can be used throughout the entire course to build student writing, close reading, and critical thinking abilities. They may be used with a variety of different AP Literature texts.

Cornell Notes for AP Literature

This is a way to take notes during class discussion or for specific outside reading. It follows the conventions of Cornell note taking but the expectations are based on AP Literature and Composition skills. The first page shows how to set up your notes. The second is a model that refers to John Updike's "A&P." Use it as a guide for your own note taking.

TOPIC HEADING

Label the discussion or reading section and date.

Theme/Tone/Characterization

Identify the larger issues at stake in the text based on the notes in the "ideas, concepts and questions" section. Think author's theme/motif, characterization, tone, qualities of human nature revealed, etc.

Be specific and watch out for clichés.

IDEAS, CONCEPTS, QUESTIONS

Start with this side of the page. Treat it as a place to collect notes, thoughts, ideas, and questions. Keep your notes brief and clear. Write down what is most important in the reading or class discussion.

Analysis

Choose one of the key points and discuss its importance within the context of the text. This section should be a written analysis of theme, tone or characterization identified above. Consider this brief response as the **most important conclusion** from the reading or discussion.

AP Notes Sample

Below is a model of how to use the Cornell model in AP Literature and Composition for discussion or reading. Use it as a guide.

Class Discussion 9/12/16 “A&P,” John Updike	
<p style="text-align: center;"><u>Theme/Tone/Characterization</u></p> <ul style="list-style-type: none"> • Following societal norms (behavior, clothing choices, etc.) is an expectation. • Youthful choices (i.e. bathing suits, Sammy’s quitting) have the potential to define character and life experience. • Sammy’s character is one of ultimate “gestures” right or wrong. 	<p style="text-align: center;"><u>IDEAS, CONCEPTS, QUESTIONS</u></p> <p>Story starts in the middle (in media res)</p> <p>The narrator assumes you’ll understand what he’s talking about.</p> <p>Narrator’s voice is youthful, irreverent, informal—lots of slang.</p> <p>Simile: “like a dented sheet of metal”</p> <ul style="list-style-type: none"> • Use of the word “bare” is repeated. The narrator can’t help himself. He’s completely taken with these girls. • Sheep=metaphor to describe customers • <i>What makes the narrator move from calling the girl a “queen” to making her name “Queenie?”</i> • <i>Why don’t we know the narrator’s name until the end of the story?</i>
<p>Analysis-- Sammy, the narrator in Updike’s “A&P,” proves that even the smallest interactions can have significant outcomes. As a narrator, Sammy is funny, likeable and observant. But his reaction to the girls in the story is much more than just that of gawking boy. While they remind Sammy of his age and represent desire, they make him forget his status. While his “gesture” of quitting is motivated by his desire to be with “his” girls, he is still a grocery clerk with or without his apron. Forgetting his place suggests that he is right. Life in this world will be “hard.”</p>	

Dialectal Notes

One of the best ways to organize your thoughts while reading fiction is to mark sections of importance. Dialectical notes allow you to catalogue the most significant references that appear in the chapters you are reading. Consider these to be annotations when you can't actually mark the book. Follow the directions below.

<u>Left Side of Page</u>	<u>Right Side of Page</u>
<ul style="list-style-type: none"> Construct a list of sentences or phrases that best exemplify tone, theme, symbolism, imagery, etc. Each time you are given this assignment I will tell you how many examples you need to secure. Please check homework expectations each time as this will vary. Embed your phrase or sentence properly into an evidence sentence. Include citation with page numbers. 	<p>For each quoted piece of evidence construct a short analysis. This should be 3-4 sentences.</p> <p>This writing is what would be included in the analysis portion of an essay.</p> <p><i>Consider these questions:</i></p> <ol style="list-style-type: none"> 1. What effect does this language, device, etc. have within the context of the passage itself? What meaning does it provide? 2. Since writing is a “craft,” what does this element argue about plot, setting, characterization, etc.? 3. What larger issue does this language leave an audience considering?
<p><u>Student Model</u></p> <p><i>The Scarlet Letter</i> opens with dark and dismal language that helps to set the scene at the prison. Phrases such as “sad-colored garments” and the description of the prison door as both “heavily timbered” and “studded with iron spikes” suggests a significant level of gloom (7).</p>	<p><u>Student Model</u></p> <p>The setting of the novel itself seems as if it will play a large role in developing the outcome of the characters and their emotions. Hawthorne’s descriptive imagery sets up a distinct tone of impending doom and fear. Describing the prison as ornamented by “spikes” seems symbolic of pain and torture. The first page of this novel makes it appear as if there is to be little hope.</p>

SIFT ANNOTATIONS

Using SIFT

Using the acronym SIFT should help you begin the process of literary analysis. Below are questions to help focus your reading. Annotating is a preliminary interaction with the text. Annotations should become the basis for deeper classroom discussions and written responses.

Symbols

As you read, look for symbolism in the text and its title. Annotations should identify objects, characters, story elements, etc. that might be representative of larger issues.

Questions to consider:

- Do characters represent larger issues at stake in society? For what purpose? Identify.
 - **Examples:** loneliness/isolation, inability to let go of the past, role of family, etc.
- Do characters represent types of people? For what purpose? Explain.
 - **Examples:** the common man, the overachiever, the loner, etc.
- Do objects represent abstract concepts? For what purpose? Examine.
 - **Examples:** evil, oppression, bliss, passage of time, etc.
- What does the title reveal about the text or the author's perception?

Images

Examine how the author employs language in regards to sensory experience.

Questions to consider:

- To what senses does the author primarily appeal?
 - What emotional reaction results?
- What patterns do you recognize in regards to sensory language?
 - Are certain words or types of sentences repeated?
 - Are objects or characters associated with specific senses or sensory experiences?

Figures of Speech

Identify any devices (simile, metaphor, personification, pun, etc.) employed. Discuss their purpose.

Questions to consider:

- What is the purpose of this device? How does it impact the text?
- Does the author depend on a particular type of device? If so, explain why.
 - Are specific characters defined by specific devices? Explain.

Tone and Theme

Examine word choice to determine a narrator's tone toward characters and content. Determine how all of the categories above contribute to an author's theme.

Questions to consider:

- What emotion is conveyed about the events in the text? Why?
- What insight is offered about the human experience?

POETRY ANALYSIS: TPCASTT

Using TPCASTT

Sometimes the biggest obstacle in understanding a poem is finding a point of entry. Don't let the anxiety of literary devices or rhyme scheme keep you from analyzing meaning. TPCASTT examines the elements of a poem in order to discuss its effect as a whole. Use the questions below to guide your annotations.

TITLE

Before reading the poem, examine the title on its own. Determine preliminary meaning based on your own knowledge and the context provided to you.

Questions to consider:

- What meaning does the poem's title have? Speculate.
- Is there a double meaning, metaphor, pun, or anything else of significance? Identify.

PARAPHRASE

Begin by putting the poem's content into your own words. It can help to write a line by line paraphrase. Starting with the literal allows you move into more literary discussions later.

Questions to consider:

- What action is occurring?
- What characters exist?
- What argument is offered?

CONNOTATION

Identify literary devices or language of importance. Determine the meaning or purpose.

Questions to consider:

- How does this "device" contribute to meaning? Explain.
- Why does the author choose this device to create meaning? Explain.

ATTITUDE

Use your findings from connotation and paraphrase to determine the speaker's attitude. Remember that you want to find a way to describe the complexity of emotion conveyed.

Questions to consider:

- What is the speaker's perspective and emotion towards their subject?
- What elements of the poem prove their attitude? How?

SHIFTS

Examine the poem for shifts in a speaker's point of view. Consider the poem to be a written journey toward the speaker's realization/epiphany.

Questions to consider:

- Where does the speaker gain larger insight? Identify.
- What elements change or vary (punctuation, stanzas, line length, organization, or rhyme)?
 - How do they signify a change in thought? Explain.

TITLE

Examine the title again in light of your exploration of the poem. Determine how the title makes meaning in regards to your findings.

Questions to consider:

- Why does the author choose this title based on your knowledge of the poem?
- What insight does the title offer?

THEME

Identify the big picture implications of the poem. Consider the poet's motivation.

Questions to consider:

- What subject or issue is addressed in the poem?
- What does the poem suggest about human nature?

Creating Critical Thinkers: Questioning Strategies

Questioning strategies are appropriate for all grade levels; the sophistication of the questions will depend on the students' grade levels and the complexity of the texts students are studying. Choosing a passage that lends itself to different levels of questions is key to student success with this activity. If a passage is not multilayered or rich enough to offer multiple interpretations or to provide thematic connections, then students will have trouble formulating questions beyond the recall or remember level.

However, if a passage is too complex, students may have difficulty generating questions beyond the remember level, as they will struggle to comprehend the information, much less to interpret it.

Introducing the questioning technique at the beginning of the year gives students a strategy that they can use throughout the school year.

Begin the lesson by discussing the three levels of questions with students. Level One questions rely on the reader's ability to recall details, facts, and explicit information included in a text.

Typically, **Level One** questions begin with words such as *who*, *what*, *when*, and *where*. Students can test whether their questions are true Level One questions if they can find the answer stated directly in the text, or if they can "put their finger" on the answer in the text they are studying.

Level Two questions are interpretation questions that ask readers to think about how literary devices create meaning. Students cannot physically locate a direct answer on the page; instead, they have to infer meaning, make assumptions, or draw conclusions based upon evidence provided in the text. Level Two questions often begin with *how* and *why*.

Level Three questions ask students to connect the text with issues in their own lives and the lives of all people. These questions address the "*so what?*" issues found in a text (e.g., "Why does this issue matter to me? To others?"). Level Three questions are universal in scope and do not refer specifically to the text itself. When composing Level Three questions, students will ask, "How do the issues in this text connect to my life, to my values, and to the values and experiences of all human beings?"

Once students have an understanding of the different types of questions they could ask, they are ready to generate their own questions about a classroom text.

Reading and Questioning Strategies

LEVEL ONE: READING ON THE LINE FOR RECALL QUESTIONS

As you read, you should be mentally asking questions that can be answered by explicit information you can physically point out in the passage. You “recall” or “remember” facts and details that answer questions such as *who*, *what*, *where*, and *when*.

Examples from _____

1)

2)

In the space below, write two additional Level One questions for the excerpt from

_____.

1. Question:

Answer:

2. Question:

Answer:

LEVEL TWO: READING BETWEEN THE LINES—INTERPRETIVE QUESTIONS

Proficient readers make interpretations based upon details in the text. As you read, you should be asking questions that can be answered by making inferences and assumptions based upon evidence in the text, such as “What does a detail or image represent, suggest, or personify?”

Generate questions that can be answered by interpreting, classifying, comparing, contrasting, and finding patterns. These questions are “interpretive” questions.

Examples from _____

1)

2)

In the space below, write two additional Level Two questions for the excerpt from

_____.

1. Question:

Answer:

2. Question:

Answer:

LEVEL THREE: READING BEYOND THE LINES FOR UNIVERSAL MEANING QUESTIONS

As you read, you should move beyond the text to connect to universal meaning. Ask mental questions like, “How does this text connect with my life, with life in a larger sense for all human beings, with my ideas about morality or values?” These questions are open-ended and go beyond the text. They are intended to provoke a discussion of abstract issues and thematic concerns.

Generate questions that can be answered by connecting literature to your own experiences or to universal meanings. These questions begin with ideas in the text but move from the “what?” of the text to the “so what?” of the text—the abstract issues and thematic concerns. Specific textual references are NOT included.

Examples from _____

1)

2)

In the space below, write two additional Level Three questions suggested by the excerpt from _____.

1. Question:

Answer:

2. Question:

Answer:

AP Literature Multiple-Choice Understanding the Parameters

Multiple-Choice Overview

The multiple-choice on the AP Literature and Composition exam presents students with a known quantity each year. In recent years, the structure, outlined below, has been true.

Passages—The texts that are used on the AP Literature multiple-choice are drawn from a range of texts. A variety of poems from the 17th century through modern day appear on released exams. Excerpts from longer/episodic poems, novellas, and novels have also been used on the multiple-choice exam. Five texts, two-three poems and two-three prose passages, has been the most recent format of the multiple-choice section.

- **Prose**—While there is no standard format into which prose excerpts fall, it is worthy to note that students should expect at least one pre-twentieth century excerpt and one modern excerpt on each multiple-choice exam. Recent practice exams have excerpted passages from *Babbitt*, *The Chimes*, *Olive Kitteridge*, *Northanger Abbey*, *Revolutionary Road*, *The Portrait of a Lady*, *Maud Martha*, and *Crick Crack, Monkey*. This range of texts suggests that students need to read texts from a variety of authors and time periods.
- **Poetry**— Students should be prepared to read and answer multiple-choice questions for two-three poems in the multiple-choice section of the exam. Some recent practice exams have included an excerpt from a longer/episodic poem as one of the poetry selections. Poems from recent practice exams have included “Song,” by John Donne, “The Race,” by Sharon Olds, “An Essay on Criticism,” by Alexander Pope, “Andrea del Sarto,” by Robert Browning, and “Mine the Harvest” by Edna St. Vincent Millay.
- **Pre-Twentieth Century Texts**—In recent years, the exam has featured two-three pre-twentieth century excerpts or poems. While Shakespearean sonnets are a favorite, works by Donne, Browning, Pope, James, Austen, and Keats have all appeared on recent practice exams.

Title, Author, Publication Dates, and Footnotes

Depending on the poem or prose excerpt, students might see all of the categories identified in the subheadings below. Remind students that they should look for each of the identified categories to help inform their reading of prose or poetry on the multiple-choice exam.

Title—Not all passages are provided with a title (i.e. Shakespeare’s sonnets, excerpts from episodic poems, etc.). Some poems are titled and the title for some prose excerpts appears at the end of the passage. Students should scan all passages for a title and see if that title can add to their understanding of the passage.

Author—Authors will only be identified for modern passages that require copyright acknowledgment. Student should scan for copyright acknowledgement at the bottom of each passage. While students may be unfamiliar with the passage, they might find that they have studied another modern work by the same author.

Publication Date—If a publication date is included, it can be found in one of two places. Publication dates are sometimes included in parenthesis at the end of prose excerpts or poems. For modern pieces, they can be found as a copyright acknowledgement at the end of the text. Students should use publication dates, if they appear, to help inform their reading of a text.

Footnotes—It is especially important for students to make use of any footnotes that accompany the passage. Footnotes are used to define difficult or archaic vocabulary and to identify people or events that might be unfamiliar to students. Students should use footnotes to help them move through difficult sections and unlock textual meaning.

Multiple Choice Questions

Each passage is accompanied by 8-14 questions. The multiple-choice questions can ask students to read for meaning, purpose of the passage as a whole, characterization, and structure. While there does seem to be a need for students to have a working knowledge of literary terms and poetry organization and rhyme scheme, these questions make up only a small fraction, approximately 4-6 questions, of the exam. Questions that do examine literary techniques usually focus on terms (i.e. symbol, metaphor, personification, narration, definition, analogy, allusion) that students have been exposed to over the course of their K-12 education.

Questions and Question Stems

While the exam relies on questions that ask students to unlock meaning within phrases, lines, and paragraphs, recent practice exams display a sharper focus on tone, speaker purpose, and structure.

Recent Question Stem Forms

- The syntax of the first sentence establishes the speaker's...
- Which best describes the overall structure of the passage?
- Which feature is most prominent in the passage?
- The images in the first paragraph serve primarily to...
- Lines 45-50 primarily serve to...
- The excerpt closes on a note of...
- The primary intention of the speaker is to...

Answer Choices

Students are expected to choose from five answer choices. While there are certainly answers that serve as distractors, they are not overt. Similar to multiple choice on the SAT or ACT, students will need to read the entire answer choice to make sure all parts are true. It can be helpful when examining the answer choices to consider which one is *most* accurate or true.

Process of Elimination (POE)

Since students will be faced with sifting through answer choices to find the most accurate choice, they should mark out answer choices that they know to be wrong. Drawing a line through the answer choice should keep students from returning to wrong answer choices and second guessing themselves. If students can narrow down the answer choices to two,

they should quickly decide between the two. Spending too much time deciding between answer choices can fluster a test taker.

Format, Timing, Scoring

- Time: 60 minutes
- Passages: Approximately Five
- Questions: Approximately 55
- Value and Scoring: The multiple-choice section is worth 45% of the student's score. The bands below are an approximation.
 - 50-65%=3
 - 66-79%=4
 - 80-100%=5

Implementing Multiple Choice Strategies

Multiple Choice Strategy One: Close Reading and Annotating

Prior to answering the questions, it can be helpful to annotate the passage well. Respond to the close reading questions in order to answer the multiple-choice questions thoughtfully.

<i>The Decay of Lying, Oscar Wilde</i>	Close Reading Questions
<p>CYRIL. (<i>Coming in through the open window from the terrace.</i>) My dear Vivian, don't coop yourself up all day in the library. It is a perfectly lovely afternoon. The air is exquisite. There is a mist upon the woods, (5) like the purple bloom upon a plum. Let us go and lie on the grass, and smoke cigarettes, and enjoy nature.</p> <p>VIVIAN. Enjoy nature! I am glad to say that I have entirely lost that faculty. People tell us that art makes us love nature more than we loved her before; that it (10) reveals her secrets to us; and that after a careful study of Corot and Constable* we see things in her that had escaped our observation. My own experience is that the more we study art, the less we care for nature. What art really reveals to us is nature's lack of design, (15) her curious crudities, her extraordinary monotony, her absolutely unfinished condition. Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape I cannot help seeing all its defects. It is fortunate for (20) us, however, that nature is so imperfect, as otherwise we should have had no art at all. Art is our spirited protest, our gallant attempt to teach nature her proper place. As for the infinite variety of nature, that is a pure myth. It is not to be found in nature herself. It (25) resides in the imagination, or fancy, or cultivated</p> <p><i>*Jean Baptiste Camille Corot (1796-1875) and John Constable (1776-1837) were painters known for their landscapes.</i></p> <p>blindness of the man who looks at her.</p> <p>CYRIL. Well, you need not look at the landscape.</p>	<ol style="list-style-type: none"> 1. Paraphrase Vivian's response in lines 7-16. What is ironic/surprising about his response to Cyril? 2. Examine how the word "nature" is used over the course of the passage. What is its primary definition? Examine all sections of the passage. 3. Describe the profession of "Morris' poorest workman" based on the context provided in lines 29-35. 4. Why does Vivian call the quotation in lines 33-34 "vilely

You can lie on the grass and smoke and talk.

VIVIAN. But **nature** is so uncomfortable. Grass is (30) hard and lumpy and damp, and full of dreadful black insects. Why, even Morris' poorest workman could make you a more comfortable seat than the whole of **nature** can. **Nature** pales before the furniture of "the street which from Oxford has borrowed its name," as (35) the poet you love so much once vilely phrased it. I don't complain. If **nature** had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to (40) us, fashioned for our use and our pleasure. Egotism itself, which is so necessary to a proper sense of human dignity, is entirely the result of indoor life. Out of doors one becomes abstract and impersonal. One's individuality absolutely leaves one. And then (45) **nature** is so indifferent, so unappreciative. Whenever I am walking in the park here I always feel that I am no more to her than the cattle that browse on the slope, or the burdock that blooms in the ditch. Nothing is more evident than that **nature** hates mind. Thinking (50) is the most unhealthy thing in the world, and people die of it just as they die of any other disease. Fortunately, in England, at any rate, thought is not catching. Our splendid physique as a people is entirely due to our national stupidity. I only hope we shall be able (55) to keep this great historic bulwark of our happiness for many years to come; but I am afraid that we are beginning to be overeducate; at least, everybody who is incapable of learning has taken to teaching --that is really what our enthusiasm for education (60) has come to. In the meantime, you had better go back

phrased?"

5. Identify all of the devices that are used in lines 49-54. Explain why each device is employed.

6. What is the purpose of the sentence in lines 51-53. How does it enhance, change, or improve Vivian's argument?

7. What concept or issue does the "great historic bulwark of our happiness" in line 55 represent?

to your wearisome uncomfortable **nature**, and leave me to correct my proofs.

(1889)

8. What argument does Vivian repeat in both the first and second speech? Put the argument/idea that appears in both speeches in your own words.

9. Describe Vivian's character. What does Vivian support or endorse specifically in these speeches?

Passage as a Whole –Answer these questions by using your knowledge of the entire passage.

10. According to Vivian, what characterizes valuable art? Construct a list.

11. Explain how Vivian's view of nature is characterized over the course of the passage.

12. Create a list of the commonly accepted ideas about nature that Vivian ridicules.

13. Describe how Oscar Wilde primarily creates comedy during this passage.

AP Literature Multiple-Choice

Use your notes from the previous exercise to inform how you choose the answers below.

1. Which of the following is the primary meaning of the word “nature” as it is used in the passage?
 - (A) Kind, sort, or type
 - (B) The physical landscape
 - (C) The force controlling a person’s character
 - (D) A pristine state of existence
 - (E) The essential character of a thing
2. Vivian’s first words (“Enjoy nature! I am glad to say that I have entirely lost that faculty”) are surprising because Vivian
 - (A) prevents Cyril from finishing his thought
 - (B) claims to enjoy having lost a capacity to enjoy
 - (C) thinks he has lost something that he obviously still possesses
 - (D) implies that enjoying nature and smoking are not incongruous
 - (E) is not responding to Cyril’s remark
3. From the context, the reader can infer that “Morris’ poorest workman” (line 31) is
 - (A) a gardener
 - (B) a tailor
 - (C) a furniture craftsman
 - (D) an impoverished artist
 - (E) an agricultural laborer
4. Vivian probably calls the quotation in lines 33-34 “vilely phrased” (line 35) because he
 - (A) Considers himself a poor judge of style
 - (B) knows that the street did not borrow its name from Oxford University
 - (C) believes that the furniture sold in Oxford Street stores is too shabby for his taste
 - (D) considers it a pretentious and roundabout way of saying something
 - (E) sees in it a contradiction of his ideas about art and nature
5. Vivian’s view of nature might best be described as
 - (A) scientific
 - (B) anti-romantic
 - (C) animistic
 - (D) quasi-religious
 - (E) circumspect

6. In lines 49-54 (“Thinking...stupidity”), the speaker makes use of all of the following EXCEPT
- (A) hyperbole
 - (B) irony
 - (C) insult
 - (D) pathos
 - (E) analogy
7. The primary rhetorical function of the sentence “Fortunately, in England, at any rate, thought is not catching” (lines 51-53) is to
- (A) introduce a digression from the central topic
 - (B) introduce an exception to a general rule
 - (C) provide supporting evidence for a previously stated thesis
 - (D) undermine a point previously made
 - (E) distinguish between two categories
8. In line 55, the “great historic bulwark of our happiness” refers to English
- (A) art
 - (B) strength
 - (C) stupidity
 - (D) education
 - (E) dislike of nature
9. The second of Vivian’s two speeches repeats the argument of the first that
- (A) nature is uncomfortable
 - (B) nature is the primary source of human unhappiness
 - (C) art has much to learn from nature
 - (D) nature is anti-intellectual
 - (E) the failures of nature inspire people to create
10. Which of the following does Vivian explicitly endorse?
- (A) Egotism
 - (B) Thoughtfulness
 - (C) Education
 - (D) Smoking
 - (E) Poetry
11. From the passage, we infer that the art Vivian would most value would be characterized by all of the following EXCEPT
- (A) inventiveness
 - (B) intellectual rigor
 - (C) careful design
 - (D) cultivated taste
 - (E) moral purpose

12. In the passage, Vivian ridicules all of the following commonly accepted ideas about nature EXCEPT:
- (A) Nature is enjoyable.
 - (B) Nature is indifferent to human life.
 - (C) The study of art increases our appreciation of nature.
 - (D) Nature has variety and design.
 - (E) Art reflects the beauty of nature.
13. The comedy of the passage derives chiefly from
- (A) the triviality of the subject discussed
 - (B) the superficiality of Vivian's analysis
 - (C) paradoxical inversions of conventional viewpoints
 - (D) the use of sarcasm
 - (E) witty repartee between the two speakers

The Decay of Lying, Oscar Wilde Multiple Choice Answers and Rationales

1. **Correct Answer:** B—The physical landscape.

Rationale: In his opening speech, Cyril refers to the exquisite air, the mist upon the woods, and lying on the grass. It is clear that he and Vivian are referring to the physical outdoors when they use the term “Nature.” The distractors are all other denotations of the word “nature” which won’t work in this context.

2. **Correct Answer:** B—claims to enjoy having lost a capacity to enjoy.

Rationale: These first words are our hint that we are about to read satire. It is more than ironic that a person would be glad to have lost the ability to enjoy something, whether it’s nature or something else. It presents a contradiction in the words “glad” and “enjoy” as if they were opposites when they are not. Cyril has already finished his thought and Vivian is obviously replying to Cyril’s suggestion that they go outside. It is too early in the piece to know whether Vivian has lost something or not, and he doesn’t mention smoking at all.

3. **Correct Answer:** C—a furniture craftsman.

Rationale: If Morris’ poorest workman could make you a comfortable seat, then he must make furniture. Distractors A and E are attractive because of their connection with the ongoing topic of Nature, and distractor D is tricky because of the discussion of art. Distractor B is totally outside the discussion.

4. **Correct Answer:** D—considers it a pretentious and roundabout way of saying something.

Rationale: Because Vivian is referring to a specific quotation, his criticism is leveled at words and phrases. The only choice that fits that criticism is D.

5. **Correct Answer:** B—anti-romantic.

Rationale: If we are reminded of the romantics’ love of nature as a source of the infinite and as a pattern for all human endeavor and emotion, we realize that above all these other choices, Vivian’s distaste for nature and its lack of variety runs counter to the romantic ideal. His view is so silly it could not possibly have scientific evidence to support it. An animistic view would hold that everything in nature possesses a soul, which is much more romantic than not. Neither religion nor the pretense of religion has any part in Vivian’s view, and the idea of caution and vigilance are not valid either. This question attacks students’ vocabulary skills more than anything else.

6. **Correct Answer:** D—pathos.

Rationale: The words “Thinking is the most unhealthy thing in the world...” are highly exaggerated for effect and are quite ironic. Human life is based on thought and without it, we could not exist. “...people die of it [thinking] just as they die of any other disease” sets up an analogy. And “...in England, at any rate, thought is not catching” is a backdoor kind of insult. There is no hint of pathos or emotional connection in any of these words. They rest upon the intellectual game of wit and double-speak, not emotion.

7. **Correct Answer:** A—introduce a digression from the central topic.

Rationale: Previous to this sentence, Vivian has been preaching on the topic of Nature and Art. At this point, however, he moves away from this topic to the one that will occupy the remainder of his “argument” – the stupidity of his countrymen and the state of education.

8. **Correct Answer:** C—stupidity.

Rationale: This is similar to a pronoun-antecedent question in that we have to trace back through the sentence to find the connection in the previous sentence. Stupidity is the only choice that makes sense and allows the satire to continue.

9. **Correct Answer:** E—the failures of nature to inspire people to create.

Rationale: In his first speech Vivian speaks of art being a spirited protest against the flaws of nature. He states that without nature’s imperfections we would have had no art at all. In his second speech, he brings in the idea that nature is so uncomfortable, mankind had to invent architecture. He never really states that nature is anti-intellectual in either speech. He reiterates that art cannot learn from nature. In the second speech, he does discuss Nature as being uncomfortable but that is not repeated from the first speech. And although we might expect him to support Choice B, he does not voice that thought in either of his two speeches.

10. **Correct Answer:** A—Egotism.

Rationale: “Explicitly endorse” means directly endorse. The only one of these choices directly endorsed is Choice A. “Egotism itself, which is so necessary to a proper sense of human dignity...” (line 40-41).

11. **Correct Answer:** E—moral purpose.

Rationale: Because of the lack of any mention of moral purpose in regard to artistic creations, Choice E is the exception. Choices A and C are linked and we would not expect to have one without the other. Choices B and D are also linked, at least somewhat. Choice E is apart from the others and if one perceives the tone of Vivian’s arguments, the idea of moral purpose is not even implied.

12. **Correct Answer:** B—Nature is indifferent to human life.

Rationale: Vivian admits that nature is “so indifferent” (line 50), so he is not ridiculing that idea. He supports it. The other ideas are all points at which he raises objections.

13. **Correct Answer:** C—paradoxical inversions of conventional viewpoints.

Rationale: It is the irony and satire that create a kind of humor or comedy in this passage. A careful reader will understand the silliness of a character such as Vivian who argues the opposite of what most reasonable people believe and know. His analysis IS superficial, the subject IS somewhat trivial, and the sarcasm IS evident in Vivian’s words. But the comedy comes CHIEFLY from the surprises. There is no witty repartee between Cyril and Vivian. Vivian is in charge of the conversation and allows Cyril little more than a very minor part.

Multiple-Choice Strategies for Improvement and Test Corrections

Multiple Choice Reflection

Now that you have scored the multiple-choice, choose several multiple-choice questions that you answered incorrectly. Identify why the question caused you difficulty and how you plan to improve. Be specific. An example has been provided for you.

Question Stem	Reason for Difficulty	Plan of Attack
<p>The narrator is primarily characterized as...</p>	<p>This type of question is difficult for me because it asks for an answer based on understanding the whole passage. I often feel rushed for time, and I don't read closely and mark the passage for questions that focus on the passage in its entirety.</p>	<p>Reading Strategies: I will annotate for important supporting examples about character, setting, and plot. For characterization questions, I will focus specifically on long descriptive sections of the text.</p> <p>Question Strategies: I will make sure to look for the best possible answer choice and cross out answer choices that are obviously wrong.</p>

Multiple Choice Rationales

Use the chart below to examine two of the multiple-choice questions you answered incorrectly. Then construct an appropriate rationale for each. An example has been provided.

<p style="text-align: center;">Question Stem</p> <p>Write the question stem from the released exam.</p>	<p style="text-align: center;">Rationale</p> <p>Construct an appropriate rationale for the correct answer by following the model below.</p>
<p>The speaker’s tone is best described as...</p>	<p>The speaker is not hostile (A) about childhood memories since she describes her point of view as “pensive” which means thoughtful. She “recalls” her childhood but she does not admire it (D) or feel awe (E) since she discusses it as a humble upbringing. She is not amused (C) with the memory of her childhood because she also describes it as “serious.” Gentle humility (B) must be the correct answer because the narrator describes her memory of childhood as “mild,” “modest” and “quiet.” She is nostalgic and fully aware of how unassuming her family life was in her childhood home.</p>

AP Multiple Choice Question Stem Strategies

Examine the APMC strategies below. Use these strategies to help focus your reading and determine where correct answers can be found. Here are 16 strategies you can use to hone in on the right answer for multiple-choice questions. The passages on the test will be new to you, but the types of questions asked about those passages will be similar.

Strategy 1: Read the first and last lines to see how the writer opens and closes the door to the passage’s core concern.

Strategy 2: Pay attention to punctuation to note how the writer has organized the flow of ideas within stanza(s)/paragraphs.

Strategy 3: Read around the line number indicated in the question—two lines below if at the start of a stanza/paragraph; one line above and below if in the middle; two lines above if at the end of a stanza/paragraph.

Strategy 4: Play positive and negative with the poem and eliminate the choices that are the opposite of your choice. Example: the speaker’s tone is positive, so eliminate all negative tone words like “critical.”

Strategy 5: Play too broad, too narrow, or not mentioned in the passage to eliminate choices.

Strategy 6: Ask “Why would the author write _____? What is she trying to accomplish by _____?”

Strategy 7: How is the passage organized? Where are the shifts in subject or tone that might help me follow the writer’s ideas?

Strategy 8: What words are used in an unusual way or are new to me? Can I use the sentence above and below the word to figure it out? Can I substitute choices provided to figure out which choice best replaces an unusual word OR which choice best fills in a gap left between two words in a sentence?

Strategy 9: Look for extremes in the answers (always, never, universally) or “loaded” words and be suspicious of selecting that answer.

Strategy 10: For antecedent questions, look in the middle of the line numbers suggested: often the answer is neither the farthest nor the nearest to the pronoun in question.

Strategy 11: Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.

Strategy 12: Rephrase, restate, paraphrase, summarize—all are useful to capture the basic thrust of an author’s writing.

Strategy 13: What are the core literary devices used in the passage? How can I use my rock-solid knowledge of AP examination vocabulary to quickly eliminate three or even four possible answers?

Strategy 14: As Robert Frost notes, poetry is the one permissible way of saying one thing but meaning another. Are there any core ironies in the poem? What is the central metaphor of the passage?

Strategy 15: Can I use the title of the passage to give me a sense of the subject or tone of the passage?

Strategy 16: Are there patterns or significant repetitions that I can use to get to the complexity of the poem's meaning(s).

Practicing the Strategies

As practice, examine the two multiple choice questions below. List the strategies that would be helpful in identify the correct answers.

1. Lines 22-23 are based on which of the following?

- (A) Paradoxical hyperbole
- (B) Mixed metaphors in the passage
- (C) A syllogism
- (D) Circular reasoning
- (E) Dramatic irony

Strategy Used: _____

2. The primary rhetorical function of the sentence "Fortunately, in England, at any rate, thought is not catching" (lines 51-53) is to

- (A) introduce a digression from the central topic
- (B) introduce an exception to a general rule
- (C) provide supporting evidence for a previously stated thesis
- (D) undermine a point previously made
- (E) distinguish between two categories

Strategy Used: _____

Step One: Reading Questions Stems and Identifying Strategies

Examine the question stems and the answer choices before reading the passage. Then, identify the strategies that would allow you to choose the correct answer. Write the number of those strategies below each question. Then, read the passage. Mark the sections of the text where you will more than likely find the correct answer. Answer the multiple choice questions using the strategies you identified.

1. Throughout the passage, Volpone is addressing
 - (A) Mosca
 - (B) the sun
 - (C) his gold
 - (D) his beloved
 - (E) himself

Strategy: _____

2. Which of the following adjectives best describes Volpone's speech?
 - (A) Ironic
 - (B) Idolatrous
 - (C) Mendacious
 - (D) Understated
 - (E) Devious

Strategy: _____

3. In the simile in line 8, "night" is used to stand for
 - (A) chaos
 - (B) the source of Volpone's riches
 - (C) the evil that wealth can make people commit
 - (D) Volpone's dark robes
 - (E) Volpone's possessions that are not made of gold

Strategy: _____

4. The phrase "that age which they would have the best" (line 15) refers to
 - (A) youth
 - (B) maturity
 - (C) the Renaissance
 - (D) the Golden Age
 - (E) the Iron Age

Strategy: _____

5. Lines 22-23 are based on which of the following?
- (A) Paradoxical hyperbole
 - (B) Mixed metaphors
 - (C) A syllogism
 - (D) Circular reasoning
 - (E) Dramatic irony

Strategy: _____

6. In line 24, “to boot” means
- (A) to reckon with
 - (B) to pay
 - (C) to own
 - (D) instead
 - (E) in addition

Strategy: _____

7. Which of the following best paraphrases lines 26-27 (“Who can get thee,/He shall be noble, valiant, honest, wise”) ?
- (A) It is better to be noble, valiant, honest, and wise than to have riches.
 - (B) A rich person will be esteemed, noble, valiant, honest, and wise.
 - (C) A virtuous person is likely to become wealthy as well.
 - (D) Nobility, valor, honesty, and wisdom will make a person happy.
 - (E) Getting riches may cause a person to disregard nobility, valor, honesty, and wisdom.

Strategy: _____

8. Mosca’s comment “Riches are in fortune/a greater good than wisdom is in nature” (lines 28-29) does which of the following?
- (A) Asserts that riches are the equivalent of wisdom.
 - (B) Implies that acquiring riches is more natural than acquiring good fortune.
 - (C) Compares fortune to riches.
 - (D) Suggests that wisdom can add riches to nature.
 - (E) Contrasts a gift conferred by nature.

Strategy: _____

Reading the Passage

Now that you have come up with a list of strategies for how you might determine the multiple-choice answers, read the passage with those strategies and questions in mind. Mark the passage appropriately. Then, go back and answer the multiple choice questions.

APMC Literature: *Volpone* Passage

The following is an excerpt from Ben Johnson's dramatic comedy *Volpone*.

[Enter VOLPONE and MOSCA]

VOLPONE: Good morning to the day; and next, my gold.
Open the shrine that I may see my saint.
Hail the world's soul, and mine. More glad than is
The teeming earth to see the longed-for sun
(5) Peep through the horns of the celestial Ram,
Am I, to view they splendor darkening his;
That, lying here, amongst my other hoards,
Showest like a flame by night, or like the day
Struck out of chaos when all darkness fled
(10) Unto the center. O thou son of Sol*
But brighter than thy father, let me kiss,
With adoration, thee, and every relic
Of sacred treasure in this blessed room.
Well did wise poets, by thy glorious name,
(15) Title that age which they would have the best;
Thou being the best of things, and far transcending
All style of joy, in children, parents, friends,
Or any other waking dream on earth.
Thy looks when they to Venus did ascribe,
(20) They should have given her twenty thousand Cupids;
Such are thy beauties and our loves! Dear saint,
Riches, the dumb god, that giv'st all men tongues,
That canst do nought, and yet makest men do all things;
The price of souls; even hell, with thee to boot,
(25) Is made worth of heaven. Thou art virtue, fame,
Honor and all things else! Who can get thee,
He shall be noble, valiant, honest, wise—

MOSCA: And what he will, sir. Riches are in fortune
A great good than wisdom is in nature.

(1606)

**Sol: the sun*

AP Literature Multiple Choice Answers
Volpone—Ben Johnson

1. C

2. B

3. E

4. D

5. A

6. E

7. B

8. E

AP English Literature Mastering Multiple Choice Exam Reminders

Part 1: 52-55 Multiple-choice questions (45% of grade) done in one hour.

Step One: Quickly survey **ALL** of the reading passages and count the number of questions attached to each one. Start with the passage that you feel you understand the best AND has a significant number of questions attached to it. Then, after you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).

Step Two: Read the questions stems (but not the answers) for the passage you will do first. (This works for some, not all.)

Step Three: Read the passage with pencil in hand to mark things like:

- The passage main point
- Significant shifts in tone or subject
- Key verbal markers (But, although, for example, now, thus, first)
- Telling supporting examples
- Examples of literary devices

You need to read actively. Keep your pencil engaged and the mind will focus.

Step Four: Aggressively attack the questions. Mark out obviously wrong answers and process or eliminate down to the BEST answer. It is a skill-based test: there is little chance that you will have seen the passages before, but the questions the test asks focus on higher-level reading skills.

Step Five: Do not linger, obsess, or dither over any one question. You should move at a brisk but comfortable pace throughout the questions.

Step Six: With 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes, and then fill in any remaining empty bubbles in the last 90 seconds.

Helpful Reminder One: Until your brain is warm and focused, you will have a tendency to miss questions. So, be very careful with your first five questions of the test and your first couple of questions on a new passage.

Helpful Reminder Two: Students tend to lose focus and confidence during this section of the test. As a result, students will miss a series of questions because of lost concentration and internal doubts.

Remember, nobody thinks this test is easy. Your job is to get as many answers right and minimize your misses.

AP English Literature Exam Vocabulary

The following list of literary terms and tone words have appeared as answer choices on previous sections of Advanced Placement English multiple-choice tests. Some have appeared numerous times; others, on one test. Take five minutes to go through each list and HIGHLIGHT or UNDERLINE the words unfamiliar to you. You have roughly six months before the test to chip away at the unfamiliar terms. BYU's *The Forest of Rhetoric* (<http://rhetoric.byu.edu/>) is an excellent free site to start defining some of the literary terms you do not know.

Literary Terms	Tone Words
Abstractions	Admiring
Allegory	Ambivalent Anger
Allusion	Assumed arrogance
Analysis of a process	Awe
Anapest	Bitterness tempered by maturity
Anecdotal narrative	Careful objectivity
Antecedent	Cheerful glee
Anticlimax	Conciliatory Condescending
Apostrophe	Cynical exaggeration
Ballad Meter	Disappointment
Biblical Allusions	Elegant disdain Elegiac
Blank Verse	Emotional judgment
Categorical Assertion	Expansive and self-dramatizing
Cause and effect analysis	Feigned bitterness
Central Metaphor	Feigned sympathy
Classification and comparison	Fond admiration
Complex structure	Forced glee
Conclusive logic	Gentle disapproval
Couplet	Gentle sarcasm
Dactyl	Gratitude made richer by love
Diction	Grudging respect
Dimeter	Hopeful
Discursive memoir	Hysterical
Dramatic dialogue	Indignant
Dramatic irony	Insistent
Elaborate metaphors	Intelligent respect
Emblem	Ironic anger
Euphemisms	Ironic
Evaluative Argument	Grimness
Exposition/Expository	Irreversible
Extended Metaphor	Despair
First-person narrator	Jaded
Foreshadow	Disgust
Hexameter	Jealousy
Hypothetical(s)	Light and cheerful
Iambic	Mild amusement
Image/	Nostalgic
Imagery	Objectivity

Inference	Open hostility
Interjection	Perplexity compounded by resentment
Irony	Pity
Lists	Playful seriousness
Metaphysical Conceits	Reassuring
Mock Heroic Style	Regret
Multiple Modifiers	Respect strengthened by distance
Object/Direct	Respectful awe
Object	Sarcastic vindictiveness
Omniscient	Sardonic condemnation
Onomatopoeia	Sentimental
Oxymoron	Servility imparted by discipline
Parable	Somber melancholy
Paradox	Testy and critical
Parallel Structures	Thoughtless contempt
Parallel syntax	Tragic
Pastoral elegy	Warm affirmation
Pentameter	Whimsical
Periodic Sentence	Wry disdain
Personification	
Phrases	
Phrases	
Poetic drama	
Point of View	
Puns	
Qualifier(s)	
Reflective narrative	
Rhetorical Purpose	
Rhetorical Shift	
Rhyme Royal	
Rhythm	
Self-parody	
Slant Rhyme	
Soliloquy	
Speaker	
Spondee	
Stanza	
Style	
Surrealism	
Symbol	
Synecdoche	
Tetrameter	
Third-person narrator	
Trimeter	
Understatement	

Poetry Analysis Overview

The poetry analysis prompt is one of the three free response questions given each year on the AP Literature and Composition Exam. The writing prompt is paired with a poem or an excerpt from a longer poem. Students are expected to reference the poem as they construct a thoughtful written response.

Prompt

The prompt will often, but not always, provide students with the nationality and/or time period of the poet whose poem is featured for analysis. The task sentence, the last sentence of the prompt, will ask students to focus on how poetic elements inform the speaker/poet's attitude and the poem's complexity. Students must understand that the economy of a poem still provides a complex and deep meditation on the human condition.

Poem

The poem chosen for the poetry free response question can either be a poem in its entirety or an excerpt from a longer, episodic piece of poetry. Past poetry analysis prompts have presented poems that range from the 16th century to modern day. It is important to understand that the same rules of reading, deconstruction, and annotation apply to any prompt/poem. The time period of a poem should not be cause for alarm or joy. Older poems can be straightforward and modern poems can be multifaceted.

Time

Students are given 120 minutes to write all three free response questions. Students should spend approximately forty minutes writing the response to the poetry analysis prompt.

Scoring and Weight

All free response prompts are weighted the same, which means that students should not spend more time on any one prompt. The free response questions are worth 55% of a student's total score. Each essay, including the poetry analysis, is worth 18.33% of a student's total score. The poetry analysis essay tends to receive the lowest score of all three free response questions because students' essays tend to list devices and/or summarize the poem.

Expectations

Students are expected to write a meaningful response that discusses how a poet/speaker presents the complexity of human emotions, relationships, and attitudes. While identifying patterns and labeling literary devices is a good start, students cannot depend upon simple identifications to result in a passing score. Upper level essays focus on how a poet or speaker's techniques deepen the complexity of the poem's message and expresses a shared aspect of human nature and/or experience.

Poetry Analysis Prompts and Student Averages by Year

Examine the poetry analysis prompts and averages from the last five years. Construct a list of observations about the averages and the prompts.

Year	Average	Prompt
2015	4.06	In the following poem by Caribbean writer Derek Walcott, the speaker recalls a childhood experience of visiting an elderly woman storyteller. Read the poem carefully. Then, in a well-developed essay, discuss the speaker's recollection and analyze how Walcott uses poetic devices to convey the significance of the experience.
2014	4.16	The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.
2013	4.21	Carefully read the following poem by Mary Oliver. Then write a well-organized essay in which you analyze how Oliver conveys the relationship between the tree and family through the use of figurative language and other poetic techniques.
2012	3.98	In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.
2011	4.28	The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

Understanding Poetry Analysis

2014 Free Response Student Deconstruction Lesson

The poem “For That He Looked Not upon Her” by George Gascoigne (1573) was the focal text of Question 1 on the 2014 AP English Literature and Composition Exam. The prompt directed exam takers to analyze how the author developed the speaker’s complex attitude through poetic devices. Test takers must read closely to sort out poetic devices used by the author to convey the speaker’s complex attitude. These ideas must be coherently organized and supported with evidence from the passage. The following activities are intended to help shape stylistically mature and effective essays based on this challenging passage.

Activity One: Interacting with the Prompt

The first step to a successful literary analysis is the deconstruction of the prompt to discover the writing task. In the prompt below, highlight, circle, or underline the elements of the prompt that direct your essay.

2014 AP Literature Question One

The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.

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1. What is the title of the poem? Underline or quotation marks?
2. What is the historical context in which the poem was written?
3. Who is the author? How will you refer to the author in your essay?
4. Paraphrase the task of the prompt.

Activity Two: Interacting with the Poem

Read the poem silently and make any appropriate annotations.

For That He Looked Not upon Her

You must not wonder, though you think it strange,
To see me hold my louring¹ head so low;
And that mine eyes take no delight to range
About the gleams which on your face do grow.
5 The mouse which once hath broken out of trap
Is seldom 'ticèd² with the trustless bait,
But lies aloof for fear of more mishap,
And feedeth still in doubt of deep deceit.
The scorchèd fly which once hath 'scaped the flame
10 Will hardly come to play again with fire,
Whereby I learn that grievous is the game
Which follows fancy dazzled by desire:
So that I wink or else hold down my head,
Because your blazing eyes my bale³ have bred.

1 gloomy

2 enticed

3 misery

1. Write a one- to two-sentence summary of the poem.
2. Now, reread the poem, marking and annotating the poem according to the following instructions.
 - A. Explain the title.
 - B. Highlight the archaic language.
 - C. Highlight words with strong connotative meanings. What tone is created by the author's use of these words?
 - D. Draw a line where you see any shift in the poem. Justify your selection(s) by annotating the poem with a brief explanation.
 - E. Underline (or circle) the beginning letters of words used in alliteration.
 - F. Mark the rhyme scheme of the poem. How does the form (structure) of the poem connect to the author's overall message? _____

 - G. Place an X on any lines of unusual syntax. What is the effect of the author's use of unusual sentence structure on the attitude of the speaker?

H. Paraphrase the poem.

Lines from the Poem	Your Paraphrase
You must not wonder, though you think it strange, To see me hold my louring ¹ head so low;	
And that mine eyes take no delight to range About the gleams which on your face do grow.	<i>I can tell by the look on your face that you enjoy seeing me in this state of torture.</i>
The mouse which once hath broken out of trap Is seldom 'ticèd ² with the trustless bait, But lies aloof for fear of more mishap, And feedeth still in doubt of deep deceit.	
The scorchèd fly which once hath 'scaped the flame Will hardly come to play again with fire,	
Whereby I learn that grievous is the game Which follows fancy dazzled by desire:	
So that I wink or else hold down my head, Because your blazing eyes my bale ³ have bred.	

- I. Based on your markings and annotations, what overall observations can you make about the poem? Which of these contributes to the speaker's complex attitude?

Activity Three: Close Reading Questions

In a small group, answer the following questions about the content of the passage.

1. Why is the speaker’s “louring” head so low (lines 1-2)?

2. To whom is he speaking? How do you know?

3. a. Create a table of words with negative versus positive connotations.

Positive	Negative

- b. What tone is created by the combination of these words?

4. Why does the speaker use the images of a mouse and a fly to illustrate his situation (lines 5-10)?

5. What observation about love does the speaker make in lines 11-12?

6. How does the speaker plan to prevent similar experiences in the future (lines 13-14)?

Activity Four: Analyzing the Speaker’s Attitude

1. **What** are the speaker’s attitudes, as revealed in the poem? (If the attitude is complex, it is marked by more than one emotional response.)

2. **How** does the speaker’s language convey these attitudes through “poetic devices”? Provide examples of the devices that will help you identify the attitude of the speaker. (The use of devices creates a tone, which underscores these attitudes.)

Poetic Device with Textual Evidence	Effect on Speaker’s Attitude
<i>Animal imagery</i> “The mouse . . . feedeth still in doubt of deep deceit.” (lines 5-9)	<i>The speaker uses this imagery to show why he is distrustful of anyone who would put him in such a harmful situation again.</i>
<i>Alliteration</i>	
<i>Connotative Diction</i>	

Activity Five: Composing the Thesis Statement

An effective thesis statement states the writer’s assertions and opinion, which will be supported in the essay. It focuses on the text, answers the question of the prompt, and provides a roadmap or outline as to what will be in the essay. The thesis contains assertions, and the body of the essay explains/defends/proves the assertions with evidence from the text.

Construct a thesis statement below.

What is your assertion about the speaker’s complex attitude? _____

What devices did you claim will support your assertion? _____

The following is a frame statement to assist in forming the thesis statement. The thesis statement becomes the key element of the intro-thesis paragraph and may consist of more than one sentence. Everything in it should be inextricably tied to, should apply to, and should lead to the thesis for the prompt.

Frame Statement: In the sonnet “For That He Looked Not upon Her” by George Gacoigne, the author creates/develops/reveals the speaker’s _____ attitude
(Describe the speaker’s attitude.)

through the use of _____ to
(Identify a poetic device.)

emphasize _____ as well as
(Describe the effect.)

employing _____ to
(Identify a poetic device.)

illustrate _____. Overall,
(Describe the impact of the second poetic device.)

these poetic devices create a speaker who is _____.
(Describe the speaker’s attitude and larger significance in this poem.)

Rewrite your thesis statement using the frame statement as a guide.

Activity Six: Composing the Thematic Statement for the Conclusion

A solid conclusion that connects to a universal theme can add to the development of the essay. It is the writer's last chance to make an insightful comment and leave the reader of the essay with a positive impression.

- Refer to the main aspect of how complex the speaker's attitude is toward the abstract concept of desire. Mention the devices and what they reveal, and do not simply parrot the prompt.
- Mention again the author. Remember that the author has created this speaker who is struggling with his own flaws. Think about the author's overall message.
- End with an insightful thematic statement that can be applied universally, beyond the boundaries of the text.

In order to write a **thematic** statement you must have

- 1) a SUBJECT (an abstract thematic idea) and
- 2) your understanding of the *author's opinion* on that subject

Take the SUBJECT (an abstract idea) explored in a piece of literature and make an assertion about what the author tries to convey to the reader about this subject through the text. The purpose of the thematic statement is to clearly and concisely state the meaning of the work as a whole.

Example:

- 1) SUBJECT: Marriage (modern love)
- 2) The writer's understanding of the author's opinion: George Meredith believes **that marriage is an outdated and miserable condition that can be ended only by death.**

Turn the bolded part of the sentence into a thematic statement.

Thematic statement:

Modern love creates misery for those involved in it and is only escapable by death.

Write a thematic statement about Gascoigne's poem.

- 1) SUBJECT (use an abstract thematic idea): _____
- 2) Your understanding of the author's opinion: The speaker believes _____

Thematic Statement:

To create a sense of closure to your essay, the introduction's thesis statement, which is focused on the text, should connect to the conclusion's thematic statement, which reaches beyond the text.

Thesis statement:

- 1) SUBJECT: Othello—Desdemona's murder scene
(novel/play which will be the subject of your essay)
- 2) Writer's opinion about that subject: Shakespeare includes the violent scene of Desdemona's murder in order to highlight the extreme to which Othello is driven by his unreasoning passion.

Highlight the evidence of the writer's opinion in the thesis statement.

Thematic statement:

- 1) SUBJECT: Unreasoning passion
- 2) The writer's understanding of the author's opinion: Shakespeare believes that men who let themselves be controlled by passion are unable to think or understand the truth clearly and sometimes do things, such as commit acts of violence, that they wouldn't do otherwise.

Highlight the evidence of the writer's understanding of the author's opinion in the thematic statement.

What is the effect of tying the thesis statement in the introduction to the thematic statement in the conclusion?

Teacher Implementation Exercise

2014 Poetry Analysis Free Response Practice Scoring

The student samples below represent the “middle” of the scoring range for the 2014 Poetry Analysis Question. After you have examined the 2014 Poetry Free Response Question via the NMSI deconstruction lesson on the previous pages, examine the excerpted scoring guide.

Then, read and annotate the student samples. Discuss with a partner the characteristics of each student sample and the accompanying score.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2014 SCORING GUIDELINES

Question One

Excerpted from the question one scoring guide.

7–6 These essays offer a reasonable analysis of Gascoigne’s use of devices such as form, diction, and imagery to convey the speaker’s complex attitude. They are less thorough or less precise in their discussion of the attitude and Gascoigne’s use of devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate an ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9–8 essays. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

5 These essays respond to the assigned task with a plausible reading of Gascoigne’s use of devices such as form, diction, and imagery to convey the speaker’s complex attitude, but they tend to be superficial in their analysis of the attitude and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the speaker’s attitude or of Gascoigne’s use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These essays demonstrate some control of language, but they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

4–3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing, or irrelevant, or it may ignore the complexity of the speaker’s attitude or Gascoigne’s use of devices. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a 3 may contain significant misreading, demonstrate inept writing, or both.

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Poetry Analysis Student Samples

Student Sample H—Score: 6

In George Gascoigne’s Shakespearean sonnet “For That He Looked Not Upon Her,” the speaker avoids looking at the object of his affections. He is aware that to succumb again to his desire for her would be folly that would bring only pain. Deliberately avoiding his desire, the speaker’s resolves is illustrated through metaphor and irony.

In the first quatrain the speaker demonstrates his self-awareness by addressing the object of his affections with apostrophe. He directly addresses his lady in explanation of his “strange” behavior, the paradox of avoiding the gaze of one whom he acknowledges has “gleams” upon her face. Ironically, these attractive “gleams” of light or beauty are what he avoids, so that his “eyes take no delight” in them. His restraint, avoiding “entrapment by her beauty, reveals his determination. The only way for the speaker to free himself from her is by not looking at her; he can evidently speak to her without worry of entrapment, for he apostrophizes her and speaks directly to her. Thus, his attraction to her is physical, based on her beauty alone: it is only his eyes that would “take...delight,” physical attraction he cannot reason with. Thus his desire for her is superficial and is thus blinding; to overcome it and protect himself all he can do is avoid its gaze.

Yet the speaker is aware that his desire is superficial and knows that he must overcome it or he will be entrapped in meaningless “bale” caused by her “blazing eyes.” He metaphorically compares himself to a “scorched fly which once hath escaped the flame.” Flies are attracted to flames because of the flames’ look; they self-destruct, scorching themselves because they cannot resist that attraction though the flame will only burn them. In relating himself to a silly fly, the speaker is aware of his folly in his attraction to the lady. In the metaphor, the lady is related to the flame, which will burn him and is not a substantial thing. Thus, the speaker shows wisdom in adhering to the lesson he has learned, “that generous is the game which follows fancy dazzled by desire.” Alliteration ties together “grievous game” and “dazzled by desire,” the dazzling being the cause of the grief. It is his eyes that are dazzled and allow desire to consume him and cause grief, and so he avoids looking at her protecting himself by looking away.

Student Sample C—Score: 5

Perhaps some of the most influential lessons in a persons life are those taught through betrayal or hurt. While insight is gained, as well from positive situations that occur, the impact of feeling emotional pain is one that humans work to protect themselves against to ensure it doesn’t happen again. The speakers attitude in “For that He have Looked Not upon Her” by George Gascoigne is developed with an echo of this same theme. With the usage of diction and imagery Gascoigne demonstrates how the speaker is calloused to love and the desire for something better by his fear of being let down or disappointed again. While this reaction is very natural, it can be detrimental in the grand scheme of a persons emotional stability and growth.

The powerful and compelling use of diction shows how passionately the speaker feels about the situation. The contrast in line 3, which highlights the speakers “eyes that take no delight” as to in line 4, which talks of the gleam/glint in his counterparts face is an interesting parallel. The word gleam is used to portray happiness or beauty in this sense and is contrasted at the end of the poem in line 14 by illustrating that the same beauty or light in his partners face/and or eyes was inherent in his demise or miserable heart break. The parallel created by the authors decision to contrast the beauty of a person being the cause of anothers pain give an inside look into why the speaker wants no part in the “dazzle” (line 12” of this feeling.

Vivid imagery is used in portraying an explanation of what the speaker's attitude is toward the situation. The author uses examples of animals that have been trapped or injured such as a mouse to relay the intense emotional pain that has affected the speaker in the past. "The mouse which once hath broken out of a trap, is seldom 'tied with the trustless bait..." This quotation describes that the speaker has once felt like the animal trapped and unable to get out, but is weary of every situation now to avoid the same situation in the future. He will not succumb to the pleasure of desire for fear of heartbreak, but instead will guard himself from such ideas altogether.

George Gascoigne uses the strong tools of diction and imagery to develop the detailed attitude of the speaker in this passage. Although it is important not to rush into situations, opportunities are missed by simply closing yourself off to feeling any emotion. While no one enjoys the lows of life and love, without them we could not appreciate all of the beautiful moments and relationships formed and experienced in our lifetime. The speaker is aware of the potential danger of being crushed when you get your hopes up and therefore refuses to engage; however in order to thrive and live a healthy life, one must still keep themselves open to the possibility of joy or defeat as it is a part of a truly meaningful life.

Student Sample G—Score: 4

In the poem "For that He Looked Not Upon Her," the speaker has an intense feeling towards the person he is addressing. The speaker uses negative, dark word choice to portray his dislike for that certain individual. The speaker also appeals to the reader's sense of imagery by relating to a common rodent and insect, that is usually negated.

The speaker's use of dark diction laced with a flowing rhythm emphasizes the speaker's complex attitude developed throughout the poem. Words such as "trap," "trustless," "deceit," all contain a negative connotation that is emitted and transforms into the speaker's attitude. The speaker of the poem has been deceived by an individual who he now contains an enraged and deep hatred for, and the speaker has no implication of ever falling for their trick again. The speaker has learned his lesson and is moving on; nevertheless his acknowledgement of his dislike towards an individual is portrayed throughout his "bale."

The speaker uses an array of imagery to further develop his complex attitude. The speaker states, "The mouse which once hath broken out of trap is seldom 'tied with the trustless bait," an image that a reader can easily relate to, what the speaker conveys through this imagery is that he is the mouse who broke free and will no longer trust the enticements of the bait, or the individual who he addresses. "The scorched fly which once hath 'scaped the flame will hardly come to play again with fire," again the speaker uses the image of an insect to explain his situation. The speaker is the fly that was burned by a flame and will not repeat that action. Like the well known quote "play with fire and you will get burned" The speaker realizes his mistake and will not make it again.

In this poem, the speaker makes it well known that he has been deceived by a person with the use of dark diction, and emphasized imagery, they reader understands that he may have made the mistake once, but he will not make it again through the development of his strong attitude.

Student Sample A—Score: 3

In the poem, For That He Looked Not upon Her, sixteenth-century English poet George Gascoigne uses literary devices such as diction, imagery, and form to develop his complex attitude. He skillfully deploys literary techniques to breathe life into his meaningful poem.

The English poet's diction gives the reader a deeper understanding of the emotions contained in his words. The narrator describes his "louring head" held low. This incites a gloomy and depressing feeling. Readers can sense the crushing feeling that only comes with a broken heart.

Furthermore, the woman's "blazing eyes" bring him "bale." From this a person can assume a woman has brought him misery in the past. He sees no pleasure in the woman. The author's use of diction gives us insight to the narrator's heartbreak.

Gascoigne also uses imagery to compare his feeling of trustlessness. He describes how after a mouse has been tricked once by a trap, it "is seldom 'ticed with the trustless bait." This shows an example of trust being lost. The mouse no longer is tempted by the bait. Similarly, a fly who has "scraped the flame will hardly come to play again." The author gives us another example of the situation. The fly learns to stay away from the flame. Gascoigne's attempt to paint a picture shows that once trust has been lost it is hard to regain.

The English poet also uses form to structure his poem in a persuasive manner. His use of the "scorched fly" and "mouse" are an attempt to appeal to the reader. This gives the reader an opening to connect to the poem. The poem is strategically given a persuasive form.

In this heartbreaking poem, George Gascoigne skillfully uses literary devices to make an exemplary work of literature. His mastery of diction, imagery, and form give him powerful tools of writing.

AP Literature Prose Analysis Overview

The prose analysis prompt is one of the three free response questions given each year on the AP Literature and Composition Exam. The writing prompt is often paired with an excerpt from a novel or novella. Students are expected to reference the passage as they construct a thoughtful written response.

Prompt

The prose analysis prompt is made of three distinct components. The prompt begins with a reference to the title of the work, the author, and possibly the time period during which the work was published or the author lived. While students may not be familiar with the work, they may be familiar with the author, or they may have an understanding of the time period. Using this background information as a springboard for accessing the passage can help students come to meaningful conclusions.

- If a publication date or author life span is identified within the prompt, students should consider how these dates influence the content/meaning of the passage.
- After reading the passage, students should return to the title of the work. They should consider the way in which the title relates to the excerpt's content.

The prompt will continue with a task sentence that requires students to examine the text through a specific critical lens. Past prose analysis prompts have asked students to examine how an author develops characterization, point of view, setting, tone, relationships between characters, and social commentary. Students should always be aware of the task at hand so that they do not veer off into summary.

The final portion of the prompt will ask students to consider possible areas of literary focus such as point of view, imagery, selection of detail, etc. While students may choose to discuss some of these devices, they should not feel as if they can only discuss these devices. Upper half essays spend a significant amount of time discussing the implications of a character's values, the complexity of a character's emotion or relationships, the influence of the setting on the passage's meaning, etc.

Passage

The passage chosen for the prose analysis free response question is often derived from either a novel or novella. Past prose analysis prompts have presented texts that range from the 18th century to modern day and authors from a variety of backgrounds. A prose passage will provide students with a section of text that is rich in description and character development. It will also clearly reveal the author's writing style.

Time

Students are given 120 minutes to write all three free response questions. Students should spend approximately forty minutes writing the response to the prose analysis prompt.

Scoring and Weight

All free response prompts are weighted the same, which means that students should not spend more time on any one prompt. The free response questions are worth 55% of a student's total score. Each essay, including the prose analysis, is worth 18.33% of a student's total score. The prose analysis essay tends to receive the second highest score of all three free response questions. Students struggle to move beyond summarizing the prose excerpt or to develop deep enough commentary that does more than list literary devices.

Expectations

Students are expected to write a meaningful response that discusses how, over the course of the passage, the author implies the complexity of character, tone, attitude, emotion, etc. While identifying patterns and labeling literary devices is a good start, students cannot depend upon simple identifications to result in a passing score. Upper level essays focus on how an author's development of character, setting, and relationships speak to more important social commentary.

Prose Analysis

Prompts and Student Averages by Year

Examine the prose analysis prompts and averages from the last five years. Construct a list of observations about the averages and the prompts.

Year	Average	Prompt
2015	4.16	The following excerpt is from the opening of <i>The Beet Queen</i> , a 1986 novel by Louise Erdrich. Read the passage carefully. Then write a well-developed essay in which you analyze how Erdrich depicts the impact of the environment on the two children. You may wish to consider such literary devices as tone, imagery, selection of detail, and point of view.
2014	4.10	The following passage is from the novel <i>The Known World</i> by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.
2013	4.39	The following passage is from D. H. Lawrence's 1915 novel, <i>The Rainbow</i> , which focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.
2012	4.42	Carefully read the following excerpt from the novel <i>Under the Feet of Jesus</i> by Helena María Viramontes. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.
2011	4.65	The following passage is from the novel <i>Middlemarch</i> by George Eliot, the pen name of Mary Ann Evans (1819–1880). In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties. Read the passage carefully. Then write a well-developed essay in which you analyze how Eliot portrays these two characters and their complex relationship as husband and wife. You may wish to consider such literary devices as narrative perspective and selection of detail.

Understanding the Prose Analysis 2014 Student Deconstruction Free Response Question

Directions: This lesson is meant to review and revisit the prose free response question that was used for the mock exam. Please reread and annotate the prompt and passage. Then, review the essay you wrote in response to this prompt for the 2014-2015 mock exam.

Prose Prompt and Passage Reminders

- Read and annotate the prompt.
 - Remember that prose analysis questions are often excerpts of larger works.
 - Pay attention to the task sentence in the prompt. Paraphrasing the task can help provide clarity as you annotate the passage.
- Read and annotate the passage.
 - Mark small sections of the text you will cite directly in your response.
 - Construct annotations that identify technique and make connections to characterization.

Deconstructing the Prompt

Examine the prompt below. Then, re-familiarize yourself with the prompt by considering the task and how an author reveals character.

The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

1. Paraphrase the task sentence reprinted below.

Task: *Then, in a well-organized essay, analyze how the author reveals the character of Moses.*

Paraphrase: _____

2. In a prose excerpt, how can a character's personality be revealed to the reader? Identify the ways that an author might choose to develop a character's personality in a piece of fiction.

Passage Deconstruction

Directions: Reread the passage below. Mark any language that suggests Moses's character.

5 The evening his master died he worked again well
after he ended the day for the other adults, his own
wife among them, and sent them back with hunger
and tiredness to their cabins. The young ones, his
10 son among them, had been sent out of the fields an
hour or so before the adults, to prepare the late
supper and, if there was time enough, to play in the
few minutes of sun that were left. When he, Moses,
finally freed himself of the ancient and brittle
15 harness that connected him to the oldest mule his
master owned, all that was left of the sun was a five-
inch-long memory of red orange laid out in still
waves across the horizon between two mountains on
the left and one on the right. He had been in the
20 fields for all of fourteen hours. He paused before
leaving the fields as the evening quiet wrapped itself
about him. The mule quivered, wanting home and
rest. Moses closed his eyes and bent down and took
a pinch of the soil and ate it with no more thought
than if it were a spot of cornbread. He worked the
25 dirt around in his mouth and swallowed, leaning his
head back and opening his eyes in time to see the
strip of sun fade to dark blue and then to nothing.
He was the only man in the realm, slave or free,
30 who ate dirt, but while the bondage women,
particularly the pregnant ones, ate it for some
incomprehensible need, for that something that ash
cakes and apples and fatback did not give their
bodies, he ate it not only to discover the strengths
and weaknesses of the field, but because the eating
of it tied him to the only thing in his small world
that meant almost as much as his own life.

35 This was July, and July dirt tasted even more like
sweetened metal than the dirt of June or May.
Something in the growing crops unleashed a
metallic life that only began to dissipate in mid-
August, and by harvest time that life would be gone
altogether, replaced by a sour moldiness he
40 associated with the coming of fall and winter, the
end of a relationship he had begun with the first
taste of dirt back in March, before the first hard
spring rain. Now, with the sun gone and no moon
and the darkness having taken a nice hold of him, he
45 walked to the end of the row, holding the mule by
the tail. In the clearing he dropped the tail and
moved around the mule toward the barn.

50 The mule followed him, and after he had prepared
the animal for the night and came out, Moses
smelled the coming of rain. He breathed deeply,
feeling it surge through him. Believing he was
alone, he smiled. He knelt down to be closer to the
earth and breathed deeply some more. Finally, when
the effect began to dwindle, he stood and turned
away, for the third time that week, from the path
55 that led to the narrow lane of the quarters with its
people and his own cabin, his woman and his boy.
His wife knew enough now not to wait for him to
come and eat with them. On a night with the moon
he could see some of the smoke rising from the
60 world that was the lane--home and food and rest and
what passed in many cabins for the life of family.
He turned his head slightly to the right and made
out what he thought was the sound of playing
children, but when he turned his head back, he
65 could hear far more clearly the last bird of the day
as it evening-chirped in the small forest far off to
the left.

70 He went straight ahead, to the farthest edge of the
cornfields to a patch of woods that had yielded
nothing of value since the day his master bought it
from a white man who had gone broke and returned
to Ireland. "I did well over there," that man lied to
his people back in Ireland, his dying wife standing
hunched over beside him, "but I longed for all of
75 you and for the wealth of my homeland." The patch
of woods of no more than three acres did yield some
soft, blue grass that no animal would touch and
many trees that no one could identify. Just before
Moses stepped into the woods, the rain began, and
80 as he walked on the rain became heavier. Well into
the forest the rain came in torrents through the trees
and the mighty summer leaves and after a bit Moses
stopped and held out his hands and collected water
that he washed over his face. Then he undressed
85 down to his nakedness and lay down. To keep the
rain out of his nose, he rolled up his shirt and placed
it under his head so that it tilted just enough for the
rain to flow down about his face. When he was an
old man and rheumatism chained up his body, he
90 would look back and blame the chains on evenings
such as these, and on nights when he lost himself

completely and fell asleep and didn't come to until

morning, covered with dew.

Examining the Passage Paragraph by Paragraph

Examine each paragraph in the passage. Create a series of close reading observations. Use the provided templates if necessary. For each paragraph, you will make **one** observation. These annotations should be implemented in the commentary revision portion of this lesson.

Paragraph #1

The evening his master died he worked again well after he ended the day for the other adults, his own wife among them, and sent them back with hunger and tiredness to their cabins. The young ones, his son among them, had been sent out of the fields an hour or so before the adults, to prepare the late supper and, if there was time enough, to play in the few minutes of sun that were left. When he, Moses, finally freed himself of the ancient and brittle harness that connected him to the oldest mule his master owned, all that was left of the sun was a five-inch-long memory of red orange laid out in still waves across the horizon between two mountains on the left and one on the right. He had been in the fields for all of fourteen hours. He paused before leaving the fields as the evening quiet wrapped itself about him. The mule quivered, wanting home and rest. Moses closed his eyes and bent down and took a pinch of the soil and ate it with no more thought than if it were a spot of cornbread. He worked the dirt around in his mouth and swallowed, leaning his head back and opening his eyes in time to see the strip of sun fade to dark blue and then to nothing. He was the only man in the realm, slave or free, who ate dirt, but while the bondage women, particularly the pregnant ones, ate it for some incomprehensible need, for that something that ash cakes and apples and fatback did not give their bodies, he ate it not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small world that meant almost as much as his own life.

Close Reading Observation #1

Language—Choose a description of Moses from the first paragraph.

Template: Jones first describes Moses as, “ _____
_____ (choose a short section of text that describes Moses and cite it here) _____.”

Student Response: _____

Technique—Identify the technique (imagery, selection of detail, point of view, etc.) Jones employs in this description. Then, explain how the example cited above embodies the technique.

Template: This description relies upon _____ (writing technique) _____ since it makes use of _____ (describe how the example you've chosen showcases this device) _____.

Student Response: _____

Character—Explain *how* the language and the technique, identified above, reveal Moses’s character. This response will be longer since it consists of commentary.

Template: Jones discloses that Moses is _____

(discuss how this example reveals an aspect of Moses’s character) _____.

This aspect of his character suggests _____

(describe what this example implies about Moses) _____.

As a result, *(discuss the importance of understanding this aspect of Moses’s character)* _____.

Student Response: _____

Paragraph #2

This was July, and July dirt tasted even more like sweetened metal than the dirt of June or May. Something in the growing crops unleashed a metallic life that only began to dissipate in mid-August, and by harvest time that life would be gone altogether, replaced by a sour moldiness he associated with the coming of fall and winter, the end of a relationship he had begun with the first taste of dirt back in March, before the first hard spring rain. Now, with the sun gone and no moon and the darkness having taken a nice hold of him, he walked to the end of the row, holding the mule by the tail. In the clearing he dropped the tail and moved around the mule toward the barn.

Close Reading Observation #2—Construct an observation from the second paragraph about how Jones reveals the character of Moses. Refer to the templates above if needed.

Language—Choose a description of Moses from the second paragraph.

Student Response: _____

Technique—First identify the technique (imagery, selection of detail, point of view, etc.) Jones employs in this description. Then, explain how the example cited above embodies the technique.

Student Response: _____

Character—Explain *how* the language and the technique reveals Moses’s character.

Student Response: _____

Paragraph #3

The mule followed him, and after he had prepared the animal for the night and came out, Moses smelled the coming of rain. He breathed deeply, feeling it surge through him. Believing he was alone, he smiled. He knelt down to be closer to the earth and breathed deeply some more. Finally, when the effect began to dwindle, he stood and turned away, for the third time that week, from the path that led to the narrow lane of the quarters with its people and his own cabin, his woman and his boy. His wife knew enough now not to wait for him to come and eat with them. On a night with the moon he could see some of the smoke rising from the world that was the lane--home and food and rest and what passed in many cabins for the life of family. He turned his head slightly to the right and made out what he thought was the sound of playing children, but when he turned his head back, he could hear far more clearly the last bird of the day as it evening-chirped in the small forest far off to the left.

Close Reading Observation #3—Construct an observation from the third paragraph about how Jones reveals the character of Moses. Refer to the templates above if needed.

Language—Choose a description of Moses from the beginning of the first paragraph.

Student Response: _____

Technique—First identify the technique (imagery, selection of detail, point of view, etc.) Jones employs in this description. Then, explain how the example cited above embodies the technique.

Student Response: _____

Character—Explain *how* the language and the technique reveals Moses’s character.

Student Response: _____

Paragraph #4

He went straight ahead, to the farthest edge of the cornfields to a patch of woods that had yielded nothing of value since the day his master bought it from a white man who had gone broke and returned to Ireland. "I did well over there," that man lied to his people back in Ireland, his dying wife standing hunched over beside him, "but I longed for all of you and for the wealth of my homeland." The patch of woods of no more than three acres did yield some soft, blue grass that no animal would touch and many trees that no one could identify. Just before Moses stepped into the woods, the rain began, and as he walked on the rain became heavier. Well into the forest the rain came in torrents through the trees and the mighty summer leaves and after a bit Moses stopped and held out his hands and collected water that he washed over his face. Then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt and placed it under his head so that it tilted just enough for the rain to flow down about his face. When he was an old man and rheumatism chained up his body, he would look back and blame the chains on evenings such as these, and on nights when he lost himself completely and fell asleep and didn't come to until morning, covered with dew.

Close Reading Observation #3—Construct an observation from the fourth paragraph about how Jones reveals the character of Moses. Refer to the templates above if needed.

Language—Choose a description of Moses from the beginning of the first paragraph.

Student Response: _____

Technique—First identify the technique (imagery, selection of detail, point of view, etc.) Jones employs in this description. Then, explain how the example cited above embodies the technique.

Student Response: _____

Character—Explain *how* the language and the technique reveals Moses's character.

Student Response: _____

Original Essay Review

Now that you have written some “fresh” evidence and commentary sentences for this prose free response question, examine your original essay. For each category listed below, choose a different colored highlighter. Then, highlight each section of your essay accordingly. Color code the list below by highlighting each of the categories or by writing the color next to each bullet.

- Thesis
- Claim/Topic Sentences
- Evidence Sentences/Summary Sentences
- Commentary/Analysis Sentences

Note: *Be sure that you do not confuse your evidence sentences with meaningful analysis/commentary. If you are simply retelling the evidence, you are not constructing analysis. Highlight appropriately.*

Thesis Wringer

Examine the thesis statement you have highlighted from your original essay. Complete the tasks below. If you have not written the essay, examine the tasks and then construct a thesis.

Write your original thesis here: _____

Tasks

- Draw a dotted line under the portion of your thesis statement that describes Moses’s character.
 - This should be a specific description with meaningful adjectives that makes an argument about Moses based on his actions, behavior, thoughts, etc.
- Draw a wavy line underneath the portion of your thesis statement that discusses how the author reveals the character of Moses.

Note: If either of the categories above are missing from your thesis, add them to your revision. If your original thesis contains both categories, construct a more thoughtful version.

Revised Thesis: _____

Revising Body Paragraph Assertions, Evidence Sentences, and Commentary

Choose the **weakest body paragraph** from your original essay. Then, using that body paragraph, review and revise your original writing.

Topic Sentences—Write the topic sentence from your weakest body paragraph below.

Original Topic Sentence: _____

Topic Sentence Pitfalls –Check each box that applies to your topic sentence.

Limited Vocabulary

- **Example:** Jones uses great language to describe Moses.

Limited/No Argument

- **Example:** Jones says that Moses is a hard worker.

Struggled to Understand Moses’s Character

- **Example:** In the first part of the passage, Moses’s character is interesting and shows who he is by his actions.

Employed Sweeping Generalizations

- **Example:** Jones uses details to create an image in the reader’s mind about who Moses is as a person.

Other:

- Topic sentences should examine a section of the text, discuss the technique prevalent in that section, and then discuss the primary aspect of character that is revealed.
- Topic sentences should make a strong and reasonable argument that describes an implicit issue, something that is suggested but not directly stated, about the character.

Revised Topic Sentence—Revise your topic sentence based on the issues identified above.

Revising Evidence Sentences and Commentary

Examine the commentary in the body paragraph that you have chosen. Complete the commentary revision chart below. The annotations from the beginning of this deconstruction lesson should be used in the revised evidence and commentary sections. Identify the best close reading observation for this revision activity. Complete the left-hand column first.

Evidence

<p style="text-align: center;">Original Evidence Sentence</p> <p style="text-align: center;"><i>Write the first evidence sentence from your weakest body paragraph below.</i></p>	<p style="text-align: center;">Revised Evidence Sentence</p> <p style="text-align: center;"><i>After you have completed the left hand column, construct a new evidence sentence.</i></p>
<p style="text-align: center;">Observations</p> <p style="text-align: center;"><i>Identify the areas in which this evidence is weak. Then, explain how you plan to improve.</i></p>	<p style="text-align: center;">Observations</p> <p style="text-align: center;"><i>Explain how your revised evidence sentence is a better attempt.</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> Vocabulary <input type="checkbox"/> Citation Length too Long <input type="checkbox"/> Usefulness of Citation <input type="checkbox"/> Citation Embedded Incorrectly <p>Improvement Plan:</p>	

Commentary

Original Analysis <i>Write the analysis sentences from your weakest body paragraph.</i>	Revised Evidence Sentence <i>After you have completed the left hand column, construct new/improved analysis sentences.</i>
Observations <i>Identify the areas in which this analysis is weak. Then, explain how you plan to improve.</i>	Observations <i>Explain how your revised analysis sentences offer deeper commentary.</i>
<ul style="list-style-type: none"> <input type="checkbox"/> Vocabulary <input type="checkbox"/> Summary instead of Analysis <input type="checkbox"/> Repetitive Thoughts/Arguments <input type="checkbox"/> Limited Discussion of Characterization <input type="checkbox"/> Limited Discussion of Significance <p>Improvement Plan:</p>	

Student Samples

Examine the student samples below and discuss the attributes of each.

<p align="center">Student Sample Score: 4</p>	<p align="center">Student Sample Score: 6</p>
<p align="center">Introductory Paragraph</p>	<p align="center">Introductory Paragraph</p>
<p>Slavery has always had a big impact on the world as this passage reiterates the feelings and attitudes of a slave. Edward P. Jones portrays Moses through his use of imagery and detail so we as readers can better understand Moses' point of view.</p>	<p>Moses is seen as a quiet outsider in his own world. The passage narrates the events around him describing the pain and poor conditions around him. Yet despite his strange habits the audience cannot help but feel compassion and unknowing respect for Moses. Moses and those around him add depth and reality to the passage. Without them there could be no contrast to Moses. Through point of view, selection of detail, and imagery the audience can see the daily life of Moses and see through his actions the reflection of his character.</p>
<p align="center">Observations</p> <p>Identify the characteristics of this introductory paragraph. Create a list of improvements the author could make.</p>	<p align="center">Observations</p> <p>Identify the characteristics of this introductory paragraph. Create a list of improvements the author could make.</p>

Body Paragraphs	Body Paragraphs
<p>Jones opens this passage with details and an image of Moses who “had been in the fields for all of fifteen hours” (lines 14-15). Through the image of the sun only “a five-inch-long memory of red orange laid out in still waves,” (lines 11-12) we can tell Moses is a loyal and hard-worker. Not only is he a hard-worker, but we can see he takes pride and joy in what he does for “He was the only man in the realm, slave or free, who ate dirt” (lines 23-24). This image enables us to see his passion for the earth and allows us to see the world through his point of view. “He ate it not only to discover...as his own life,” (lines 28-31) allows the reader to see that he is owned, but he finds joy in the simple things of life such as the dirt and rain. “Moses smelled the coming of rain,” (lines 47-48) so that he could “be closer to the earth” (line 50), allows us to see that Moses finds passion in good things.</p>	<p>Point of view is essential to this narration as it provides insight to not only Moses’ actions but how different he is from his surroundings. The quote “He was the only man to eat dirt but while the bondage of woman...” His actions prove Moses to not be preoccupied with bodily needs like nutrition. Instead the author uses a third person point of view to allow the audience to be an observor and recount Moses’ daily life without him knowing to show a side of innocence while also loneliness. Moses does not taste dirt out of childish desire of hunger he instead does it as a spiritual desire to remind him about life. The point of view stays third person even when describing the Irish man, “I did well over there, that man lied”. This insight into the view of the Irish man is used to contrast with Moses. He never tries to seem better off than he really is, he is a simple, honest man. The two points of views allow the audience to see how much different Moses is from his surroundings. While others are focused on themselves Moses eats dirt to connect himself to the land, an extension of himself.</p> <p>The selection of detail throughout the passage reveals the inner character of Moses. The little quirks he does shows how Moses truly is when looking past his strange dirt eating habits. Moses is a hard worker as “he had been in the field for all fifteen hours” and “didn’t come to until morning covered in dew”. These details show the work ethic of Moses and how he works himself past the point of exhaustion. These details show how he has no sense of time and is simply working on the land and symbolically himself. The attention to detail in the taste of the dirt shows how Moses is actually seeing the changes around him, as “this was July and July dirt tasted even more like sweetened metal than did the dirt of June or May”. Again Moses appears to have no sense of time and relies on the dirt to put him back into the material world. As Moses falls back to the dirt as a</p>

	<p>crutch it reveals how he is simply floating through or just existing through this life.</p> <p>Imagery in the passage shows the harsh environment of Moses yet enhances his soft nature. Through the description of the sun it shows how draining the work load is “...Moses freed himself of the ancient and brittle harness that connected him...memory of the red-orange laid out in waves”. This shows how Moses is simply a worker and observer. He appears to lack any depth as he is only connected to the field through his work and mule. The simple nature of Moses is then seen in the imagery of the rain “then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt.” Although at first Moses is seen to be very simple, he does not run inside and claim shelter. He is very naturalistic as he embraces nature and it shows how although he is disconnected from people that he is very connected to the land.</p>
<p style="text-align: center;">Observations</p> <p>Identify the characteristics of this body paragraph. Create a list of improvements the author could make.</p>	<p style="text-align: center;">Observations</p> <p>Identify the characteristics of these body paragraphs. Create a list of improvements the author could make.</p>

<p style="text-align: center;">Concluding Paragraph</p> <p>Moses' character is shown when "he lost himself completely," (line 88) in his escape from a hard day of work. His identity is seen in a new perspective through these images of harsh field days to the transition of the earth, where he can escape and be closer to what he loves. Moses' character is loyal, hard working, and down to earth. He is able to be happy in the simplest of realms.</p>	<p style="text-align: center;">Concluding Paragraph</p> <p>A quiet observor Moses is further characterized by point of view, selection of detail, and imagery. Through his actions and surroundings it is clear how Moses is simple yet complex in his own unique ways. The undying work ethic of Moses portrays him to never be extravagant in human matters and keeps to himself and the land. The passage characterizes Moses to be alone yet collected, simple yet complex, and existing while not being fully present.</p>
<p style="text-align: center;">Observations</p> <p>Identify the characteristics of this concluding paragraph. Create a list of improvements the author could make.</p>	<p style="text-align: center;">Observations</p> <p>Identify the characteristics of this concluding paragraph. Create a list of improvements the author could make.</p>

Teacher Implementation Exercise

2014 Prose Analysis Free Response Practice Scoring

The student samples below represent the “middle” of the scoring range for the 2014 Prose Analysis Question. After you have examined the 2014 Prose Free Response Question via the NMSI deconstruction lesson on the previous pages, examine the excerpted scoring guide.

Then, read and annotate the student samples. Then, discuss with a partner the characteristics of each student sample and the accompanying score.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2014 SCORING GUIDELINES

Question Two

Excerpted from the question two scoring guide.

7–6 These essays offer a reasonable analysis of how Jones reveals the character of Moses through literary elements. The writers provide a sustained, competent reading of the passage, with attention to literary elements such as point of view, selection of detail, and imagery. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, the ideas are presented with clarity and control and the text is referenced for support. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

5 These essays respond to the assigned task with a plausible reading of the passage, but they tend to be superficial or thin in their discussion of how Jones reveals the character of Moses through literary elements. While containing some analysis of the passage, implicit or explicit, the discussion of how literary elements contribute to the revelation of character may be slight, and support from the passage may tend toward summary or paraphrase. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

4–3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the essay may ignore how Jones reveals the character of Moses or may ignore the use of literary elements. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a 3 may contain significant misreading, demonstrate inept writing, or both.

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Prose Analysis Student Samples

Student Sample G—Score: 6

Moses is seen as a quiet outsider in his own world. The passage narrates the events around him describing the pain and poor conditions around him. Yet despite his strange habits the audience cannot help but feel compassion and unknowing respect for Moses. Moses and those around him add depth and reality to the passage. Without them there could be no contrast to Moses. Through point of view, selection of detail, and imagery the audience can see the daily life of Moses and see through his actions the reflection of his character.

Point of view is essential to this narration as it provides insight to not only Moses' actions but how different he is from his surroundings. The quote "He was the only man to eat dirt but while the bondage of woman..." His actions prove Moses to not be preoccupied with bodily needs like nutrition. Instead the author uses a third person point of view to allow the audience to be an observer and recount Moses' daily life without him knowing to show a side of innocence while also loneliness. Moses does not taste dirt out of childish desire of hunger he instead does it as a spiritual desire to remind him about life. The point of view stays third person even when describing the Irish man, "I did well over there, that man lied". This insight into the view of the Irish man is used to contrast with Moses. He never tries to seem better off than he really is, he is a simple, honest man. The two points of views allow the audience to see how much different Moses is from his surroundings. While others are focused on themselves Moses eats dirt to connect himself to the land, an extension of himself.

The selection of detail throughout the passage reveals the inner character of Moses. The little quirks he does shows how Moses truly is when looking past his strange dirt eating habits. Moses is a hard worker as "he had been in the field for all fifteen hours" and "didn't come to until morning covered in dew". These details show the work ethic of Moses and how he works himself past the point of exhaustion. These details show how he has no sense of time and is simply working on the land and symbolically himself. The attention to detail in the taste of the dirt shows how Moses is actually seeing the changes around him, as "this was July and July dirt tasted even more like sweetened metal than did the dirt of June or May". Again Moses appears to have no sense of time and relies on the dirt to put him back into the material world. As Moses falls back to the dirt as a crutch it reveals how he is simply floating through or just existing through this life.

Imagery in the passage shows the harsh environment of Moses yet enhances his soft nature. Through the description of the sun it shows how draining the work load is "...Moses freed himself of the ancient and brittle harness that connected him...memory of the red-orange laid out in waves". This shows how Moses is simply a worker and observer. He appears to lack any depth as he is only connected to the field through his work and mule. The simple nature of Moses is then seen in the imagery of the rain "then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt." Although at first Moses is seen to be very simple, he does not run inside and claim shelter. He is very naturalistic as he embraces nature and it shows how although he is disconnected from people that he is very connected to the land.

A quiet observer Moses is further characterized by point of view, selection of detail, and imagery. Through his actions and surroundings it is clear how Moses is simple yet complex in his own unique ways. The undying work ethic of Moses portrays him to never be extravagant in human matters and keeps to himself and the land. The passage characterizes Moses to be alone yet collected, simple yet complex, and existing while not being fully present.

Student Sample D—Score: 5

In an excerpt from “The Known World” by Edward P. Jones, the experience of a slave, Moses, is told, and his character is explored. Through the use of Imagery, and selection of detail, Jones exposes and characterizes Moses, showing his strong appreciation for life and nature.

Jones uses imagery to show Moses’ appreciation for the world and life as a whole, despite the brutal reality that he is a slave. For example the image when Moses “finally freed himself of the ancient and brittle harness that connected him to the oldest mule,” shows that each day Moses is tied down and restrained. However, this image of restraint soon becomes one of endurance and hopefulness when he’s able to appreciate “all that was left of the sun... a five-inch-long memory of red orange laid out in still waves across the horizon.” This emphasizes Moses appreciation of the world around him and all of its beauties, despite the hardships he faces every single day. Towards the end of the excerpt, his respect and appreciation is further illuminated when “he lost himself completely and fell asleep and didn’t come to until morning, covered with dew.” Moses’ losing himself to nature, is an expression of his gratitude for the world, showing that he is happy and grateful of the world and its liveliness and natural gifts, such as this rainstorm, despite his strenuous life during the entirety of the day.

Through a specific selection of detail, Jones further emphasizes Moses emotional attachment to the outside world. First, Moses’ consumption of dirt, because eating it “tied him to the only thing in his small world that meant almost as much as his own life.” This shows that Moses has a strong love and passion for the world and its nature. By selecting the detail that Moses eats the dirt, Jones is expressing that Moses wants to be closer and create a stronger attachment with nature. In addition, Jones specifically tells the reader that the edge of cornfield that Moses loses himself in, “had yielded nothing of value since the day his master had bought it.” However, this patch of land becomes useful and of important to Moses. For, he utilizes this land to escape and grow closer to nature and the world entirely. Jones chooses specific details in order to suggest Moses’ strong and passionate love for nature.

Moses is a slave, who completes strenuous tasks throughout the entirety of the day. However, through the use of imagery and selection of detail, Jones is able to show Moses’ appreciation and love for the world despite his brutal life as a slave. Moses is able to find enjoyment and happiness in the world and be thankful and appreciative of the life he has been given, no matter how difficult it seems to be.

Student Sample I—Score: 4

Slavery has always had a big impact on the world as this passage reiterates the feelings and attitudes of a slave. Edward P. Jones portrays Moses through his use of imagery and detail so we as readers can better understand Moses’ point of view.

Jones opens this passage with details and an image of Moses who “had been in the fields for all of fifteen hours” (lines 14-15). Through the image of the sun only “a five-inch-long memory of red orange laid out in still waves,” (lines 11-12) we can tell Moses is a loyal and hard-worker. Not only is he a hard-worker, but we can see he takes pride and joy in what he does for “He was the only man in the realm, slave or free, who ate dirt” (lines 23-24). This image enables us to see his passion for the earth and allows us to see the world through his point of view. “He ate it not only to discover... as his own life,” (lines 28-31) allows the reader to see that he is owned, but he finds joy in the simple things of life such as the dirt and rain. “Moses

smelled the coming of rain,” (lines 47-48) so that he could “be closer to the earth” (line 50), allows us to see that Moses finds passion in good things.

Moses’ character is shown when “he lost himself completely,” (line 88) in his escape from a hard day of work. His identity is seen in a new perspective through these images of harsh field days to the transition of the earth, where he can escape and be closer to what he loves. Moses’ character is loyal, hard working, and down to earth. He is able to be happy in the simplest of realms.

Student Sample B—Score: 3

In Edward P. Jones’s novel of “The Known World”, Moses is one of the slaves that work for fifteen hours a day. The author reveals the character of Moses by describing his work experience, how hard he works and what he does after work. Through this, the readers are able to make out what kind of person Moses is. Edward P. Jones’s use of imagery and selection of detail further emphasize the personality and feelings of Moses.

Through the use of Moses’s hard work experience, the author slowly incorporates tiny details of what Moses does on a daily basis. By describing the scenery so elegantly and precious, the reader can infer that Moses values nature and his surrounding a lot. Jones incorporates bits of what Moses sees and what he does, while Jones is describing the setting. This allows us, the readers, to see the reactions of Moses after working on a field for fifteen hours. It is said that Moses eats the dirt because it is so meaningful to him. Through the eating of dirt, he allows and wants himself to be tied down by the dirt he has worked with for so long. From this, we can imply that Moses is in love with nature and simply adores the natural things that occur from time to time, such as rain. After work, Moses does not eat with his family. He chooses to walk along a path that would soon lead him into a forest. Alone. Through solidarity, Edward Jones shows the readers that Moses enjoys being by himself with nature and just relaxing.

It can then be inferred that those who respect and marvel at nature, have great patience and a desire for peace and quiet. By describing the setting and the reactions and movements of Moses, the author eventually tells the readers what kind of person Moses is.

AP Literature Open Question Overview

The open question is one of the three free response questions given each year on the AP Literature and Composition Exam. The open question asks students to examine values, behavior, character attributes, the worth of setting, etc. through the lens of a single work. Students are expected to appropriately describe the key elements of a novel to illuminate the focus area of the prompt.

Prompt

The prompt will begin by presenting students with a critical lens (i.e. cruelty, sacrifice, moral development, etc.) through which they must examine a work. Some prompts may begin with a quotation that speaks to the issues raised within the task of the prompt. Either way, students will be given a focus area to explore. The final sentence of the prompt will ask students to explore how this focus area functions within the work and impacts the work in its entirety. The prompt will also contain a list of works of literary merit that are well positioned to answer the prompt.

Evidence

Formulating a response with deep knowledge of literary work is key for success on this prompt. Students must be able to write at length about the components of a text. However, students must be wary of simply summarizing the work they choose. They must be able to discuss how key moments in the work are representative of the prompt's focus.

While students can choose a work that is not included on the list that accompanies the prompt, they must be aware of what constitutes a work of literary merit and choose accordingly. Students should be careful that the work they choose to discuss is not just a work that they know well. The text must stand up to literary scrutiny and answer the prompt.

Time

Students are given 120 minutes to write all three free response questions. Students should spend approximately forty minutes writing the response to the open question.

Scoring and Weight

All free response prompts are weighted the same, which means that students should not spend more time on any one prompt. The free response questions are worth 55% of a student's total score. Each essay, including the open question, is worth 18.33% of a student's total score. The open question tends to receive the highest score of all three free response questions. While students have more room to develop voice in their writing, they also tend to make sweeping generalizations and summarize the literary texts that they choose to discuss.

Expectations

Students are expected to choose a work of literary merit that will help them fully answer the open question. Support for a student's argument should come from his/her knowledge of a novel, novella, or play that supports the prompt's task. Upper level essays do more than define the concept and summarize the text; they examine the significance of this focus area and they discuss the development of the entire work.

Open Question

Prompts and Student Averages by Year

Examine the open questions and averages from the last five years. Construct a list of observations about the averages and the prompts.

Year	Average	Prompt
2015	4.42	In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.
2014	4.54	It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.
2013	4.61	A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.
2012	4.77	<p>“And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” Pauline Hopkins, <i>Contending Forces</i></p> <p>Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.</p>
2011	4.58	<p>In <i>The Writing of Fiction</i> (1925), novelist Edith Wharton states the following:</p> <p style="padding-left: 40px;">At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.</p> <p>Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.</p>

Understanding the Open Question

2014 Open Question Student Deconstruction Lesson

Introduction

The Open Question asks a broad question (usually about how a literary element contributes to the theme or character development) in which you select a novel or play of literary merit to answer the question. This is the only one of the three essay questions on the AP English Literature and Composition Exam on which you will be able to choose from the high school readings you have previously analyzed. The more you analyze and understand the novel or play, the better prepared you will be for the Open Question.

Activity 1: Preparing for the Open Question Prompt

In the weeks preceding the exam, begin to review the novels and plays you have read both in class and on your own. From them, you will need to prepare **at least three** novels/plays for possible use on the Open Question.

- Choose a **PRIMARY WORK**. This should be a multi-layered novel or play—which means the novel/play contains multiple themes and has complexity in characterization, setting, and/or plot. Canonical works are appropriate choices.
 - Examples: any Shakespearean tragedy or comedy, *Invisible Man*, *Heart of Darkness*, *Moby Dick*, *Crime and Punishment*, *The Sound and the Fury*, *The Scarlet Letter*, *Wuthering Heights* (or any other novel by the Bröntes), *Pride and Prejudice* (or any other novel by Jane Austen), etc.
- Choose a **SECONDARY WORK**. This novel or play may contain fewer layers of meaning. Contemporary works of literary merit are often appropriate for this choice.
 - Examples: *The Awakening*, *All The Pretty Horses*, *The Road*, *A Thousand Splendid Suns*, *Brave New World*, *1984*, *Their Eyes Were Watching God*, etc.
- Choose a **THIRD WORK** which you know well and can write about with confidence.

Usually preparing one good **PRIMARY WORK** and one good **SECONDARY WORK** will work for any prompt, but having a third work prepared will give you more to choose from as you approach the exam.

Activity 2: Deconstructing the Prompt

Read the prompt carefully and answer the deconstruction questions.

2014 AP* Literature Open-Response Prompt

It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.

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1. What does the word "sacrifice" mean? _____

2. What are some "things" one might sacrifice? (Think abstractly: integrity, honor, truth, etc.)

3. In what situations might these "things" be sacrificed? _____

4. What is the difference in meaning and connotation between sacrifice versus surrender?

5. What is the difference in meaning and connotation between sacrifice versus forfeit? _____

Activity Three: Organizing Ideas

Now, think of a novel or play you know very well that works with this prompt and write its title and author below:

Choose a character from that novel or play who has made a sacrifice: _____

Now, let's look at the prompt again. Notice the "task" sentences: **Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.**

On the lines below, summarize the character's sacrifice (surrender or forfeit) in the novel you've noted above. _____

What value does the sacrifice illuminate regarding the character?

Explain how the sacrifice (surrender or forfeit) illustrates the theme or the meaning of the whole novel.

With a partner or in a small group, discuss the character's sacrifice in the novel or play you have chosen. Be sure to discuss how that sacrifice illuminates the character's values. Keep in mind that the sacrifice need not be noble; it could be ignoble. In other words, people may need to, or even choose to, sacrifice a good quality for a bad reason in certain circumstances. For example, one might sacrifice honesty to maintain a relationship with someone who is important to him/her.

After reflecting upon the character's sacrifice and how that sacrifice illuminates the character's values, consider the overall meaning of the work. What is the theme or "big idea" of the novel?

How does this character's particular sacrifice connect to the theme (universal idea) of the novel? _____

Now let's examine the list of novel choices from the exam. When taking the exam "for real," it is a good idea to cover up the list to help you stay focused on those works you know well and not lose your self-confidence by seeing titles you don't know. But these are the books that were listed with the 2014 prompt, which appeared on your mock exam.

The Age of Innocence

Antigone

The Awakening

Beloved

The Crucible

Death of a Salesman

Ethan Frome

King Lear

Linden Hills

The Memory Keeper's Daughter

Much Ado About Nothing

Noah's Compass

Oryx and Crake

Othello

The Poisonwood Bible

The Portrait of a Lady

A Prayer for Owen Meany

A Raisin in the Sun

The Scarlet Letter

A Streetcar Named Desire

A Tale of Two Cities

Tess of the d'Urbervilles

Their Eyes Were Watching God

Things Fall Apart

A Thousand Acres

The Women of Brewster Place

Which novel or play did you choose? _____

Did your choice appear on the provided list? _____

Do you think it was a good choice? Why or why not? _____

What other titles would have been appropriate for this prompt?

_____	_____
_____	_____
_____	_____
_____	_____

Activity Four: Crafting the Essay

Using the information from Activity 3, **craft a two-sentence opening paragraph.**

Sentence 1: Identify title, author, setting, key character, and a brief description of the **character’s sacrifice and how it illuminates the character’s values.**

Example: *In Macbeth by William Shakespeare, Macbeth sacrifices his honor in order to obtain the crown by killing King Duncan, highlighting his overly ambitious nature.*

Sentence 2: Make the **connection between the sacrifice and how it builds the theme.**

Example: *This sacrifice highlights how people allow ambition and selfish desires to supersede acting in a moral and honorable manner.*

Now write your first two sentences using these patterns:

Sentence 1: _____

Sentence 2: _____

Craft a Body Paragraph

Be sure to connect the events to the theme. Do not write a plot summary. For the AP test, you will need 2-3 body paragraphs to fully develop the prompt.

Consider the following when writing your body paragraphs:

- Use specific references and details from the work.
- Use connections and transitions between main ideas.
- Refer to the idea of your thesis and be sure to connect the details from the work to your thesis.
- Avoid mere plot summary. You must retell enough of the story in order to make your points, but in your commentary sentences, you must come back to the idea of the prompt.
- Continue to remind your reader of your thesis statement. Every detail you choose to include in your essay must have a reason for being there—to support your thesis.

Writing the Body Paragraph

Craft a conclusion of two or three sentences.

Conclusions on the Open Question are important. You will need to give the essay a feeling of finality. The conclusion is your last chance to demonstrate your knowledge of the meaning of the work as a whole and the “big picture” about human nature or society that is revealed.

Activity 5: Evaluating a Sample Essay

Read the student sample essay below. The essay is typed exactly as the student wrote it. Read each section of the sample essay below and answer the evaluation questions.

Essay	Evaluation
<p><i>Typically, such things as sacrifice and surrender are seen as negative in the sense that something someone cherishes must be given up in order for a greater event to occur. However, it is possible for sacrifice to be a positive aspect of ones personality. Within Charlotte Bronte’s, “Jane Eyre”, the main protagonist, Jane, repeatedly sacrifices her pride, her time, and her love for the sake of others in most cases and sometimes for the sake of her own well being.</i></p>	<p>What is the focus or thesis of this essay? Does it <u>fully</u> address the central question of the prompt? Why or why not?</p>
<p><i>Jane is introduced as a poor girl who is commonly mistreated by those who should care for her the most. She is eventually sent away by her family, but through perseverance she overcomes an influx of adversity and creates a comfortable life for herself. The most significant moment of Janes sacrifice is when she is called upon to return to the family that rejected her for so many years. Jane surrenders her pride and chooses to take care of her aunt who never showed her the slightest bit of love in all the years she had spent with her. Jane tries to show the sick, dying woman love, but even as her aunt takes her last breaths, that love is not reciprocated.</i></p>	<p>Is this paragraph more summary or more analysis? Where does it make a connection to the central question of the prompt?</p>
<p><i>One of the most difficult things to sacrifice or surrender is one’s pride. Pride is something that you build and cherish and for Jane to push back and eliminate all the negative feelings she has against her aunt, was a true sacrifice. Jane swallowing her pride and sacrificing all of her inner rage and anger that she deserves to</i></p>	<p>Is the description of Jane’s sacrifice and how it reflects her values effectively analyzed? What could be added to strengthen the analysis in this paragraph?</p>

<p><i>unleash on her former family must have taken a great degree of strength. This sacrifice allows readers to understand that Jane has positive values and that she is able to forgive even after she has been mistreated so much. It can also be assumed that Janes forgiveness indicates that she may value her harsh upbringing in the sense that she would not be the strong independent woman she turned out to be.</i></p>	
<p><i>Janes sacrifice has a large effect on the books understanding as a whole. Without her surrender and sacrifice, many would not take the same values and morals away from the book as they did. If it were not for Janes forgiveness of her aunt, Jane could be viewed as a woman trying to achieve success in spite of her harsh upbringing. They could see Jane as merely trying to find revenge. Due to her sacrifice, readers are able to understand that Jane strives to be the bigger more mature person. No matter what life throws her way. Ultimately Janes sacrifice shows the true morals of the novel, unconditional perseverance and forgiveness.</i></p>	<p>The writer of the essay wants to connect to the meaning of the work as a whole. Does he or she accomplish that? How?</p>
<p><i>In conclusion, within Charlotte Bronte’s “Jane Eyre,” the main protagonist’s sacrifice of pride and her ideals ultimately shapes the understanding and morals of the novel as a whole. Although many may see Jane’s sacrifices as negative, one may notice the outcome is positive, for Jane achieves success and happiness regardless of what she is challenged with every day.</i></p>	<p>Does this concluding paragraph have a “final feeling”? How does it allude to the meaning of the work as a whole? Is it effective?</p>

Teacher Implementation Exercise

2014 Open Question Free Response Practice Scoring

The student samples below represent the “middle” of the scoring range for the 2014 Open Question. After you have examined the 2014 Open Free Response Question via the NMSI deconstruction lesson on the previous pages, examine the excerpted scoring guide.

Then, read and annotate the student samples. Then, discuss with a partner the characteristics of each student sample and the accompanying score.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2014 SCORING GUIDELINES

Question Three

Excerpted from the question three scoring guide.

7-6 These essays offer a reasonable analysis of how a particular sacrifice illuminates a character’s values and provides a deeper understanding of the meaning of the work as a whole. These essays analyze how both the character and the work are shaped by a particular sacrifice. While these essays demonstrate insight and understanding, their analysis is less thorough, less perceptive, or less specific (or some combination of the three) in supporting detail than that of the 9–8 essays. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. The essays attempt to discuss how a character’s values are illuminated by a particular sacrifice and how the sacrifice deepens the meaning of the work as a whole. They may demonstrate a rather simplistic understanding of the character’s sacrifice or how that sacrifice impacts the work as a whole. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of how a particular sacrifice illuminates a character’s values or provides a deeper understanding of the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant. The essays may reflect an incomplete or oversimplified understanding of how a character’s values are illuminated by a particular sacrifice and how the sacrifice deepens the meaning of the work as a whole. They may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may also lack control over the elements of college-level composition. Essays scored a 3 may contain significant misreading, demonstrate inept writing, or both.

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Open Free Response Question Student Samples

Student Sample P—Score: 6

In *The Kite Runner*, by Khaleed Hosseini, the main character Amir makes a sacrifice so drastic and life changing that his entire life is overshadowed by this one regrettable sacrificial work. Though most sacrifice results in a balancing positive factor, Amir's disturbing fault ended in a guilt which surpassed any positive outcome and destroyed his childhood. Sacrifice, in the context of *The Kite Runner*, shows cowardice and self-preservation rather than a noble act.

From his childhood, Amir had always used his young "friend" Hassan as a scapegoat. Hassan was the son of Amir's family's servant, and the boys were the same age. Though always companions, the two were always on a separate social status. The servant boy considered Amir as a true friend, someone to trust, while Amir admits he could never return the sentiments because of their social standing. From this realization comes Amir's minor sacrifices, culminating in a final terrible event. The two are attacked by bullies, led by their cruel leader Assef. Hassan takes a stand against Assef, painting a slingshot against the villain. For this the attacker is angry, and plots revenge.

A major theme of the novel is Amir's quest for honor he has lost through sacrifice. As a child, he lusted for his father's pride, which he believed he could win through obtaining a kite in a competition of kite running, a game for children. Putting all his desire for honor and pride which would result from winning into a symbolic kite, Amir makes a sacrifice which will haunt him for many years. The bullies Assef return to attack Hassan. Though Amir finds the attack after discovering the beloved kite, he does not speak out and save his friend. The twisted malicious and perverted Assef rapes Hassan and Amir does nothing to stop the horrid act. From this event, Amir sacrifices his honor, and reveals his value of cowardice rather than the bravery he knows he should have given. Amir believed the kite would mean everything to himself, thus attracting his father's approval, he cannot now bear to think about his win. Sacrifice, which saved himself physically from being injured did not pay off in many other ways. The protagonist instead gave up what meant the most to him—a friend, a confidant, and his whole idea of honor. Though intended to put himself in a better standing with his father, Amir's sacrifice in contrast destroyed a friendship and placed in him a guilt which couldn't be stopped except with redemption.

Sacrifice means giving up something very important to one's being. Amir sacrifices far more than he intended when he gives up Hassan, and gives in to childhood cowardice and sinful pride.

This one act creates a quest for redemption which works out and gives the overall message that sometimes sacrifice is reversible. Only after guilt is resolved can a character be in peace, but it takes the initial sacrifice to learn the mistakes.

Student Sample N—Score: 5

Edna Pontellier, from *The Awakening* is a perfect depiction of how sacrifice can highlight a character's values. Edna may be thought of as selfish, worrying more about herself than her family or friends but underneath the mask of independence Edna was making sacrifices all her own. Pushing aside love and wealth reveals Edna's focus on being true to oneself and not falling to society's standards.

Edna had a husband that loved her and children who admired her every move until she realized she was unhappy. This picturesque life was not what Edna had in mind for herself and she was willing to risk giving it all up to find her own sense of happiness. In this sense she was

sacrificing knowledge and security, which emphasizes her desires for freedom and independence. Seeing that Edna gave up what many woman would kill for truly illuminates her values on following your heart and not what society thinks is right.

Furthermore, this claim is directly supported by evidence in the book. For instance Edna gave up her big house in town for a smaller less glamorous home a little off the beaten path. The large home represents society's mold and ideal values for women, while her new house represents a place for freedom and self expression. This transition, and sacrifice of luxury is exactly what shows that Edna is willing to give something up in order to remain true to herself.

Edna is a bit of a misunderstood character, troubled by the doubts of her own self-confidence, but when examined closely you can see that she is willing to make sacrifices to follow her heart. Edna reflects an aspect of human nature that we can not always grasp ourselves, knowing where to draw the line between conformity and individuality. And on this journey to self discovery we see that Edna sacrifices what could have been for the chance to figure out her own life, on her own. While her path may end too short and quite abruptly, it is important to see what she overcame and the sacrifices she made to get there.

Student Sample R—Score: 4

The theme of sacrifice is very apparent in the novel *The Poisonwood Bible* by Barbara Kingsolver. Not only was the entire family sacrificing their normal lives to go to the Congo, but Leah had to sacrifice her normalcy and her values.

In *The Poisonwood Bible*, Leah is the daughter who not only surrenders her normal life in order to go on the mission trip with her family but later on in the novel she must forfeit her previous beliefs in order to survive.

Leah was a follower of Nathan, her father; her strong religious beliefs and values trumped the fact that she was giving up her “normal” teenage life. However, after spending a great deal in the Congo, Leah realizes that her father's beliefs, which she followed was beginning to get them in trouble. Once she saw that things weren't going as planned she again had to sacrifice her values. She knew that being in her father's footsteps was going to lead her to the same, undesirable place her father was headed towards. This time, rather than giving up something to follow his values, she is giving up her values in order to save her family.

This act of forfeiting her beliefs shows that her true values weren't really what she thought they were. She grew up thinking she needed to believe in what her father believed in, but their move to the Congo showed her otherwise.

Leah's act of sacrifice summarizes the work as a whole. The entire family had to sacrifice their values in order to make it out alive. The only person to hold on to his beliefs, Nathan, was the one who didn't make it out of the Congo, because he refused to give up his mission. Leah and the rest of the family realized that some values, such as life and family, are more important than others.

Student Sample L—Score: 3

In the novel *A Tale of Two Cities* by Charles Dickens showed how Sydney Carton sacrificed his life for the woman he loved Lucie Mannet. Carton always loved Lucie but could never tell her about it because she was married to Charles Darnay.

During the French Revolution when Darnay goes to jail for being part of the French nobility Carton plans to get out the jail secretly and sacrifice himself by dying in place of Darnay because Carton and Darnay look alike.

By sacrificing himself for Lucie Mannet Carton proved that he really loved Lucie, and could not let her live in the depression he has suffered all his life. Lucie's happiness meant everything to Carton, and if death was the only way he could give Lucie happiness he was ready to die, and he eventually did die.

Darnay valued Lucie's love the most and gave her a promise that he will do anything to save Darnay. Carton fulfilled his promise and the people watched him die thinking it was Darnay thought that it was the most peaceful face they saw on the guillotine. After committing so many sins Carton was at peace when he died because he died for the person he loved the most.

AP Literature and Composition Creating a Unit

Creating a unit for AP Literature and Composition is a process that should fulfill several goals. AP Literature and Composition units should help students:

- Hone Reading and Writing Skills
- Improve Critical Thinking Skills
- Engage in Conversations about Thematic/Cultural Issues
- Build Researched Knowledge

Each unit should have measurable goals that allow students to feel as though they are working towards mastery for the AP exam and, more importantly, college readiness. How an AP Literature and Composition course is organized varies because of district and state expectations. Below are two ways in which an AP Literature course *can be* organized.

Example-Course Organization

The AP Literature classroom can be organized in a variety of ways. The most common organizational structures include:

- Themed Units, Topic Focuses*
 - The course is organized around a series of themed units or focus areas for the entire year. Students learn AP Literature and Composition skills by examining them through units that focus on thematic topics such as childhood, gender, etc. or focus areas such as characterization, setting, etc. This type of organization structure allows students to examine a variety of texts for a common thread or topic.
- Novels and Dramas
 - The course is organized around a series of novels and dramas and supplemented by poetry and short stories. Frequently, novels include literary texts such as *Beloved*, *Jane Eyre*, *A Light in August*, *Heart of Darkness*, etc.
 - It is important to include works of literary merit that reflect the student audience within the classroom. There are many ways to include new works of literary merit as a way to engage students without losing the rigor and strength of the AP Literature course.
 - Nonfiction
 - While the course focuses on novels, poetry, and short stories, it is increasingly important to provide students with the ability to see real world connections between literature and nonfiction/current events. Partnering texts with nonfiction excerpts, essays, letters, and news articles helps to prepare students for college readiness and prove the value of literature in modern culture.

**Anchor texts are often, but not always, used in themed units.*

Regardless of how you choose to organize your AP Literature course, remember that each unit should have a skills-related goal.

Materials for Building a Unit

Below are some of the resources and considerations that should be part of building a new AP Literature and Composition unit.

AP Literature Unit Considerations

When constructing a unit, it is important to consider:

- **Time Frame**
 - How much time is necessary for students to gain meaningful understanding and skill competency?
- **Texts**
 - Which texts are rigorous but also engaging?
 - Which texts are readily available?
- **Course Goals**
 - What goals can be met during this time frame?
- **Materials/Handouts**
 - What assignments will be necessary in order for students to practice close reading, critical thinking, and meaningful writing?
- **Grading**
 - How should assignments be assessed for student benefit?
 - How can assignments be assessed efficiently?

Selecting Texts for the AP Literature Classroom

Text selection for an AP Literature classroom will differ between schools and districts. NMSI units may offer an anchor text as well as supplemental anchor texts that teachers may choose to use depending upon classroom need and school expectation.

It is the responsibility of the classroom teacher to choose texts that fulfill the expectations of his/her district and to read any and all texts prior to implementation.

Textual Resources

Many teachers draw their texts from a variety of textbooks. There is no standard AP Literature and Composition textbook. Pulling texts and supplements from a number of different resources often helps to create a well-rounded AP English course.

Multiple Choice Resources

- AP Central
- AP English Online Community
- NMSI Teacher Website

AP Free Response Resources

- AP Central
- NMSI Teacher Website

Online Resources

- [The New York Times Learning Blog, Poetry Pairings](#)
- [Miss Effie's Advanced Placement Blog](#)
- [EDSITEment's AP Literature and Composition Website](#)
- [AP English Online Community](#)
- [Poetry Foundation](#)

AP Literature and Composition

Student Overview: Full Length Drama Unit

Unit Title: *Othello* by William Shakespeare

Time Frame: 5.5 weeks

Objective: In this unit, students will engage in a close study of what constitutes a Shakespearean tragedy. To do this, students will study a central text, *Othello*, and then apply their understanding of the elements to various contemporary sources, including a modern adaptation of the play, a current event of jealousy in professional sports, and the podcast *Serial*. Students will become particularly aware of the complexities of each element by studying it through a variety of lenses, including historical texts and TED Talks.

Expectations: As a whole, students will increase their ability to closely read and interpret a Shakespearean text while also developing an understanding of human nature. They will also become more experienced with analyzing a visual text since the unit includes several artistic pieces and visual essays.

Students will also develop a deeper understanding of poetry and examine the way in which poetry connects to *Othello*. In each lesson students will construct responses that include argumentative and analytical writing. Finally, they will engage in several multiple choice exercises that appear on released AP English Literature exams.

Anchor Text

- [*Othello*](#), William Shakespeare

This text is also available in the following forms for classroom reference:

- [*Othello, No Fear Shakespeare*](#)
- [*Othello, Audible Audio Recording*](#)
 - Starring Chiwetel Ejiofor, Ewan McGregor, and Kelly Reilly.
- [*Othello, 1995 Film Adaptation*](#)
 - Laurence Fishburne, Kenneth Branagh

Supplemental Texts

These texts might be excerpted for classroom use and are subject to change.

- [*The Prince, Nicolo Machiavelli*](#)
- [“Sonnet 130,” William Shakespeare](#)
- [“Sonnet 60,” William Shakespeare](#)
- [“Sonnet 90,” William Shakespeare](#)
- [*Richard II, William Shakespeare*](#)

Images

- [*Persistence of Memory, Salvador Dali*](#)

Video, Audio

- [“Sympathy for the Devil,” Rolling Stones](#)
- [O, Tim Blake Nelson](#)
- [“An Ode to Envy,” Parul Sehgal, Ted Talk](#)
- [“How to Spot a Liar,” Pamela Meyer, Ted Talk](#)
- [House of Cards, Season One Trailer](#)
- [Serial, Season One, NPR](#)

Unit Exercises and Assignments

Multiple Choice

- [Richard II, William Shakespeare](#)
- [“Sonnet 90,” William Shakespeare](#)
- [“Sonnet 60,” William Shakespeare](#)

Close Reading/Literary/Poetry Analysis

- Various excerpts from *Othello*
 - I.i.1-81, I.ii.1-38
 - II.i. 197-233
 - II.i. 234-334
 - III.iii.45-102
 - III.iii.389-546
 - IV.i.244-321
 - IV.ii.37-110
 - V.ii.310-332
 - V.ii.424-435
- *The Prince*, Nicolo Machiavelli
- “Sonnet 130,” William Shakespeare
- “Sonnet 60,” William Shakespeare
- “Sonnet 90,” William Shakespeare
- *Richard II*, William Shakespeare

Writing and Research

- [1972 AP Literature Question Three](#)
- [2002 AP Literature Question Three](#)
- [2005 \(Form B\) AP Literature Question Three](#)
- [2001 AP Literature Question Three](#)
- [1973 AP Literature Question Three](#)

Othello, William Shakespeare Unit Calendar

Monday	Tuesday	Wednesday	Thursday	Friday
<ul style="list-style-type: none"> Defining a Shakespearean Tragedy <p>Hmwk: Read Act One</p>	<ul style="list-style-type: none"> Finish Reading Act One in class <p>Hmwk: Read Act Two</p>	<ul style="list-style-type: none"> Complete Activity One-Six of Act One <p>Hmwk: Read Act Two</p>	<ul style="list-style-type: none"> Complete Activity Seven and Eight of Act One <p>Hmwk: Read Act Two</p>	<ul style="list-style-type: none"> Complete Activity Nine-Thirteen of Act One <p>Hmwk: Read Act Two</p>
<ul style="list-style-type: none"> Review content of Act Two <p>Hmwk: Read Act Three</p>	<ul style="list-style-type: none"> Complete Activity One-Four of Act Two <p>Hmwk: Read Act Three</p>	<ul style="list-style-type: none"> Complete Activity Five-Ten of Act Two <p>Hmwk: Read Act Three</p>	<ul style="list-style-type: none"> Complete Activity Eleven-Twelve of Act Two <p>Hmwk: Read Act Three</p>	<ul style="list-style-type: none"> Complete Activities Thirteen and Fourteen of Act Two <p>Hmwk: Read Act Three</p>
<ul style="list-style-type: none"> Review content of Act Three <p>Hmwk: Read Act Four</p>	<ul style="list-style-type: none"> Complete Activity One-Five of Act Three <p>Hmwk: Read Act Four</p>	<ul style="list-style-type: none"> Complete Activity Six-Eight of Act Three <p>Hmwk: Read Act Four</p>	<ul style="list-style-type: none"> Complete Activity Nine-Twelve of Act Three <p>Hmwk: Read Act Four</p>	<ul style="list-style-type: none"> Complete Activity Thirteen-Sixteen of Act Three <p>Hmwk: Read Act Four</p>
<ul style="list-style-type: none"> Review content of Act Four <p>Hmwk: Read Act Five</p>	<ul style="list-style-type: none"> Complete Activity One-Three of Act Four <p>Hmwk: Read Act Five</p>	<ul style="list-style-type: none"> Complete Activity Four and Five of Act Four <p>Hmwk: Read Act Five</p>	<ul style="list-style-type: none"> Complete Activity Six and Seven of Act Four <p>Hmwk: Read Act Five</p>	<ul style="list-style-type: none"> Complete Activity Eight-Eleven of Act Four <p>Hmwk: Read Act Five</p>
<ul style="list-style-type: none"> Complete Activity Twelve and Thirteen of Act Four <p>Hmwk: Final Project</p>	<ul style="list-style-type: none"> Complete Activity One – Three of Act Five <p>Hmwk: Final Project</p>	<ul style="list-style-type: none"> Complete Activity Four-Eight of Act Five <p>Hmwk: Final Project</p>	<ul style="list-style-type: none"> Complete Activity Nine of Act Five <p>Hmwk: Final Project</p>	<ul style="list-style-type: none"> Work on the final presentation of Act Five <p>Hmwk: Final Project</p>
<ul style="list-style-type: none"> Small Group Work on Final Presentations 	<ul style="list-style-type: none"> Othello Presentations 	<ul style="list-style-type: none"> Othello Presentation 		

Teacher Overview: Evernote Binder *Othello* Drama Unit

Below is a description of how to use Evernote and access a collection of supplementary resources for implementing a Shakespearean drama unit.

Evernote Overview

Evernote is a free online application that allows users to capture and save information in a variety of forms. It is a digital binder where users can store documents, record audio, store photographs, type notes, and save clipped webpages.

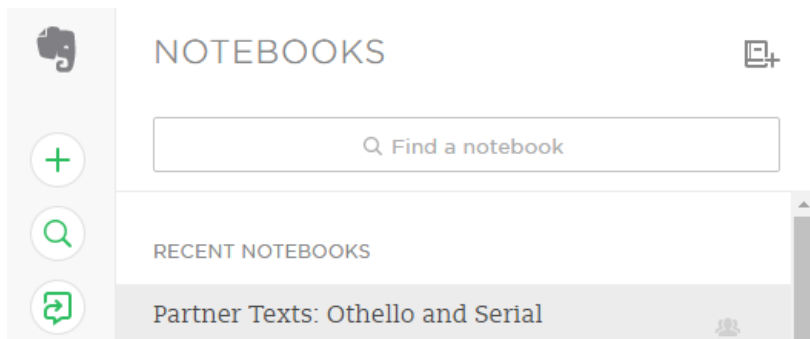
Registering for an account requires users to complete the [registration page](#). Evernote users will want to download the free [web clipper application available on Evernote's website](#). This easy to use application clips web pages and saves them to Evernote.

Clipping Articles and Saving Links

Once the web clipper app is installed, students can clip any webpage or article. Within the application, teachers and students can create binders appropriate for research or focus areas.

Notes can be web clippings, typed notes, scanned materials, audio notes, etc.

If desired, notebooks can be organized into subheadings and topics. You might choose to create folders for each English course that you teach. Underneath each subheading you might organize folders for the specific course.



An example of this would be to create an AP Literature and Composition Primary Folder and then add notebooks for each unit that you teach during the course. Students can also use this organizational method if they are using Evernote for research related projects for any course.

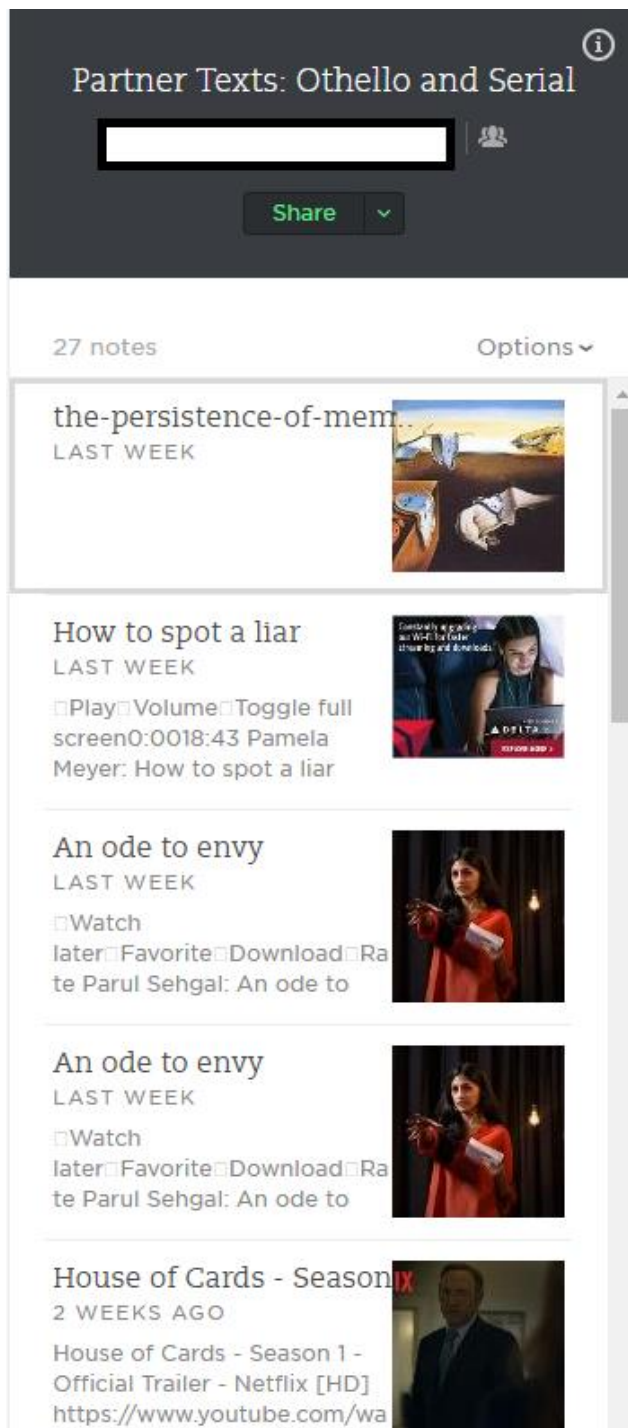
Any of the notebooks that you create in Evernote can be shared easily with students and/or colleagues by modifying the sharing options. Click the information icon, a screenshot is provided below, to modify sharing options.



This information icon, seen to the left, appears at the top of your screen when logged into a notebook. Clicking this link, once you've opened your notebook, will allow you to modify how you share your notebook.

Folder View

Once each folder has been populated with materials, those documents will display in a list form. See the notes within the *Othello* Drama Unit notebook as an example.



The screenshot shows an Evernote interface for a folder titled "Partner Texts: Othello and Serial". At the top, there is a search bar and a "Share" button. Below the folder title, it indicates "27 notes" and an "Options" dropdown. The list of notes includes:

- the-persistence-of-mem** (LAST WEEK) with a thumbnail image of a landscape.
- How to spot a liar** (LAST WEEK) with a thumbnail image of a woman. Below the title are controls: Play Volume Toggle full screen 0:0018:43 Pamela Meyer: How to spot a liar.
- An ode to envy** (LAST WEEK) with a thumbnail image of a woman. Below the title are controls: Watch later Favorite Download Rate Parul Sehgal: An ode to
- An ode to envy** (LAST WEEK) with a thumbnail image of a woman. Below the title are controls: Watch later Favorite Download Rate Parul Sehgal: An ode to
- House of Cards - Season 1 - Official Trailer - Netflix [HD]** (2 WEEKS AGO) with a thumbnail image of a man. Below the title is the URL: <https://www.youtube.com/wa>

Evernote displays the title of the “note,” the date it was entered into the folder, and some of the text and/or images included. Teachers or students can search the materials in each folder by key word or tags.

Note Taking

There are several ways to take notes within Evernote. The versatility of the note-taking options make the platform a straightforward one for student use in research.

Web Clipping Notes

Once an article or webpage has been clipped and placed in the Evernote Binder, double clicking will open the note. Evernote provides a tool bar that allows the user to type directly on the saved page in your binder.

A user can attach other documents, add calendar reminders, and add tags that allow searching by key word. Students can share specific web clippings or entire binders. Teachers and/or students working on the topic or collaborative assignments can edit materials simultaneously.

Stand-Alone Notes

Teachers and/or students can construct their own stand-alone notes by clicking the New Note button that appears in the top right hand corner of the Evernote toolbar.

Once a user has created a new note they can title and type information within a blank note space that is the same as the web clippings space. Evernote users can collect and organize their thoughts, draft arguments, brainstorm, or begin writing.

Handwritten Notes

If teachers/students are more comfortable with handwritten notes, they can collect those notes in Evernote either by scanning them or by taking a photo. They can then upload those images to the Evernote binder and label them.

Evernote Audio Notes

Evernote also offers the ability to record audio. The Evernote Knowledge Base resource provides detailed information about how to implement audio recording. Audio recording in Evernote works on all platforms and with all devices. Once an audio note is recorded, typed notes can be added to the file within Evernote. Click the link below to access Evernote's directions.

- [Evernote Audio Directions](#)

Supplementary Resources— Partner Texts: *Othello*

- NMSI's *Othello* Drama Unit Evernote Binder can be accessed here:
 - <https://www.evernote.com/pub/aludwiglgs/partnertextsothelloandserial>
- As you browse through the binder you will notice that there are a variety of audio, video, and print resources. Some of these resources support the text specifically (i.e. book reviews) and others deal with textual themes.
- The range and type of material is meant to support classroom goals and offer a variety of entry points for students. Resources will continue to be added over the course of the school year.
- Some of the articles are used within the NMSI *Othello* Unit. Those that have not been added into the unit maybe useful for use in your classroom.

Creating Classroom Lessons

This Evernote binder is a springboard from which you can supplement any aspect of the *Othello* unit. Consider using some of the stand-alone strategies for the pieces contained within the binder.

Possible strategies include:

- Annotation Exercises
- Close Reading Questions
- Critical Thinking Exercises
- Poetry Exercises
- Dialectical Journals
- Viewing/Listening Exercises
- Research Assignment

You can also use these supplementary materials to build your own original lessons and/or as a way to get students started on a research project related to issues within the book.

Teacher Overview NMSI Lessons

Act One: Understanding Character Motivation through Close Reading

For this Act, the students will engage in a variety of close reading exercises, each meant to help them decipher text and then analyze it appropriately. They will be given the opportunity to determine their own feelings about the characters presented in the opening of the play and compare them to figures in two contemporary sources, a song and a movie.

For each passage in this unit, students are given excerpted explanatory notes. While the students are encouraged to read each passage in three steps (described throughout the unit), teachers might consider asking students to paraphrase entire scenes instead of just reading the vocabulary notes provided in the right-hand margin. Teachers might also have students act out the various scenes incorporating inflection as a means to better understand the dialogue. For this particular lesson, teachers should ask students to consider modern day comparisons to Iago as a way to apply the traits realized through the activities in this lesson. Students could also identify a song, other than “Sympathy for the Devil,” that exemplifies Iago.

Act Two: The Nature of Leadership

The purpose of this series of lessons is to get students to think more critically about what constitutes an effective leader. To do this, the students will determine their own definition and contrast that with Niccolo Machiavelli’s perspective. Then, students will do a close study of how Othello and Iago are presented in Act Two and consider the extent to which either fulfills the traits of a powerful leader.

This series of lessons opens with students considering the traits of a leader and then comparing and contrasting this view with Niccolo Machiavelli. Instead of beginning with a close study of *Othello*, it is important for students to identify the various interpretations of a leader in order to evaluate these traits in both Iago and Othello. The central premise of this lesson is for students to explore the extent to which either defines good leadership. Similar to the activities for Act One, teachers might ask students to identify a variety of leaders that embody their and Machiavelli’s definition of a leader. “Sonnet 130” and *Othello* II.i.197-233 are rich with imagery. In addition to completing the close reading activities included in these activities, teachers might ask students to draw out striking images from each and compare and contrast these.

Act Three: Understanding Theme through a Reading of a Variety of Texts

In this series of activities, students will explore the way in which jealousy alters the individual’s ability to accurately perceive reality. This examination will begin with a close study of a Shakespearean sonnet and the way in which time destroys the individual. This then transitions into a visual analysis of the way in which time is distorted by perception. Students will then begin exploring how these ideas relate to Othello and how his faith and leadership is being destroyed by his jealousy. Act Three activities will conclude with an analysis of envy through a contemporary TED Talk and a news article about Barry Bonds.

“Sonnet 160” is a challenging poem for students. Thus, teachers might decide to have students work independently first and then share answers with a partner. This will increase comfort with poetry and allow students to more meaningfully relate the nature of time with later activities.

When students are analyzing *Persistence of Memory* by Salvador Dali, teachers might want to project or enlarge the artwork for students to fully annotate the image. A conceptually difficult image, teachers should allow students plenty of time to dissect and discuss the work. Teachers should also remind students that the purpose of art is to encourage dialogue, not resolution. This might ease the concerns students might have if unable to have a clear interpretation or understanding of the work.

Act Four: Analyzing the Gradual Decline of Othello’s Sanity

This series of activities begins with students studying a Shakespearean sonnet about a vulnerable speaker who has recently been deserted by a friend and is questioning loyalty. This prepares the students to apply the theme of desertion and vulnerability in Othello through various passages and activities. The students will explore how Othello’s character has drastically evolved because of his jealousy and is beginning to reveal signs of insanity. Madness will then be investigated in depth through a class discussion, written response, and connection to a contemporary podcast, *Serial*.

By Act Four, Othello’s decaying rationality is becoming incredibly clear. Students should begin questioning his ability to make rational decisions and exploring the extent to which he is truly “mad.” “Sonnet 90” captures this feeling of abandonment and encourages students to consider the effect this could have on a person. This naturally sets them up for understanding Othello’s cold reaction to Desdemona. When students are engaging in the close reading activities, teachers should encourage them to consider the evolution of Othello and compare and contrast his dialogue to previous scenes. When it comes to paraphrasing Othello and Desdemona’s lines, teachers might decide to have students complete this activity in groups and then have the class engage in a carousel around the room to recognize the motives of each character more fully.

Finally, the *Serial* podcast might be something with which students are unfamiliar. Teachers might want to spend some time explaining what a podcast is and the various ways in which students can listen to additional episodes. For this particular activity, students do not need to actually listen to the episode since the transcript has been provided. However, if inclined, teachers can stream the episode for students to listen, not just read, the description of Hae and Adnan’s relationship.

Act Five: Evaluating the Features of a Shakespearean Tragedy

The final series of lessons for this unit brings the study of a Shakespearean tragedy to a close by asking students to identify the type of isolation and confusion Othello feels at the end of the play, causing him to kill Desdemona and himself. Students will study the resolution and evaluate how this play embodies the qualities of a Shakespearean tragedy before conducting further research on one of the contemporary sources introduced throughout the unit. The unit of study will conclude with students presenting about one of the contemporary sources and their belief of whether or not it should be classified as a modern-day Shakespearean tragedy.

Since this is the culminating lesson, teachers should have students frequently consult the Shakespearean tragedy charts completed in previous Acts. This will help them add more information or develop a more detailed-description of how the element is seen in the Act.

When discussing the *Richard II* passage, teachers might also ask students to consider the extent to which Shakespeare's writing style is present in both works. This will help them better reflect upon Shakespeare as a writer and not just the content of the works. The exchange between Desdemona and Othello is missing from this lesson since it doesn't directly support the elements of a Shakespearean tragedy the way the other passages do. However, it is a pivotal scene to the storyline and teachers might decide to incorporate it as a way to bring resolution to the plot. For the final presentation, teachers might assign students a source to further investigate and put students into specific groups. Depending on the ability of the class, the teacher might require several benchmarks be completed as a way to monitor progress. This might include asking students to submit the completed chart for a grade or submit a graphic organizer or outline for the presentation.

Introducing a Play by Understanding a Trope

This lesson introduces the concept of a Shakespearean tragedy by asking students to first think of common fairytales in order to learn about the defining traits of a Shakespearean tragedy, and then consider the extent to which those traits are present in the fairy tale they selected. The lesson concludes with students being introduced to the play *Othello* by doing a close study of the characters.

Activity One: Describing a Fairy Tale

This unit is about form. The more you understand the prescribed structure and qualities, the more successful you will be. To help provide context to the genre focused upon in this unit, take one of the classic fairy tales and summarize it. In your summary, include all significant characters (both major and minor), locations, the central conflict, any supernatural elements, and how the story ends. Describe the characters and their noteworthy features and traits.

Choose one of the fairytales below.

Cinderella Hansel and Gretel
Snow White Little Red Riding Hood Rumpelstiltskin

Components	Description
	Provide a brief description of each component of the fairytale.
Fairytale Summary	
Character Description	
Setting and Location	
Central Conflict (s)	
Supernatural Elements	
Fairytale Conclusion	

Activity Two: What is a Shakespearean Tragedy?

Below is a description of what qualifies as a Shakespearean tragedy. Read the description for each and then paraphrase the description in your own words to help solidify your understanding.

Many definitions exist for the word “tragedy.” In contemporary society it is often referred to as something heartbreaking, appallingly awful, or something that is surprisingly sad. However, the roots of the word highlight a more detailed, nuanced definition. Aristotle, the grandfather of philosophy, described a tragedy as “an imitation of an action that is serious, complete in itself, and of a certain magnitude.” However, in order to qualify as a *Shakespearean* tragedy, a story must meet very specific criterion. Below are several defining features of a Shakespearean tragedy. Understanding these elements are paramount to being able to properly identify a text as a Shakespearean tragedy, which is the focus of the unit.

Element	Description	Paraphrase Put each description in your own words.
Hero	A character (who is usually the protagonist) and most likely comes from a privileged position. Is widely respected by the masses for certain skills or attributes. Usually the protagonist possesses traits with which the reader can identify, thus making the reader sympathize with the character. Typically the hero is a male and typically admired and good.	
Fatal Flaw/ Hamartia	However, this character has a fatal flaw, one that brings about a reversal of fortune and causes the hero to have a downfall. This flaw is typically part of a character’s persona, not just a singular mistake made by the hero.	
Order vs. Chaos	The text opens in a setting that is mostly ordered or exists in a society that follows tradition. However, the text ends in utter chaos, usually with death afflicting multiple characters.	

Element	Description	Paraphrase Put each description in your own words.
Catharsis	To be a true tragedy there needs to be some sort of an emotional purge. This is typically derived from the audience who has sympathized with the protagonist and thus feels pity or sorrow when the text ends in chaos and destruction. This catharsis is usually brought on by the reader recognizing the potential of the hero that was taken from him.	
Conflict	Traditionally the conflict of a tragedy is internal and/or external. The tragedy is mostly provoked by action of the protagonist or antagonist. The antagonist isn't necessarily entirely evil. Again, much of the protagonist's downfall is because of a fatal flaw, not because of something a "villain" has done.	
Supernatural Elements/ Chance	<p>While not the most pivotal aspect of the downfall of a hero, the reader will typically see how limited a hero's control over his circumstances truly are. This might be because of a supernatural element, like a ghost or witch, but could also be because of the protagonist's inability to alter a course of events.</p> <p>Another way in which this is made manifest in a play is when a hero suffers an affliction of the mind, like insanity, hallucinations, etc.</p>	

Element	Description	Paraphrase Put each description in your own words.
Tragic Loss	Death in a Shakespearean tragedy isn't a gentle passing of life. Traditionally it is an exceptionally horrific death of one that is particularly costly because of the status of the protagonist. Typically the rate of casualties is extremely high by the end of the play, which also leads to the "chaos" described above. The hero must die at the end of a Shakespearean tragedy.	
Comic Relief	Given the heavy nature of a Shakespearean tragedy, it makes sense that some comic relief will happen at some point in the play. This might be through a particularly humorous character or scene.	

Common Themes in Shakespearean Tragedies

There are also common themes that run throughout Shakespearean tragedies. Below is a brief description of each theme. Paraphrase the description to ensure full comprehension.

Common Themes	Description	Paraphrasing Put each description in your own words.
Good versus Evil	Usually those considered “good” are unaware of the “evil” that is affecting them until it is too late to do anything. Traditionally the good is rewarded and the bad is punished.	
Appearance versus Reality	This occurs when things aren’t what they appear. Traditionally, Shakespeare conveys this as a struggle the protagonist faces.	
Corrupting Nature of Power	While this could lead to the downfall of the protagonist or be the cause of the antagonist seeking revenge, it is usually the source of conflict in a tragedy.	

Activity Three: Evaluating Elements of a Tragedy in a Fairy Tale

While it isn't imperative that every single element of a Shakespearean tragedy apply to a text, the majority of the criterion needs to be present. Evaluate the extent to which the fairy tale you selected for Activity One fits the criterion of a Shakespearean tragedy by placing a check next to each element if it pertains to your fairytale.

Element	Fairytale Put an X in the box if this element appears within the fairytale.	Explanation Explain where this element occurs and the significance of its occurrence.
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		

Element	Fairytale Put an X in the box if this element appears within the fairytale.	Explanation Explain where this element occurs and the significance of its occurrence.
Tragic Loss		
Comic Relief		

As a whole, is your fairytale an example of a Shakespearean tragedy? Explain your reasoning.

Activity Four: Meeting the Characters

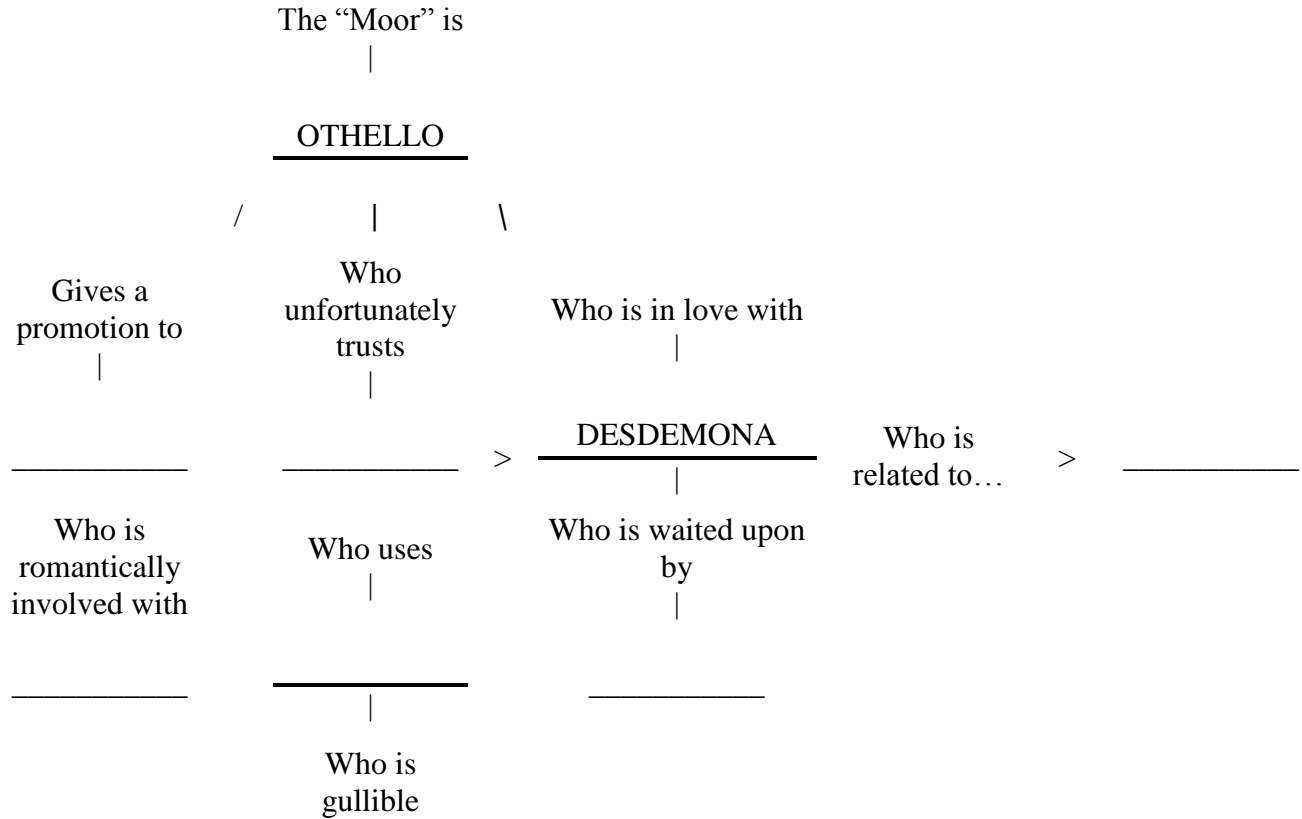
The play *Othello* by William Shakespeare, is, unsurprisingly, an example of a Shakespearean tragedy. Become acquainted with the plotline of the play by reading the following character descriptions. In the right-hand column, record one detail that you find significant about each character.

Character Name	Character Description	Insightful Detail
Bianca	Bianca is a courtesan. While some have interpreted this to mean a prostitute, it is not clear at all from the text that this is the case, since only Iago describes her in this way. Bianca is a woman with whom Cassio is having an affair.	
Brabantio	Brabantio is Desdemona's father and a Venetian senator. A very powerful man in Venice, Brabantio has invited Othello to his home many times to talk about military matters. He is very angry, however, when he learns that Othello has eloped with his daughter. Brabantio only appears in the opening scenes of the play, yet in these scenes, he reveals much about not only himself but about the general attitude toward daughters and marriage in his time. He reveals his belief that a daughter is a possession of her father until the father arranges her marriage. This process often includes receiving money and property from the prospective groom in return for the daughter's hand. Brabantio is clearly distraught over this aspect, as well as the fact that his daughter has married a foreigner and a black man. Ultimately, however, he blames Desdemona. He warns Othello that he should look to his wife, stating that her deception of her father might portend a similar deception of her husband.	
Michael Cassio	Cassio is a lieutenant to Othello. A handsome and honorable man, Cassio receives a promotion from Othello that enrages Iago, beginning the action of the play. Cassio is tricked by Iago into becoming drunk and striking the governor of Cyprus. This action leads to his dismissal from Othello's troop and the loss of Othello's affection for him.	
Desdemona	Desdemona is a wealthy, beautiful, young Venetian woman who falls in love and then elopes with Othello. She is naive to the ways of the world; however, she is well spoken and confident, as revealed by her statements in Othello's defense to the Venetian Senate. Desdemona leaves her home and family behind when she follows Othello to his posting in Cyprus.	

Character Name	Character Description	Insightful Detail
Iago	<p>Iago is Othello's ensign, or in some texts, ancient. Iago is arguably the most evil of all Shakespeare's villains and, ironically, perhaps the most interesting character in the canon of Shakespeare's work. He is complicated and difficult to understand because his hatred seems so motiveless. Like Hamlet, Iago is a wordsmith. Shakespeare gives Iago more lines than anyone else in the play, and many of these lines reveal a highly intelligent, yet highly malignant character. Through the course of the play, Iago offers five different reasons why he hates Othello and wants to bring him to ruin.</p>	
Othello	<p>Othello is the Moorish general for whom the play is named. He is a middle-aged African, who has come to the aid of Venice in their war against the Turks. While in Venice, he meets and falls in love with the beautiful Desdemona. Against Venetian custom, he chooses to elope with Desdemona.</p> <p>From all accounts, Othello is a brave and strong military man, capable of saving the Venetians through his cool command. Other characters often refer to him as the "noble" Moor, and there is reference to his princely caste in Africa. As a black man, Othello is both imposing and exotic, to the Venetian characters in the play.</p>	
Roderigo	<p>Roderigo is a companion of Iago. A wealthy gentleman, Roderigo is in love with Desdemona. Iago uses Roderigo's love for Desdemona as the device through which he gains both Roderigo's financing and complicity in his plots. Roderigo is villainous in the play; he works against particularly Cassio in what he thinks is a plot that will finally unite him in marriage with Desdemona. Of all the characters in the play, Roderigo is clearly the least intelligent. He plays the part of the heavy in Iago's machinations.</p>	

Activity Five: Completing a Character Map

Now, use your knowledge of the characters to complete the below character map. Consider the relationships and descriptions provided and record the character to which they apply. The descriptions move from the beginning to the bottom. For example, “the ‘Moor’ is OTHELLO who is in love with DESDEMONA. The following names will be used: Brabantio, Cassio, Roderigo, Bianca, Iago, and Emilia.



Now that you have been introduced to the characters and storyline, identify five predictions you can make about the text. Use your understanding of a Shakespearean tragedy as you make your predictions.

1. _____
2. _____
3. _____
4. _____
5. _____

Activities for Act One of *Othello* by William Shakespeare

Understanding Character Motivation through Close Reading

For Act I of *Othello*, students will engage in a variety of close reading exercises, each meant to help them decipher text and then analyze it appropriately. Students will be given the opportunity to determine their own feelings about the characters presented in the opening of the play and compare them to figures in two contemporary sources, a song and a movie.

Activity One: Understand the Language of the Passage

Below is the opening of the play. In this excerpt we learn that Iago has been passed up for a promotion, which has been given to Michael Cassio by Othello, described as the Moor. Iago is angered by this and feels as though he was more worthy of the position. Read the excerpt employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking to understand the feelings and attitudes of the characters. Underline places that convey emotion, inflection or expresses the attitude of each speaker.

Passage I.i.1-81	Excerpted Explanatory Notes
<p>RODERIGO <Tush,> never tell me! I take it much unkindly That thou, Iago, who hast had my purse As if the strings were thine, shouldst know of this.</p> <p>IAGO <'Sblood,> but you'll not hear me!</p> <p>5 If I ever did dream of such a matter, Abhor me.</p> <p>RODERIGO Thou toldst me thou didst hold him in thy hate.</p> <p>IAGO Despise me If I do not. Three great ones of the city,</p> <p>10 In personal suit to make me his lieutenant, Off-capped to him; and, by the faith of man, I know my price, I am worth no worse a place. But he, as loving his own pride and purposes, Evades them with a bombast circumstance,</p> <p>15 Horribly stuffed with epithets of war, <And in conclusion,> Nonsuits my mediators. For "Certes," says he, "I have already chose my officer."</p>	<p>1. Tush: an expression of impatience</p> <p>2-3. who...thine: i.e., who have had complete access to my money</p> <p>purse: bag or pouch strings: i.e., the purse string that closes the pouch</p> <p>4. 'Sblood: Christ's blood (a strong oath); hear: listen to</p> <p>10. suit: petition; lieutenant: i.e., second in command</p> <p>11. Off-capped: i.e., removed their hats</p> <p>12. price: value, place: position, rank</p>

<p>And what was he? 20 Forsooth, a great arithmetician, One Michael Cassio, a Florentine, A fellow almost damned in a fair wife, That never set a squadron in the field, Nor the division of a battle knows 25 More than a spinster—unless the bookish theoretic, Wherein the <toged> consuls can propose As masterly as he. Mere prattle without practice Is all his soldiership. But he, sire, had th’ election; And I, of whom his eyes had seen the proof 30 At Rhodes, at Cyprus, and on <other> grounds Christened and heathen, must be beleed and calmed By debtor and creditor. This countercaster, He, in good time, must his lieutenant be, 35 And I, <God> bless the mark, his Moorship’s ancient. RODERIGO By heaven, I rather would have been his hangman. IAGO Why, there’s no remedy. ‘Tis the curse of service. Preferment goes by the letter and affection, And not by old gradation, where each second 40 Stood heir to th’ first. Now, sir, be judge yourself Whether I in any just term am affined To love the Moor. RODERIGO I would not follow him, then. IAGO O, sir, content you. 45 I follow him to serve my turn upon him. We cannot all be masters, nor all masters Cannot be truly followed. You shall mark Many a duteous and knee-crooking knave That, doting on his own obsequious bondage, 50 Wears out his time, much like his master’s ass, For naught but provender, and when he’s old, cashiered. Whip me such honest knaves! Others there are Who, trimmed in forms and visages of duty, 55 Keep yet their hearts attending on themselves. And, throwing but shows of service on their lords, Do well thrive by them; and when they have lined their coats Do themselves homage. These fellows have some 60 soul, And such a one do I profess myself. For, sir,</p>	<p>14. bombast: i.e., wordy, pompous circumstance: ceremonious talk</p> <p>17. Nonsuits my mediators: i.e., fails to grant the suit (request) of my petitioners; Certes: certainly 19. he: i.e., the officer (Cassio) chosen by Othello 20. Forsooth: in truth; arithmetician: one skilled in working with numbers (with the implication that Cassio knows about battles only from books) 23. set a squadron: i.e., stationed even so much as a small detachment of men; field: i.e., battlefield 28. had th’ election: i.e., was the one chosen</p> <p>31-32. beleed and calmed: stopped in my progress</p> <p>35. God bless the mark: an expression of impatient scorn; his Moorship’s: i.e., Othello’s (a sarcastic racial slur by analogy with the title “his Worship”); ancient: i.e., ensign, standard- bearer (the lowest-ranking commissioned officer in the infantry)</p> <p>39-40. old gradation...first: i.e., each second officer automatically succeeded each first officer 41. affined: i.e., bound, obliged (literally, related)</p> <p>45. serve...him: i.e., use him for my own ends</p> <p>47. mark: observe</p>
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<p>It is as sure as you are Roderigo, Were I the Moor I would not be Iago. In following him, I follow but myself.</p> <p>65 Heaven is my judge, not I for love and duty, But seeming so for my peculiar end. For when my outward action doth demonstrate The native act and figure of my heart In complement extern, 'tis not long after</p> <p>70 But I will wear my heart upon my sleeve For daws to peck at. I am not what I am.</p>	<p>48. knee-crooking knave: bowing menial</p> <p>53. Whip me: i.e., I'd have them whip</p> <p>54. trimmed...duty: i.e., appearing dutiful in manners and looks trimmed: dressed</p> <p>57-58. lined their coats: i.e., lined their pockets, gotten rich</p> <p>59. Do themselves homage: show respect to themselves alone, rather than to their masters</p> <p>64. I...myself: i.e., I serve my own interest</p> <p>65-66. not I...seeming so: i.e., I do not follow him out of love and duty, though I seem to</p> <p>69-70. 'tis...But: i.e., soon afterward</p> <p>71. daws: proverbially stupid birds; I am not what I am: i.e., I am not what I seem to be</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Activity Two: Close Reading Questions about Iago

After developing a basic understanding of the passage, reread the specified lines and answer the provided close reading questions to help you further understand the plot presented. Use the vocabulary presented in the right-hand column as needed; however, use your own words, not Shakespeare's, to express your understanding.

1. Study lines 5-15.

a. Who is the "him" referenced in line 7?

b. In lines 13-15 Iago says Othello "as loving his own pride and purposes,/Evades them with a bombast circumstance/Horribly stuffed with epithets of war." What does this suggest about Othello?

2. Reread Iago's lines from 20-28.
 - a. What is one reason Iago gives to justify why Cassio is unfit to be lieutenant?

 - b. Why is being an arithmetician (line 20) a way to belittle or put down Cassio's ability to lead?

3. Review Iago's statement at line 34-35: He, in good time, must his lieutenant be/And I, <God> bless the mark, his Moorship's ancient.
 - a. Who is the "he"?

 - b. What is a Moor? Use a dictionary if needed.

 - c. The provided vocabulary says this is a "sarcastic racial slur." What does this suggest about Iago's attitudes toward Othello?

 - d. According to the provided vocabulary, what is an "ancient"?

 - e. Ultimately, what is Iago saying he will do in these lines?

4. Read the exchange between Roderigo and Othello that takes place in lines 36-43.
 - a. What is Roderigo's attitude toward serving Othello?

 - b. What does Iago say "Tis the curse of service" (line 37)?

 - c. What does Iago say is the difference between serving and loving Othello?

5. Iago clarifies his plan in lines 44-63. Reread these lines and examine how Iago describes the two different types of people who follow a leader.

- a. How does he describe “knee-crooking knave”?
- b. How does he describe the men “trimmed in forms and visages of duty”?
- c. Which of these does he say he will be?

6. The excerpt concludes at lines 64-71. Review these lines.

- a. What is meant by “In following him, I follow but myself” (line 64)?
- b. What does Iago reveal about whether or not he will reveal his true self?

7. Now, consider the passage as a whole when answering the following questions.

- a. Which of the following best describes Iago’s view of Othello in this passage? He views Othello as...

Incompetent	Egotistical	Devious
Manipulative	Ignorant	Naïve

- b. Why did you choose this word?

8. How would you summarize Iago’s plan? Choose any three of the following words when composing your summary.

Cassio	lieutenant	pose
manipulate	leader	serve
trick	purpose	Roderigo

Summary:

9. Consider Iago's plan as a whole.
- a. In your opinion, what is the root cause of Iago's plan: jealousy, revenge, moral righteousness, desire for power, or anger?

 - b. What evidence do you have for this cause?

Activity Three: Paraphrasing Key Lines

Now, take your base knowledge of the passage and deepen it by doing a close study of a series of key moments from this scene. For each, complete the chart to better understand what Iago is saying and what it suggests about him. Define any unknown words. An example has been provided for you.

Paraphrasing is an incredibly useful strategy when reading challenging text. It forces the reader to break the line into smaller parts and rephrase them using their own words, thus making it easier to understand. Often, a paraphrasing is replacing each of Shakespeare's words. For example, the opening line of this passage is:

<Tush,> never tell me! I take it much unkindly

This could be paraphrased as

Ugh. Don't tell me! I find it mean.

You might need to examine the context of the line to paraphrase accurately and make sure it fits in with the content of the excerpt. Remember that paraphrasing Shakespeare is meant to help you better understand the context of the events, the description of the setting, and the characters within the play.

You will be asked to identify the character traits that are present in the passage for Iago. Then, provide specific textual evidence from the excerpt that helps to prove the character trait you have identified.

You will be assigned one of the three passages from the following pages to complete on your own. **Then, in activity four, you will partner with two other students who completed the paraphrasing activity for the other passages.** Together, you will compare your paraphrasing and the character traits you identified to gain an overall understanding of the character of Iago.

Passage One	Paraphrasing Line-by-Line
O, sir, content you.	O, Roderigo, relax.
45 I follow him to serve my turn upon him.	
We cannot all be masters, nor all masters	
Cannot be truly followed. You shall mark	
Many a duteous and knee-crooking knave	
That, doting on his own obsequious bondage,	
50 Wears out his time, much like his master's ass,	
For naught but provender, and when he's old, cashiered.	
Examining Characterization Based on the passage, what are three traits Iago possesses? Consider values, beliefs, or morals.	
Traits	Evidence from the Passage

Passage Two	Paraphrasing Line-by-Line
Whip me such honest knaves! Others there are	Dishonest men should be whipped! Those who are
Who, trimmed in forms and visages of duty,	
55 Keep yet their hearts attending on themselves.	
And, throwing but shows of service on their lords,	
Do well thrive by them; and when they have lined their coats	
60 Do themselves homage. These fellows have some soul,	
And such a one do I profess myself. For, sir,	
It is as sure as you are Roderigo,	
Were I the Moor I would not be Iago.	
Examining Characterization Based on the passage, what are three traits Iago possesses? Consider values, beliefs, or morals.	
Traits	Evidence from the Passage

Passage Three	Paraphrasing Line-by-Line
In following him, I follow but myself.	Though it looks as though I obey him, I'm really just obeying myself.
65 Heaven is my judge, not I for love and duty,	
But seeming so for my peculiar end	
For when my outward action doth demonstrate	
The native act and figure of my heart	
In complement extern, 'tis not long after	
70 But I will wear my heart upon my sleeve	
For daws to peck at. I am not what I am.	
Examining Characterization Based on the passage, what are three traits Iago possesses? Consider values, beliefs, or morals.	
Traits	Evidence from the Passage

Activity Four: Sharing Paraphrased Passages in Partners

Partner up with one person from each of the other passages. Read the passages aloud to one another and share your paraphrasing. Summarize each passage in the space below.

Excerpt	Summary of the Passage
Passage One	
Passage Two	
Passage Three	

Next, share the traits each student identified after paraphrasing each passage. While you might not have the exact same words, identify four traits that are shared or evident through each passage. Essentially, what are four traits (values, beliefs, or morals) Iago possesses based on his dialogue in these passages? Describe your reasoning for these selections.

Traits Iago Possesses	Reasoning

Activity Five: Character Summary

After doing a close study of a character, an efficient way to create a snapshot of the character is to apply the acronym FAST (described below). Use your answers from the close reading questions, your paraphrase, and the synthesis of Iago’s values, beliefs, and morals to summarize Iago.

F=Feelings
A=Actions
S=Says
T=Thoughts

Feelings			Actions
		Iago	
Says			Thoughts

Activity Six: Reacting to Iago

Now that you have a firm understanding of Iago, consider your feelings about him as a character. For each of the statements below, place a check in the appropriate column if you agree or disagree with the statement and explain your reasoning.

Statement	Agree	Disagree	Explanation of Your Position
Iago is incredibly intelligent.			
Iago has redeeming qualities.			
Iago's betrayal is horrible primarily because it is intentional and planned.			
Iago's jealousy is justified.			
Michael Cassio is undeserving of the promotion because he doesn't have experience with battle.			
Iago's jealousy is the primary reason why Othello didn't give him the promotion.			
Othello is the one to blame for whatever happens to him.			

Activity Seven: Compare and Contrast Iago with a Contemporary Source

Now that you have a stronger idea of who Iago is and what he stands for, consider the extent to which he is embodied by the contemporary song “Sympathy for the Devil” by The Rolling Stones. The song can be listened to [here](#), and you can follow the lyrics, provided below. When following along with the song, circle any moments in which you see parallels to Iago. Then, in the margins, explain the similarity.

Sympathy for Devil

Please allow me to introduce myself
I'm a man of wealth and taste
I've been around for a long, long year
Stole many a man's soul and faith
And I was 'round when Jesus Christ
Had his moment of doubt and pain
Made damn sure that Pilate
Washed his hands and sealed his fate
Pleased to meet you
Hope you guess my name
But what's puzzling you
Is the nature of my game
I stuck around St. Petersburg
When I saw it was a time for a change
Killed the czar and his ministers
Anastasia screamed in vain
I rode a tank
Held a general's rank
When the blitzkrieg raged
And the bodies stank
Pleased to meet you
Hope you guess my name, oh yeah
Ah, what's puzzling you
Is the nature of my game, oh yeah
I watched with glee
While your kings and queens
Fought for ten decades
For the gods they made
I shouted out,
"Who killed the Kennedys?"
When after all
It was you and me
Let me please introduce myself
I'm a man of wealth and taste
And I laid traps for troubadours
Who get killed before they reached Bombay
Pleased to meet you
Hope you guessed my name, oh yeah
But what's puzzling you

Is the nature of my game, oh yeah, get down, baby
Pleased to meet you
Hope you guessed my name, oh yeah
But what's confusing you
Is just the nature of my game
Just as every cop is a criminal
And all the sinners saints
As heads is tails
Just call me Lucifer
Cause I'm in need of some restraint
So if you meet me
Have some courtesy
Have some sympathy, and some taste
Use all your well-learned politesse
Or I'll lay your soul to waste, um yeah
Pleased to meet you
Hope you guessed my name, um yeah
But what's puzzling you
Is the nature of my game, um mean it, get down
Woo, who
Oh yeah, get on down
Oh yeah
Oh yeah!
Tell me baby, what's my name
Tell me honey, can ya guess my name
Tell me baby, what's my name
I tell you one time, you're to blame

*The Rolling Stones. "Sympathy for the Devil." By Mick Jagger and Keith Richards. Beggars Banquet. Decca: London, 1969.
Permission Pending.*

Understanding Meaning and Significance

1. The title of this song is "Sympathy for the Devil." Consider this when answering the following questions.
 - a. To what extent do you, as the reader, sympathize with Iago?

 - b. In what way is Iago like a devil?

 - c. In what ways is Iago different from a devil?

2. How is the game that the devil plays in this song similar or different to the game Iago says he will play?

3. Who is the one to blame in the song?

- How is this similar to *Othello*?

4. What does this song suggest about the devil's intentions?

- How is this similar to *Othello*?

Responding in Writing

Write a paragraph capturing your understanding of the relationship between the song and the play *Othello*. Use the provided frame for support.

When considering the relationship between “Sympathy for the Devil” and *Othello*, it is clear they are similar in that they both _____.
(area of similarity)

This is seen in the song when the group sings _____.
(example from the song)

This is parallel to the play when _____.
(example from the play)

In both of these instances, the reader is able to recognize _____,
_____, which is important because it
(something learned from the similarity)

suggests _____. Ultimately, this song allows the
(something suggested about the play)
reader to better understand _____.
(larger significance)

Activity Eight: Responding to Act One Scene One

As is true with all writing, the beginning of a text reveals quite a bit about the work as a whole. The following prompt from the 1972 AP Literature exam explores this point. Read the prompt, underlining the task itself.

1972 AP Literature Question Three

In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

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As was learned through the study of a Shakespearean tragedy, there are three common themes: good versus evil, appearance versus reality, and the corrupting nature of power. Think through each of these, considering how they are seen in the first scene of *Othello* and what Shakespeare is arguing about the themes through his characters and their actions.

Theme	Opening Scene How is this seen in the opening of <i>Othello</i> ?	Significance What is suggested about this theme in the opening? Why is this important?
Good versus Evil		
Appearance versus Reality		
Corrupting Nature of Power		

Responding in Writing

Now, construct a paragraph using the following frame sentences to organize your thoughts on the issues addressed in the 1972 AP Literature Open Question free response.

Shakespeare's play *Othello*, opens with Iago unveiling his plan to seek revenge on Othello.

In this scene the reader learns _____
(Provide a summary of the opening scene.)

_____.

This serves to introduce the theme of _____
(Identify the theme most clearly seen in this scene.)

_____.

The reader learns about this theme _____
(Provide key plot details from I.i)

_____.

In emphasizing this theme, Shakespeare is suggesting _____
(Discuss the larger importance of Shakespeare's work.)

_____.

Now, based on your paragraphing work above, construct a thesis statement that responds to the task of the 1972 prompt. Remember that you must discuss how the opening scene in *Othello* introduces key themes.

Thesis: _____

Activity Nine: Uncovering Othello’s Character Traits

The following passage occurs in Act One, Scene Two. This is the first time the audience has been introduced to Othello. In this excerpt, Iago and Othello engage in a dialogue about Brabantio, Desdemona’s father, and about Othello’s love for Desdemona. Read the excerpt employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or express an attitude of each speaker.

Passage I.ii.1-38	Excerpted Explanatory Notes
<p>IAGO Though in the trade of war I have slain men, Yet do I hold it very stuff o' the conscience To do no contrived murder: I lack iniquity Sometimes to do me service: nine or ten times 5 I had thought to have yerked him here under the ribs.</p> <p>OTHELLO 'Tis better as it is.</p> <p>IAGO Nay, but he prated, And spoke such scurvy and provoking terms 10 Against your honour, That, with the little godliness I have, I did full hard forbear him. But, I pray you, sir, Are you fast married? Be assured of this, That the magnifico is much beloved, 15 And hath in his effect a voice potential As double as the duke's: he will divorce you; Or put upon you what restraint and grievance The law, with all his might to enforce it on, Will give him cable.</p> <p>20 OTHELLO Let him do his spite. My services which I have done the signiory Shall out-tongue his complaints. 'Tis yet to know,- Which, when I know that boasting is an honour, I shall promulgate--I fetch my life and being 25 From men of royal siege, and my demerits</p>	<p>2. stuff...conscience: material of which conscience is made</p> <p>5. yerked: i.e., jabbed</p> <p>9. scurvy: insulting</p> <p>12. full hard: with great difficulty; forbear him: keep myself from injuring him</p> <p>13. fast: securely</p> <p>14. the magnifico: i.e., Brabantio, one of Venice’s most prominent citizens</p> <p>18. might to enforce it on: i.e., power to enforce it to its full extent</p> <p>19. cable: i.e., scope (in modern slang, “rope”)</p> <p>21. signiory: Venice’s governing body</p> <p>22. ‘Tis...to know: i.e., it is not yet known</p> <p>25-27. my demerits...reached: my meritorious acts give me a social</p>

<p>May speak unbonneted to as proud a fortune As this that I have reach'd: for know, Iago, But that I love the gentle Desdemona, I would not my unhoused free condition</p> <p>30 Put into circumscription and confine For the sea's worth. But, look! what lights come yond?</p> <p>IAGO Those are the raised father and his friends. You were best go in.</p> <p>35 OTHELLO Not I. I must be found. My parts, my title and my perfect soul Shall manifest me rightly. Is it they?</p> <p>IAGO By Janus, I think no.</p>	<p>status comparable to Desdemona's family</p> <p>28. But: except</p> <p>30. circumscription and confine: restraint and confinement</p> <p>31. sea's worth: i.e., all the treasure in the sea</p> <p>33. raised: perhaps, awakened from sleep, or, perhaps, aroused to action</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Activity Ten: Close Reading Questions about I.ii

After developing a basic understanding of the passage, reread the specified lines and answer the provided close reading questions to help you further understand the plot presented. Use the vocabulary presented in the right-hand column as needed; however, use your own words, not Shakespeare's, to express your understanding.

1. Iago dominates the dialogue in lines 1 through 19. Review these lines and then answer the following questions.

- a. According to the dialogue, what kind of men has Iago killed?

- b. What kind of murder does Iago say he will not commit?

- c. What does he not possess that precludes him from committing this kind of murder?

- d. What did the man do that made Iago want to kill him?

- e. What does Iago ask about Othello's marriage to Desdemona?

f. How does Iago describe Brabantio, Desdemona's father?

g. What does Iago say Brabantio will try to do to Othello?

2. Finally Othello speaks in lines 20-32. Reread these lines.

a. Is Othello afraid of Brabantio? Why or why not?

b. What does Othello suggest about his family background?

c. Which of the following words best captures Othello's attitude toward Brabantio: indifferent, combative, or frightened?

d. What evidence do you have to support your selection?

e. How does Othello describe his love for Desdemona?

3. Lastly, review the end of the passage, lines 33-38.

a. According to Iago, who is arriving?

b. Why does Othello say he "must be found"?

c. What does Othello suggest will set him free?

4. Consider the characterization of both Othello and Iago throughout this passage when answering the following questions.

a. Which of the following words best describes Iago's interactions with Othello?

supportive	compassionate
callous	punishing

b. In what ways has Iago changed since Scene One?

c. Which of the following words best captures how Othello presents himself?

assertive	confident	weak
intelligent	irreverent	smart
powerful	capable	immature
apprehensive	vulnerable	

d. Explain your reasoning.

e. Which of these words are antithetical to how Othello presents himself in this passage?
Explain your reasoning.

d. Re-examine your summary of Iago's plan (question eight of Activity Two). In your opinion, is he fulfilling the plan he set out in the first scene?

Activity Eleven: Defining Elements of a Shakespearean Tragedy

After reading Act One and studying the provided passages, determine the extent to which this Act embodies the definition of a Shakespearean tragedy. Place a check next to which elements appear in Act One and explain how they are seen. Review the description of each element when evaluating its presence in Act One.

Element	Act One Put an X in the box if this element appears in Act One.	Explanation Explain where this element occurs and the significance of its occurrence.
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		

Element	Act One Put an X in the box if this element appears in Act One.	Explanation Explain where this element occurs and the significance of its occurrence.
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Activity Twelve: Viewing a Modern Version

In 2001, Lions Gate Films produced a modern version of *Othello* named *O*, after a teenager named Odin, who goes by the name of O. A star on the basketball team, O has received a lot of attention, much to the chagrin of the coach's son, Hugo, who seeks to take O's place. To do this, he plots to destroy O's relationship with Desi through the help of an accomplice named Michael.

[View a trailer for the film.](#) While viewing the trailer, answer the provided questions to help draw out the similarities and differences between this and the original source material, *Othello*. The questions are provided in the order they appear in the trailer. Watch the trailer multiple times if needed.

1. Based on the trailer, what are two reasons why someone would be jealous of O?
2. What does Hugo's father say that would cause him to be so upset?
3. What is Hugo's plan?
4. What warning does Hugo give O?
5. How would you describe the transformation of O and Desi's relationship from the beginning of the trailer until the end?
6. Describe O's jealousy.
7. How does O's personality change from the beginning of the trailer until the end?
8. What are the three words that appear near the end of the trailer to summarize the conflict?

Now, consider the ways in which this updated version compares to Shakespeare’s play. Identify at least five similarities and differences between the two texts. Think through the relationship between the two texts from a larger, structural perspective and avoid obvious differences, such as “they have different names.”

Similarities	Differences

1. Consider the similarities and differences as a whole and answer the following questions.

a. Which similarity do you feel is most important to the storyline?

b. Which difference do you feel is most important to the storyline?

2. Think about the ways in which the trailer is causing you to re-evaluate aspects of the play.
- What does this movie suggest about the relationship that exists between Iago and Othello?

b. What does this movie suggest about the nature of Iago's plan?

c. What does this movie suggest about the importance of race in the play?

d. What does this movie suggest about the role of power in the play?

3. Finally, pull together your understanding of the relationship between the film and the play by writing a paragraph using the following frame for support.

When considering the relationship between the 2001 version of *O* and Shakespeare's play, it is clear they are similar in that they both _____.
(Identify an area of similarity)

This is seen in the movie when the _____. This is parallel to the
(Identify an example from the movie.)

play when _____. In both of these instances, the reader is able to
(Identify an example from the play.)

recognize _____, which is important because it suggests
(Identify something learned from the similarity.)

_____. Ultimately, this movie allows the reader to better understand
(Identify something suggested about the play.)

_____.
(Discuss the larger significance.)

Activity Thirteen: Elements of Shakespearean Tragedy in Contemporary Sources

While only a portion of the movie has been seen via trailer, use your knowledge of the film to determine the extent to which this movie embodies the definition of a Shakespearean tragedy. Place a check next to which elements appear in the film and explain how they are seen. Review the description of each element when evaluating its presence in the film.

Element	Present in the movie?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

***Othello* Act Two: The Nature of Leadership**

The purpose of this series of lessons is to get students to think more critically about what constitutes an effective leader. To do this, the students will determine their own definition and contrast that with Niccolo Machiavelli's perspective. Then, the students will do a close study of how Othello and Iago are presented in Act Two and consider the extent to which either fulfills the traits of a powerful leader.

Activity One: Brainstorming Leadership Traits

As the play has progressed, the reader has been able to see more about Othello and his role as a leader. To begin this lesson, consider what you think captures an ideal, effective leader, whether it be the leader of a school club or activity, of a community, or even of the United States. Describe this leader in 5-7 sentences, exploring what traits or qualities the leader should possess. In composing your response consider answering the following questions:

How should a leader...

- Lead?
- Present himself or herself in front of allies versus enemies?
- React to major events?
- Treat others?
- Motivate others?
- Make his or her followers feel?
- Carry himself or herself?

Written Response

Activity Two: Examining a Historical Perspective of Leadership

Read the following excerpt from Niccolo Machiavelli's *The Prince*, a collection of essays offering practical suggestions for various ways to rule or lead. This passage, written during the Italian Renaissance (roughly ninety years before Shakespeare composed *Othello*) is titled "Concerning Cruelty and Clemency, And Whether It Is Better To Be Loved Than Feared." Machiavelli wrote this essay in response to the rule of the Medici family, who he hoped to impress as an attempt to reenter the political arena. Read the excerpt and answer the questions.

Upon this a question arises: whether it be better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are
5 ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are yours entirely; they will offer you their blood, property, life and children, as is said above, when the need is far distant; but when it approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because
10 friendships that are obtained by payments, and not by greatness or nobility of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails.

15 Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women. But when it is necessary for him to proceed against the life of someone, he must do it on proper justification and for manifest cause, but above all things he must keep
20 his hands off the property of others, because men more quickly forget the death of their father than the loss of their patrimony. Besides, pretexts for taking away the property are never wanting; for he who has once begun to live by robbery will always find pretexts for seizing what belongs to others; but reasons for taking life, on the contrary, are more difficult to find and sooner lapse. But when a prince is with his army, and has under control a
25 multitude of soldiers, then it is quite necessary for him to disregard the reputation of cruelty, for without it he would never hold his army united or disposed to its duties.

Machiavelli, Niccolo. *The Prince*, translated by N.H. Thomson. Vol. XXXVI, Part 1. The Harvard Classics. New York: P.F. Collier & Son, 1909–14; Bartleby.com, 2001. www.bartleby.com/36/1/. April 12, 2016.

Developing Understanding

Complete the questions below to help you better understand the text.

1. Review what Machiavelli argues about a leader who is loved.
 - a. What traits does a leader who is loved possess?

 - b. According to Machiavelli, what are two reasons it is bad to be loved?

2. Reread the text to consider what Machiavelli suggests about leaders who are feared.
 - a. What traits does a leader who is feared possess?

 - b. According to Machiavelli, what are two reasons why it is good to be feared?

 - c. How can a leader evoke fear?

3. According to Machiavelli, what should a leader avoid?

4. In what ways is Machiavelli's description similar to your description of a leader recorded in Activity One?

5. In what ways is Machiavelli's description different from your description of a leader recorded in Activity One?

Activity Three: Understanding the Language of the Passage One

Until this point in the play Desdemona and Othello have been married, much to the despair of her father Brabantio who claims Othello bewitched her. The Senate asks to hear both sides and considers the marriage honest and their love for one another true.

Othello is then given orders to depart to Cyprus with Desdemona following him through the watchful eye of Iago. Roderigo, devastated at Desdemona's love for Othello, threatens to commit suicide but is persuaded by Iago to further commit to his plan of bringing down Othello.

In the following excerpt, Desdemona and Othello have been reunited in Cyprus and express their love for one another. Read the excerpt employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or expresses an attitude of each speaker.

Passage II.i.197-233	Excerpted Explanatory Notes
<p>OTHELLO O, my fair warrior!</p> <p>DESDEMONA My dear Othello!</p> <p>OTHELLO It gives me wonder great as my content</p> <p>200 To see you here before me. O my soul's joy! If after every tempest come such calms, May the winds blow till they have waken'd death! And let the labouring bark climb hills of seas Olympus-high and duck again as low</p> <p>205 As hell's from heaven! If it were now to die, 'Twere now to be most happy; for, I fear, My soul hath her content so absolute That not another comfort like to this Succeeds in unknown fate.</p> <p>210 DESDEMONA The heavens forbid But that our loves and comforts should increase, Even as our days do grow!</p> <p>OTHELLO Amen to that, sweet powers! I cannot speak enough of this content;</p> <p>215 It stops me here; it is too much of joy. <The kiss.> And this, and this, the greatest discords be</p>	<p>204. Olympus: the mountain in Greece where, according to mythology, the gods lived</p> <p>205. If...die: i.e., if I were to die this minute</p> <p>207. hath...absolute: i.e., is so perfectly content</p> <p>208. comfort: delight</p> <p>209. Succeeds: follows;</p> <p>unknown fate: i.e., what is destined to happen in the unknown future</p> <p>218. well tuned: Iago picks up</p>

<p>That e'er our hearts shall make! IAGO [<i>Aside</i>] O, you are well tuned now! But I'll set down the pegs that make this music, 220 As honest as I am. OTHELLO Come, let us to the castle.-- News, friends; our wars are done, the Turks are drown'd. How does my old acquaintance of this isle? 225 Honey, you shall be well desired in Cyprus. I have found great love amongst them. O my sweet, I prattle out of fashion, and I dote In mine own comforts. I prithee, good Iago, Go to the bay and disembark my coffers. 230 Bring thou the master to the citadel. He is a good one, and his worthiness Does challenge much respect. Come, Desdemona. Once more, well met at Cyprus.</p>	<p>the musical image in Othello's reference to discords. 220. As...I am: i.e., in all my reputed "honesty" 225. well desired: much loved 227. out of fashion: inappropriately 229. coffers: chests, including strongboxes 230. master: i.e., ship's commander 232. challenge: claim, deserve</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Permission Pending.

Activity Four: Developing Comprehension of Passage One

After reading the passage, review sections of the text and answer the following questions.

1. The opening of this passage tells the reader much about Othello and Desdemona's personality. Review the first two lines and then answer the following questions.
 - a. Paraphrase how Othello greets Desdemona.
 - b. Why is it ironic that Othello calls Desdemona a "warrior"?
 - c. What does Othello's greeting suggest about him and his views of Desdemona?
2. Consider Desdemona's return greeting.
 - a. How would you paraphrase Desdemona's return greeting?
 - b. Why is this an ironic greeting?
 - c. What does Desdemona's greeting suggest about her? Her views of Othello?
3. Examine Othello's discussion of his love and of the tempest (or storm) from 199-209.
 - a. Metaphorically speaking, what was the storm that Othello just went through?
 - b. What has given him calm?
 - c. Why is Othello encouraging storms so powerful they will have winds that "have waken'd death"?
 - d. Why is Othello content to die?

7. Study the characterization of Desdemona and Iago in this excerpt and answer the following questions.
- How would you characterize Desdemona in this excerpt?
 - An aside is when a character speaks directly to the audience. When this happens, the other characters aren't able to hear the dialogue. With this in mind, why is it significant that Iago's only speech occurs during an aside?
 - What does Iago mean when he says "you are well tuned now"?
 - In your own words, what does Iago say he will do to Othello in line 219?
8. Analyze the literary devices used throughout the excerpt.
- A hyperbole is an exaggeration so extreme that it is challenging to take seriously. Identify two moments that Othello exaggerates.
 - This excerpt is riddled with clichés, statements that are trite and meaningless because they have been overused so often. Identify two clichés said by Othello in this excerpt.
 - Cliché #1:
 - What does this suggest about Othello?
 - Cliché #2:
 - What does this suggest about Othello?
 - Identify one cliché said by Desdemona in this excerpt.
 - Cliché #1:
 - What does it suggest about Desdemona?

9. This excerpt is rich in imagery. Reread the excerpt looking for imagery specifically.
- Record one image that appears in this passage.
 - What does this image convey?
10. Consider the passage as a whole.
- Based on your knowledge of the excerpt, which of the following words best characterizes the love presented by Othello and Desdemona: Idealistic, realistic, immature, or artificial?
 - Why did you choose this word?

Activity Five: Reading Shakespeare “Sonnet 130”

Below is one of Shakespeare’s most famous sonnet, a highly structured poem. Typically, a Shakespearean sonnet consists of three quatrains and a couplet.

A quatrain is a stanza of four lines. In the quatrains, the speaker poses a problem or introduces a theme. Each quatrain expands upon the problem and its complexity through additional details or key ideas. This theme or problem is then resolved in the couplet, the final two lines of a poem.

Read through the entire sonnet and then complete the tasks identified in the right-hand column.

Sonnet 130	Reading Tasks
<p>My mistress’ eyes are nothing like the sun; Coral is far more red than her lips’ red; If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her head.</p> <p>5 I have seen roses damask’d, red and white, But no such roses see I in her cheeks; And in some perfumes is there more delight Than in the breath that from my mistress reeks. I love to hear her speak, yet well I know</p> <p>10 That music hath a far more pleasing sound; I grant I never saw a goddess go; My mistress, when she walks, treads on the ground: And yet, by heaven, I think my love as rare As any she belied with false compare.</p>	<p>1. Draw a line between each quatrain.</p> <p>2. Draw a box around the couplet.</p> <p>3. Record the rhyme scheme of the entire sonnet in the right-hand margin.</p> <p>4. Underline each image present in the sonnet.</p>

Activity Six: Analyzing Shakespeare Sonnet 130

Below are a series of questions about Sonnet 130. Use your reading and annotations to help answer these questions.

Quatrain One

1. Examine the first quatrain and answer the following questions.

- a. What does the phrase “black wires” suggest about the mistress’ hair?

- b. Using your own words, how would you describe her lips?

- c. If her eyes are nothing like the sun,” then what can you infer about her eyes?

- d. If the purpose of a quatrain is to introduce a problem or theme, what challenge is being posed in this quatrain?

- e. Which word most clearly captures Shakespeare’s tone in the first quatrain: critical, ambivalent, disappointed, patient, sympathetic, or exasperated?

- d. Why did you choose this word?

- e. Which image from the quatrain best conveys this attitude?

Quatrain Two

2. Study the second quatrain.

- a. How does the speaker describe her cheeks?

- b. What does the her breath smell like?

c. Which word most clearly captures Shakespeare's tone in the second quatrain: critical, ambivalent, disappointed, patient, sympathetic, or exasperated? It may be the same tone word selected for the first quatrain.

d. Why did you choose this word?

e. Which image from the quatrain best conveys this attitude?

Quatrain Three

3. Re-read the third quatrain thinking about how it is similar or different from the preceding quatrains.

a. In your own words, how is her voice described?

b. According to this quatrain, how do goddesses typically walk?

c. How does his mistress walk?

d. What does this suggest about her?

- e. Which word most clearly captures Shakespeare’s tone in the third quatrain: critical, ambivalent, disappointed, patient, sympathetic, or exasperated? It may be the same tone word selected for the first and/or second quatrain.

- f. Why did you choose this word?

- g. Which image from the quatrain best conveys this attitude?

Couplet

- 4. Finally, study the last two lines and consider the solution posed.
 - a. The speaker concludes by stating his love is rare. What makes it rare?

 - b. What does “false compare” mean?

 - c. Look at the rhyming pattern in the couplet. What is the rhyme scheme?

 - d. Why is this an appropriate rhyme scheme given the purpose of the couplet?

Examining the Poem in its Entirety

Below are a series of questions about the poem as a whole.

- 5. Based on your knowledge of the excerpt, which of the following words best characterizes the love presented by the speaker of the poem: idealistic, realistic, immature, artificial?

- 6. Why did you choose this word?

7. What is the poet suggesting about love?

8. Is the speaker effective in conveying this message?

9. Why does the speaker make so many comparisons to other types of love?

10. What is the speaker's attitude toward those who want a mistress with eyes like the sun and lips like coral?

11. How would the receiver respond to this declaration of love?

Activity Seven: Comparing Shakespeare’s Views of Love

Now, consider the two pieces overall and their relationship to one another. The chart below will help you organize your thoughts. In the center is a key feature. Record how each piece explores this feature in the appropriate column. The first feature has been completed as an example.

<i>Othello</i>	Feature	“Sonnet 130”
<i>Out of touch with reality; overly romantic</i>	Speaker/Main Character	<i>Realistic and practical</i>
	Types of Images	
	Attitude Toward Love	
	Tone	
	Attitude Toward the Love Interest	

Responding in Writing

Between the two depictions of love, which seems more authentic: Othello’s or the one from Sonnet 130? Write 5-7 sentences explaining your selection.

Activity Eight: Understanding the Language of Passage Two

After expressing their love for one another, Iago is left with Roderigo, who is still distraught by Desdemona’s apparent commitment to Othello. In this excerpt, Iago persuades Roderigo that Desdemona actually loves Cassio and therefore he should turn his anger toward thwarting Cassio and getting him removed from his position.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or expresses an attitude of each speaker.

II.i.234-334	Excerpted Explanatory Notes
<p>IAGO, [<i>to a departing Attendant</i>] Do thou meet me pre- 235 ently at the harbor. [<i>To Roderigo.</i>] Come <hither.> If thou be’st vailiant—as they say base men being in love have then a nobility in their natures more than is native to them—list me. The Lieutenant tonight watches on the court of guard. First, I must tell thee 240 this: Desdemona is directly in love with him. RODERIGO With him? Why, ‘tis not possible. IAGO Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor but for bragging and telling her fantastical 245 lies. <And will she> love him still for prating? Let not Thy discreet heart think it. Her eye must be fed. And what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, <again> to inflame it and to give 250 satiety a fresh appetite, loveliness in favor, sympathy in years, manners, and beauties, all which the Moor is defective in. Now, for want of these required conveniencies, her delicate tenderness will find it- self abused, begin to heave the gorge, disrelish and 255 abhor the Moor. Very nature will instruct her in it and compel her to some second choice. Now, sir, this granted—as it is a most pregnant and unforced position—who stands so eminent in the degree of</p>	<p>236. base: cowardly, worthless 238. list: listen to</p> <p>240. directly: completely 242. thus: presumably, on your lips (i.e., keep silent) 243. Mark me: notice 244. but: only 245. still: always, forever; prating: mere talk</p> <p>248. blood: sexual appetite; act of sport: i.e., lovemaking</p> <p>250. favor: appearance; sympathy: agreement</p> <p>254. heave the gorge: i.e., become ill, vomit; disrelish: have a distaste for 255. Very nature: i.e., nature itself 257. pregnant: obvious</p>

<p>this fortune as Cassio does? A knave very voluble, no 260 further conscionable than in putting on the mere form of civil and humane seeming for the better <compassing> of his salt and most hidden loose affection. Why, none, why none! A slipper and subtle knave, a <finder-out of occasions,> that <has> an 265 eye can stamp and counterfeit advantages, though true advantage never present itself; a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after. A pestilent complete knave, and the 270 woman hath found him already. RODERIGO I cannot believe that in her. She's full of most blessed condition. IAGO Blessed fig's end! The wine she drinks is made of grapes. If she had been blessed, she would never 275 have loved the Moor. Blessed pudding! Didst thou not see her paddle with the palm of his hand? Didst not mark that? RODERIGO Yes, that I did. But that was but courtesy. IAGO Lechery, by this hand! An index and obscure 280 prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths Embraced together. Villanious thoughts, Roderigo! When these <mutualities> so marshal the way, hard at hand comes the master and main exercise, th' 285 incorporate conclusion. Pish! But, sir, be you ruled by me. I have brought you from Venice. Watch you tonight. For the command, I'll lay 't upon you. Cassio knows you not. I'll not be far from you. Do you find some occasion to anger Cassio, either by 290 speaking too loud, or tainting his discipline, or from what other course you please, which the time shall more favorably minister. RODERIGO Well. IAGO Sir, he's rash and very sudden in choler, and haply may strike at you. Provoke him that he may, 295 for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires by 300 the means I shall then have to prefer them, and the impediment most profitably removed, without the which there were no expectation of our prosperity. RODERIGO I will do this, if you can bring it to any Opportunity.</p>	<p>261. civil and humane: polite and courteous</p> <p>262. compassing of: attaining; salt...loose: lecherous</p> <p>263. slipper: slippery 264. knave: villain 268. green: unripe, inexperienced</p> <p>272. condition: character, disposition 273-274. wine...grapes: i.e., she's just like the rest of us</p> <p>276. paddle with: i.e., play with her fingers on; his: i.e., Cassio's</p> <p>279-280. index...history: i.e., the prefatory material to the real story; index: table of contents 283. mutualities: exchange of intimacies; marshal the way: clear and point out the way</p> <p>285. incorporate: i.e., corporal, bodily, carnal; Pish: term of disgust or contempt</p> <p>290. tainting: disparaging, mocking</p> <p>292. minister: provide 294. choler: anger 295. haply: perhaps 297. mutiny: riot 297-298. whose qualification...but by: i.e., who will not be appeased except by; qualification:</p>
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<p>305 IAGO I warrant thee. Meet me by and by at the citadel. I must fetch his necessaries ashore. Farewell. RODERIGO Adieu. <i>He exits.</i> IAGO That Cassio loves her, I do well believe 't. That she loves him, 'tis apt and of great credit. 310 The Moor, howbeit that I endure him not, Is of a constant, loving, noble nature, And I dare think he'll prove to Desdemona A most dear husband. Now, I do love her too, Not out of absolute lust (though peradventure 315 I stand accountant for as great a sin) But partly led to diet my revenge For that I do suspect the lusty Moor Hath leaped into my seat—the thought whereof Doth, like a poisonous mineral, gnaw my inwards, 320 And nothing can or shall content my soul Till I am evened with him, wife for wife, Or, failing so, yet that I put the Moor At least into a jealousy so strong That judgment cannot cure. Which thing to do, 325 If this poor trash of Venice, whom I trace For his quick hunting, stand the putting on, I'll have our Michael Cassio on the hip, Abuse him to the Moor in the <rank> garb (For I fear Cassio with my <nightcap> too), 330 Make the Moor thank me, love me, and reward me For making him egregiously an ass And practicing upon his peace and quiet Even to madness. 'Tis here, but yet confused. Knavery's plain face is never seen till used. <i>He exits.</i></p>	<p>appeasement 300. prefer: promote 301. impediment: i.e., Cassio 303-4. bring...opportunity: i.e., arrange any opportunity for me 305. warrant: assure 306. his: i.e., Othello's 310. howbeit that: even though 317. For that: because 322. yet that: until 324. judgment: i.e., Othello's reason 325-26. If...on: i.e., if Roderigo can carry out what I need; whom I trace...hunting: i.e., whose steps I pursue in order to make him hunt more quickly; the putting on: that which I've put him up to 327. have...on the hip: i.e., have Cassio at a disadvantage—a wrestling term 328. Abuse: slander, revile; the rank garb: i.e., language that makes him look coarse or lecherous</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print. Permission Pending.

Activity Nine: Developing Comprehension of Passage Two

After focusing so closely on Othello, explore the way in which Iago is characterized by answering the following questions.

1. What does Iago tell Roderigo that makes him so upset?
2. What does Iago do to manipulate Roderigo?
3. What makes Iago so persuasive?
4. What is Iago suggesting about Desdemona's feelings toward Roderigo?
5. How does Iago manipulate the truth about the interaction between Desdemona and Cassio?

Activity Ten: Character Attitudes

This passage reveals a significant amount about Iago and his view of others. Beyond Othello, the reader uncovers Iago’s attitude toward a variety of people and relationships (including his own). Now, complete the table below to uncover what Iago suggests about Cassio and Desdemona, Othello and Desdemona, Othello by himself, and Desdemona as herself. Record your notes in the appropriate box below, citing evidence from the passage when possible.

Iago’s Ideas about Cassio and Desdemona			Iago’s Ideas about Othello and Desdemona
Iago’s Attitudes Toward Other Characters			
Iago’s View of Desdemona			Iago’s Concerns about Othello

Teacher Resource

TED Talks in the AP English Classroom

Overview & Purpose

One of the easiest ways to include technology in your classroom is to implement it via streaming video. However, simply putting on a video as a means towards instruction and enlightenment rarely works. Implementing TED Talks in your classroom is a valuable resource because of student engagement and substance. Below is an overview of TED, directions for searching their website and a list of TED Talks that would be useful in an AP English classroom. You can find specific lessons for TED talks on the NMSI teacher resource page.

Background

TED is a non-profit that holds two conferences annually. These conferences, one in Long Beach/Palm Springs and the other in Edinburg, focus on 18-minute speeches from innovators in a variety of fields. Along with annual conferences, TED runs similar events in cities across the U.S. and themed conferences (TEDWomen, TEDIndia, TEDxTeen) giving voice to a variety of populations. Speeches for TED's smaller conferences often vary in length and format.

One of *The New Yorker's* blogs, *Culture Desk*, in July 2012, posted an examination of TED in modern society titled "Five Key TED Talks." If you are unfamiliar with TED, you may want to read the post and view some of the talks to familiarize yourself with the format.

Using the Website

TED's website is vast. You can search by date, focus area, and a series of tags (persuasive, inspiring, courageous, etc.). While these are helpful, sometimes implementing a video has much more to do with its usefulness and length. Consider using the Surprise Me search tool that allows you to search by the video's length and tags.

Let us surprise you.

Presented by  **ROLEX**

What kind of talks do you want?



How much time do you have?



www.ted.com

You may also consider exploring TED Ed. Fairly new, TED Ed allows teachers to create lessons that complement any TED Talk or YouTube video. While there are many "flips," you will want to choose carefully. Many of the viewing questions don't necessarily reflect the depth of critical thinking and writing an AP English student must be able to build.

Activity Eleven: Analyzing the Personality Traits of a Liar

TED Talks are an excellent resource to better understand contemporary perspectives. In this play, lying is at the center of all conflict. Iago lies to Othello, to Roderigo, to Emilia, to Cassio, and to Desdemona.

However, the nature of lying is more complex and reveals much about the person who is lying and his or her relationships with others. View the TED Talk titled "[How to Spot a Liar](#)" given by Pamela Meyer and answer the following questions. Multiple viewings might be necessary.

Viewing Observations

As you view the TED talk, write down significant observations that you learn from viewing this talk. Be prepared to share your observations with a partner afterwards.

Critical Thinking Questions

Once you have discussed your viewing observations, complete the critical thinking questions with a partner.

1. According to Meyer, what is a lie spotter?
2. Why does a lie spotter practice these techniques?
3. How is lie spotting related to leadership?
4. How does Meyer define lying?

5. What gives a lie power?

6. What does it mean that “lying is a cooperative act”?

7. In your opinion, does Meyer’s argument suggest that she would blame Othello for being susceptible to Iago’s lies?

8. According to Meyer, when are we unwilling participants in deception?

9. In your opinion, is Othello a willing or unwilling participant at this point in the play?

10. Meyer suggests that people who believe lies are often hungry for something. Relate this to Othello.
 - a. What is Othello hungry for?

 - b. What is he willing to give?

 - c. Does this give Iago power?

 - d. What is Iago hungry for?

10. Explain her argument that “we are against lying... and covertly for it.”

Identifying the Physical Qualities of a Liar in *Othello*

Meyer gives several ways to navigate lie-spotting by revealing traits that liars exhibit, like body language slips and freezing their upper body. While these are heard to gauge in a play with minimal stage directions, consider some of the other traits that could be determined with a close reading.

Below is a list of these traits. Define these as they are presented in the video. Then, place a check next to each trait if this pertains to Iago. Review all of the passages studied thus far in the play for confirmation.

Trait	Definition Define the trait according to Meyer's TED Talk.	Connecting to the Character of Iago Explain whether or not this specific trait connects to Iago's character. Provide specific evidence to support your reasoning.
Speech-verbal dodging		
Non-contracted denial		
Formal Language		
Distancing Language		

Trait	Definition Define the trait according to Meyer's TED Talk.	Connecting to the Character of Iago Explain whether or not this specific trait connects to Iago's character. Provide specific evidence to support your reasoning.
Qualifying Language that Discredits the Subject		
Enthusiastic and Cooperative		
Recommends Strict Punishment		
Provides Too Much Detail		
Leaks Expression		

Critical Thinking for Classroom Discussion

Consider Meyer’s TED Talk in its entirety and what you understand about *Othello* thus far. Then, complete the questions below so that you can appropriately participate in classroom discussion.

1. What does Meyer suggest about the impact technology has had on honesty and our ability to perceive honesty or liars?

2. How do you exempt yourself from living in a lie?

3. Based on this video, to what extent does Iago embody the definition of a liar?

4. Based on this video, to what extent should Othello be able to spot Iago’s lies?

Activity Twelve: Reviewing Traits of a Shakespearean Tragedy

After reading Act Two and studying the provided passages, determine the extent to which this Act embodies the definition of a Shakespearean tragedy. Place a check next to which elements appear in Act Two and explain how they are seen. Review the description of each element when evaluating its presence in Act Two. Then, answer the provided questions to help deepen your understanding of traits of a tragedy in depth.

Element	Act One Put an X in the box if this element appears in Act One.	Explanation Explain where this element occurs and the significance of its occurrence.
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		

Element	Act One Put an X in the box if this element appears in Act One.	Explanation Explain where this element occurs and the significance of its occurrence.
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Critical Thinking Questions

Complete the critical thinking questions below in order to review Act Two of *Othello* in its entirety.

1. At the start of this lesson you considered various leadership traits. Review these and then answer the following questions.
 - a. What kind of leader is Othello?

 - b. What kind of leader is Iago?

 - c. Based on your definition of a leader and Machiavelli's, who would be the more effective leader: Othello or Iago?

2. Consider the extent to which Othello is a tragic hero.
 - a. At this point we haven't seen a clearly emerged flaw. Do we know enough about him to fully commit to calling Othello a tragic hero?

 - b. What would you ascribe as his character flaw at this point in the text?

3. Discuss and evaluate the extent to which Iago and Othello are character foils.

4. It is clear that Othello and Iago are in conflict with one another. To what extent does the reader learn more about one character by studying the other?

Activity Thirteen: Understanding a Contemporary Source

House of Cards, a Netflix original series, follows Frank Underwood, a congressman who was promised the position of Secretary of State once Garrett Walker became president. Instead, he was passed up for the promotion. This series explores the ways in which he seeks revenge on those who stand in the way of his climb to power.

[View this trailer for Season One](#) and answer the following questions. Consider the way in which it embodies the traits of a Shakespearean tragedy. You will need to watch the trailer twice.

First Viewing—Observing Organization and Structure

Images

Describe the most significant images you see in your first viewing. Explain why those images are so striking.

Music/Dialogue

Write down any observations that you notice about how the music/dialogue helps to enhance the message of the trailer.

Second Viewing—Examining Character

View the trailer a second time and answer the questions below with a partner.

1. What does Frank say about power in this trailer?
2. According to Frank, in what way is being closer to the source give a person power?
3. How would you describe Frank's relationship with his wife in this clip?
4. According to Frank, how do you devour a whale?

5. What has happened that has caused Frank to be so angry?

6. In what ways does trust factor into Frank's persona?

7. Which character(s) does Frank trust?

8. Which character(s) does Frank distrust?

Consider the Work as a Whole

Once you have completed the questions that accompany the second viewing, consider the trailer in its entirety. You may choose to watch it a third time if necessary.

9. What traits does Frank possess?

10. What does Frank suggest is the relationship between trust and loyalty?

11. To what extent is Frank a Machiavellian character?

12. What would Frank argue about Iago's plan to trick Othello into believing he supports him?

Synthesizing Knowledge

Now, synthesize your answers and place checks next to the elements of a Shakespearean tragedy that appear within the trailer.

Element	Present in House of Cards?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Activity Fourteen: Composing a Response about Characters

To conclude this lesson, consider the character ambiguity established in Act Two. As discovered through the activities, it is challenging to clearly and morally define Iago or Othello at this point in the play. Consider the following AP prompt.

2002 AP Literature Question Three

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

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To begin responding to the prompt, answer the following questions.

1. Explore the notion of someone being “purely good.”
 - a. In what ways is Othello good?

 - b. What textual detail supports this?

 - c. What prevents him from being “purely good” at this point?

 - d. What textual detail supports this?

 - e. Why is this crucial at this point in the storyline?

2. Explore the notion of someone being “purely evil.”
 - a. In what ways is Iago evil?

 - b. What textual detail supports this?

 - c. What prevents him from being “purely evil” at this point?

 - d. What textual detail supports this?

 - e. Why is this crucial at this point in the storyline?

3. How does this ambiguity impact a reader’s perception about each character?

4. How does this ambiguity impact a reader’s perception of good versus evil?

Responding in Writing

Now, compose a body paragraph that reflects your reaction to the prompt. Follow the suggested outline for your paragraph.

Paragraphing Structure

Sentence One: A clear statement about the nature of good and evil.

Sentence Two: A description of Othello’s ability to be “purely good.”

Sentence Three: An example that proves your position about whether or not he is “purely good.”

Sentence Four: A description of Iago’s ability to be “purely evil.”

Sentence Five: An example that proves your position about whether or not he is “purely evil.”

Sentence Six: An explanation of how this impacts a reader’s perception.

Sentence One: _____

Sentence Two: _____

Sentence Three: _____

Sentence Four: _____

Sentence Five: _____

Sentence Six: _____

Othello Act Three:

Understanding Theme through a Reading of a Variety of Texts

In this lesson, students will explore the way in which jealousy alters the individual’s ability to accurately perceive reality. Their study will begin with a close reading of a Shakespearean sonnet and the way in which time destroys the individual.

Their study then transitions into a visual analysis of the way in which time is distorted by perception. Students will then begin exploring how these ideas relate to *Othello* and how his faith and leadership is being destroyed by his jealousy. The lesson will conclude with an analysis of envy through a contemporary TED Talk.

Activity One: Reading the Sonnet

Below is “Sonnet 60,” a Shakespearean sonnet about the passing of time. As is true in the Shakespearean sonnet studied in Act Two, this sonnet has three quatrains that pose a problem and one couplet that provides a solution. Read the following sonnet and complete the tasks in the right-hand column.

Sonnet 60 William Shakespeare	Reading Tasks
<p>Like as the waves make towards the pebbled shore, So do our minutes hasten to their end; Each changing place with that which goes before, In sequent toil all forwards do contend.</p> <p>5 Nativity, once in the main of light, Crawls to maturity, wherewith being crown’d, Crooked eclipses ‘gainst his glory fight, And Time that gave doth now his gift confound. Time doth transfix the flourish set on youth</p> <p>10 And delves the parallels in beauty’s brow, Feeds on the rarities of nature’s truth, And nothing stands but for his scythe to mow: And yet to times in hope my verse shall stand, Praising thy worth, despite his cruel hand.</p>	<ol style="list-style-type: none"> 1. Draw a line between each quatrain. 2. Draw a box around the couplet. 3. Record the rhyme scheme of the entire sonnet in the right-hand margin. 4. Underline each image present in the sonnet.

Activity Two: Matching the Lines with the Paraphrasing

Below is “Sonnet 60” in the left-hand column. In the right-hand column are the lines paraphrased and scrambled. Draw a line connecting Shakespeare’s line with the paraphrased version.

“Sonnet 60”		Paraphrasing
Like as the waves make towards the pebbled shore,		our minutes hasten toward their end
So do our minutes hasten to their end;		consumes on the most exquisite of nature’s specimens
Each changing place with that which goes before,		and digs deep lines in beauty’s forehead
In sequent toil all forwards do contend.		and there’s nothing that its scythe won’t mow
Nativity, once in the main of light,		straining against each other to move forward in successive effort
Crawls to maturity, wherewith being crown’d,		Time pierces the flowering cast of youth
Crooked eclipses ‘gainst his glory fight,		just as the waves push toward the pebbled shore
And Time that gave doth now his gift confound.		each moment replacing the one that went before
Time doth transfix the flourish set on youth		facing cruel eclipses that obstruct their glory
And delves the parallels in beauty’s brow,		and Time, that gives, begins to destroy its own gifts
Feeds on the rarities of nature’s truth,		and yet my words will last to be read by future generations
And nothing stands but for his scythe to mow:		creatures crawl to maturity
And yet to times in hope my verse shall stand,		once born from that pre-birth ocean of light
Praising thy worth, despite his cruel hand.		flattering your value in spite of Time’s cruel hand

Activity Three: Analyzing a Sonnet

Throughout this sonnet time is symbolized by concrete images. Read the sonnet more closely, considering what each quatrain suggests about the effects of time and its passing. Record this information in the right-hand column. Then, answer the questions that follow.

<p style="text-align: center;">Sonnet 60 William Shakespeare</p>	<p style="text-align: center;">Examining Time Explain what each quatrain and the final couplet suggest about the passing of time.</p>
<p>Like as the waves make towards the pebbled shore, So do our minutes hasten to their end; Each changing place with that which goes before, In sequent toil all forwards do contend.</p>	
<p>5 Nativity, once in the main of light, Crawls to maturity, wherewith being crown'd, Crooked eclipses 'gainst his glory fight, And Time that gave doth now his gift confound.</p>	
<p>Time doth transfix the flourish set on youth 10 And delves the parallels in beauty's brow, Feeds on the rarities of nature's truth, And nothing stands but for his scythe to mow:</p>	
<p>And yet to times in hope my verse shall stand, Praising thy worth, despite his cruel hand.</p>	

Examining Language and Devices

1. Personification is when an object is given human qualities.
 - a. What is being personified in this sonnet?

 - b. How is it personified?

2. What does “Nativity” mean in line 5?

3. Study the poetic devices used throughout the poem.
 - a. There are numerous comparisons made throughout the poem. Identify three comparisons and discuss the significance of each one.
 - Comparison #1:
 - Significance:

 - Comparison #2:
 - Significance:

 - Comparison #3:
 - Significance:

 - b. How would you categorize the images in lines 5-7?

 - c. What is the purpose of the images found in the third quatrain?

4. In what way is the couplet indicative of a compliment?

Activity Four: Multiple Choice Quiz

Below is a multiple choice quiz over the passage. Use your reading of the poem and your answers to the tasks in the activities to select the best possible answer.

“Sonnet 60” Multiple Choice

1. When does the speaker first indicate that the poem is a compliment to someone?
 - A. at the beginning of the first quatrain
 - B. at the end of the first quatrain
 - C. in the second quatrain
 - D. in the third quatrain
 - E. in the concluding couplet
2. The image in the first two lines suggests all of the following except
 - A. life has a regularity and rhythm of its own.
 - B. the course that life follows is beyond the control of man.
 - C. life moves hurriedly toward its end.
 - D. the will to live is fundamental to man’s accomplishments
 - E. the end toward which all men move is natural and unavoidable.
3. Throughout the poem, the poet expands his ideas chiefly by means of
 - A. simile
 - B. paradox
 - C. hyperbole
 - D. antithesis
 - E. personification
4. Line 3 can best be interpreted as meaning that
 - A. life is monotonous
 - B. the world is constantly changing
 - C. no moment of life is ever repeated
 - D. man is helpless against the forces of nature
 - E. no moment of life is without a struggle
5. “In sequent toil all forwards do content” (Line 4) is an accurate description of all of the following except the
 - A. movement of the waves toward the shore
 - B. succession of moments in our lives
 - C. movement of life towards its close
 - D. progression of time
 - E. struggle between the waves and the shore

6. “Nativity” (Line 5) can best be interpreted to mean
- A. birth and infancy
 - B. ignorance
 - C. Christ’s birth
 - D. the rising of the sun
 - E. innocence
7. In lines 5-7, the speaker describes life as a
- A. movement from illusion to reality
 - B. movement from promise to promise without sign of fulfillment
 - C. movement that is unpredictable in its course
 - D. struggle to secure a mature outlook despite constant lack of fulfillment
 - E. struggle to maintain achievements despite adverse fortune
8. Which of the following comparisons is NOT made in the poem?
- A. Sea...time
 - B. Youth...age
 - C. Past...future
 - D. Light...darkness
 - E. Destruction...immortality
9. The words “being crown’d” (line 6) can best be interpreted to mean
- A. reaching old age
 - B. reaching fulfillment
 - C. achieving wisdom
 - D. adjusting to life
 - E. completing the struggle of life
10. The major images in lines 5-7 involve
- A. hope and despair
 - B. appearance and reality
 - C. light and darkness
 - D. glory and ignominy
 - E. straightness and crookedness
11. The metaphor in line 10 refers specifically to a
- A. philosopher’s probing an idea
 - B. farmer’s plowing a field
 - C. mathematician’s drawing lines
 - D. man’s seeking his reflection
 - E. warrior’s stabbing with a spear

12. Lines 9-10 can best be interpreted to mean that Time
- A. permits no man to enjoy his youth
 - B. strikes at the vigor and success of youth
 - C. is an enemy to all who prize only physical beauty
 - D. prefers the signs of age to the signs of youth
 - E. allows even the young to die
13. Line 11 suggests that Time
- A. preys upon the best in nature
 - B. exists to support the superior and the beautiful
 - C. yields only to the best in nature
 - D. is the guardian of the natural order
 - E. is the greatest enemy of those who seek knowledge
14. Which of the following is the best interpretation of line 12?
- A. Everything ends at its appointed time
 - B. Time begins things, even as it ends them
 - C. Death is all that man looks forward to
 - D. Everything lives to be destroyed
 - E. Nature's truth ultimately cuts down all moral things
15. In the concluding epithet, the speaker hopes that
- A. he will survive the ravages of time
 - B. his poem will be immortal
 - C. his friend will not lose youth too quickly
 - D. his friend will continue to deserve the praise the speaker is giving him
 - E. his poem is worthy of the virtues his friend represents
16. The images of the third quatrain serve primarily to
- A. provide emotional relief from the tension developed in the first two quatrains
 - B. reinforce the meaning of the poem by understanding the main idea
 - C. provide a generalization derived from the examples presented in lines 5-8
 - D. elaborate upon the personification introduced in line 8
 - E. provide a contrast with the images used in the first two quatrains
17. Which of the following is the major idea developed in lines 1-12?
- A. The inexorable movement of time destroys all
 - B. Age withers the beauty of man
 - C. Death destroys whatever glory a man has achieved
 - D. Death and decay lie in wait for all
 - E. The poet confers immortality on the man

18. The mood of lines 1-12 can best be described as
- A. consistent, but intensified as the poem develops
 - B. moving from the impersonal to the intensely personal
 - C. shifting with each quatrain without any intensification
 - D. consistent for the first two quatrains, but shifting in the third
 - E. shifting after the first quatrain, but consistent for the next two
19. Which of the following best describes the speaker's approach to his subject in lines 1-12?
- A. He states his specific theme in general terms in the first quatrain and expands by using specific, personal illustrations in the second and third quatrains.
 - B. He states his theme in the first quatrain, explaining it first in terms of the natural world and then in terms of a stylized world; in the third quatrain, he moves back to the natural world to make the general statement of the theme and its relationship to all men.
 - C. He states his theme in the first quatrain and expands upon it in succeeding quatrains, each time becoming more explicit about the relationship of the theme to man.
 - D. He introduces the theme in the first quatrain, but does not fully state it until the second; the third quatrain is a further expansion of the second.
 - E. He introduces the theme in the first quatrain and expands the introduction in the second; the third finally states the theme in general terms.

Activity Five: Multiple Choice Rationales

Use the answers provided in the chart below to determine how you did on the quiz. Place a check in the column if the question was missed. Then, in the far right column, justify the correct answer.

Question Number	Answer	Check if guessed incorrectly	Explanation for the Correct Answer
1	E		
2	D		
3	E		
4	B		
5	E		
6	A		
7	E		
8	C		
9	B		
10	C		
11	B		
12	B		
13	A		
14	D		
15	B		
16	C		
17	A		
18	A		
19	C		

Activity Six: Analyzing Time and Memory

“Sonnet 60” argues that time destroys us and therefore memory is imperative. A comparable piece to express this theme is found in Salvador Dali’s *Persistence of Memory*, pictured below.

Study the painting closely, then read an article from New York City’s The Museum of Modern Art that explains some of the features in the painting. While reading, underline the major elements that appear in the painting. Then, mark up/annotate the painting to reflect this knowledge. Finally, answer the following questions about the meaning of the work.

Understanding an Artist’s Process and Style

“The Persistence of Memory,” MoMA Learning

Salvador Dalí frequently described his [paintings](#) as “hand painted dream photographs.” He based this seaside [landscape](#) on the cliffs in his home region of Catalonia, Spain. The ants and melting clocks are recognizable images that Dalí placed in an unfamiliar context or rendered in an unfamiliar way. The large central creature comprised of a deformed nose and eye was
5 drawn from Dalí’s imagination, although it has frequently been interpreted as a [self-portrait](#). Its long eyelashes seem insect-like; what may or may not be a tongue oozes from its nose like a fat snail from its shell.

Time is the theme here, from the melting watches to the decay implied by the swarming ants. Mastering what he called “the usual paralyzing tricks of eye-fooling,” Dalí painted this
10 work with “the most imperialist fury of precision,” but only, he said, “to systematize confusion and thus to help discredit completely the world of reality.” There is, however, a nod to the real: the distant golden cliffs are those on the coast of Catalonia, Dalí’s home.

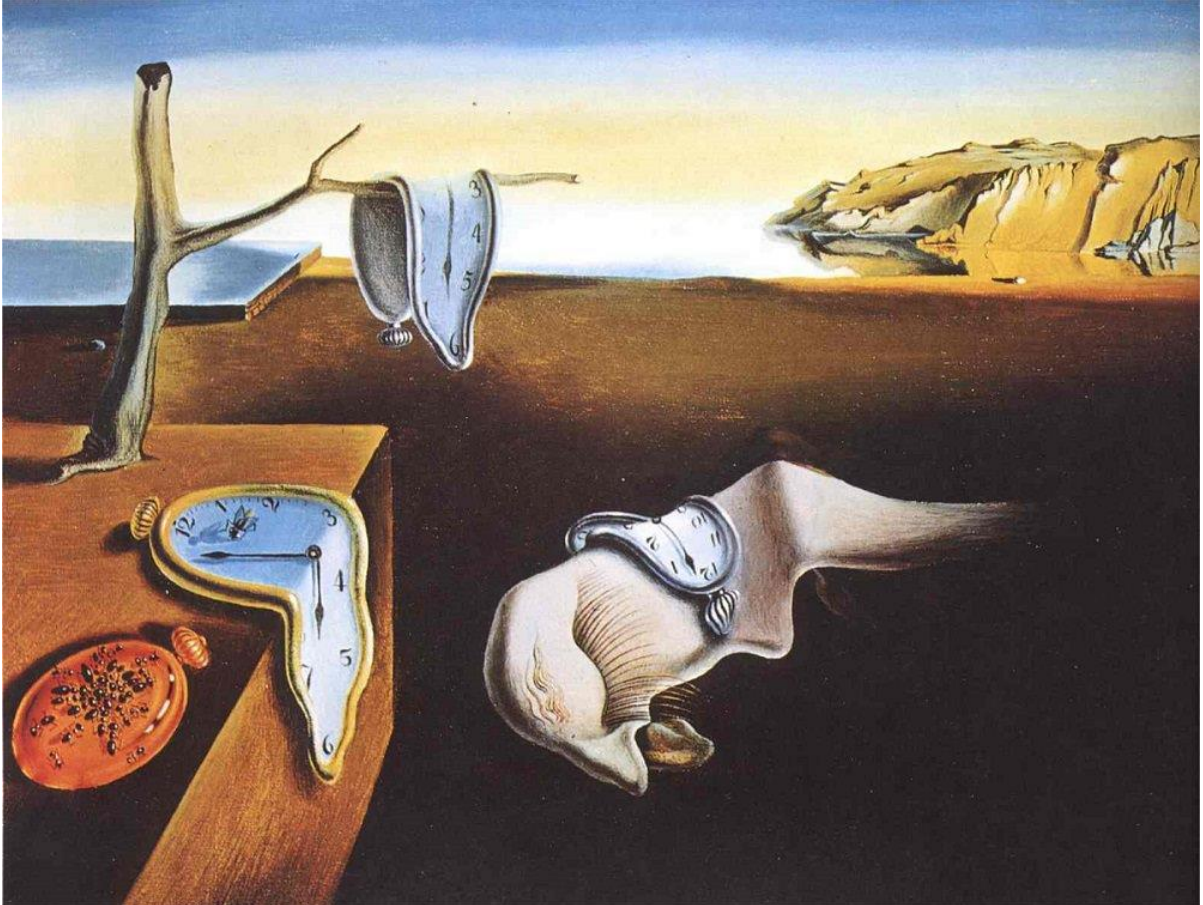
“*The Persistence of Learning*,” MoMA Learning. https://www.moma.org/learn/moma_learning/1168-2? Permission Pending.

<p style="text-align: center;">Important Aspects of “The Persistence of Memory”</p>
--

<p style="text-align: center;">List the important traits of this painting according to the background information.</p>

Evaluating and Observing an Image

Examine the Salvador Dali painting below, and create a list of observations about the painting. An online image from MoMA can be found here: <http://www.moma.org/collection/works/79018>



"The Persistence of Memory," Salvador Dali. 1931. MoMA. Permission Pending.

Observations

Once you have examined the painting closely, list the most significant qualities of the image.

6. Consider the best way to describe the painting in its entirety.
 - a. Which of the following words best describes the painting: demented, eccentric, crazed, irrational?

 - b. Why did you choose this word instead of the others?

7. If this painting could be described as the epitome of distortion, then what is it suggesting about how distortion affects people?

8. Essentially, consider what Dali is promoting in his painting.
 - a. Is Dali promoting reality or illusion?

 - b. Explain your reasoning.

Activity Seven: Reading Passage One

Now, begin relating the themes from the prior activities to *Othello* Act Three. In the scene below, Othello has just seen Cassio and Desdemona talking. However, his understanding of the interaction has been clouded by his growing jealousy. This is enhanced by Desdemona's pleading and support for Cassio, which further infuriates Othello. Read the passage and the excerpted explanatory notes in the right-hand column to increase comprehension.

III.iii.45-102	Excerpted Explanatory Notes
<p>45 DESDEMONA How now, my lord? I have been talking with a suitor here, A man that languishes in your displeasure. OTHELLO Who is't you mean? DESDEMONA Why, your lieutenant, Cassio. Good my lord, 50 If I have any grace or power to move you, His present reconciliation take; For if he be not one that truly loves you, That errs in ignorance and not in cunning, I have no judgment in an honest face: 55 I prithee, call him back. OTHELLO Went he hence now? DESDEMONA Ay, sooth; so humbled That he hath left part of his grief with me, To suffer with him. Good love, call him back. OTHELLO 60 Not now, sweet Desdemona; some other time. DESDEMONA But shall't be shortly? OTHELLO The sooner, sweet, for you. DESDEMONA Shall't be tonight at supper? OTHELLO No, not tonight. 65 DESDEMONA Tomorrow dinner, then? OTHELLO I shall not dine at home; I meet the captains at the citadel. DESDEMONA Why, then, to-morrow night; or Tuesday morn; On Tuesday noon, or night; on Wednesday morn: 70 I prithee, name the time, but let it not Exceed three days: in faith, he's penitent; And yet his trespass, in our common reason-- Save that, they say, the wars must make examples Out of their best--is not almost a fault 75 To incur a private cheque. When shall he come? Tell me, Othello: I wonder in my soul, What you would ask me, that I should deny,</p>	<p>46. suitor: petitioner</p> <p>50. grace: favor in your eyes; move: persuade 51. His present reconciliation take: i.e., effect his immediate restoration to office 53. in cunning: deliberately 54. in: i.e., of</p> <p>57. faith: i.e., in faith (a very mild oath)</p> <p>65. dinner: the midday meal</p> <p>72. in our common reason: i.e., according to ordinary judgment 73. Save: i.e., except 73-74. the wars...best: i.e., the military profession must punish (and thus make examples of) even its best members (Her refers to the wars, which is considered a singular noun.) 74. not almost: i.e., scarcely</p>

<p>Or stand so mammering on. What! Michael Cassio, That came a-wooning with you, and so many a time, 80 When I have spoke of you dispraisingly, Hath ta'en your part; to have so much to do To bring him in! Trust me, I could do much,-- OTHELLO Prithee, no more: let him come when he will; I will deny thee nothing.</p> <p>85 DESDEMONA Why, this is not a boon; 'Tis as I should entreat you wear your gloves, Or feed on nourishing dishes, or keep you warm, Or sue to you to do a peculiar profit To your own person: nay, when I have a suit 90 Wherein I mean to touch your love indeed, It shall be full of poise and difficult weight And fearful to be granted. OTHELLO I will deny thee nothing: Whereon, I do beseech thee, grant me this, 95 To leave me but a little to myself. DESDEMONA Shall I deny you? no: farewell, my lord. OTHELLO Farewell, my Desdemona: I'll come to thee straight. DESDEMONA Emilia, come. Be as your fancies teach you; Whate'er you be, I am obedient. <i>Exeunt DESDEMONA and EMILIA</i></p> <p>OTHELLO 100 Excellent wretch! Perdition catch my soul, But I do love thee! and when I love thee not, Chaos is come again.</p>	<p>75. a private check: i.e., even an unofficial censure 78. mamm'ring on: i.e., dithering about 82. bring him in: i.e., restore him to office; By'r Lady: an oath on the name of the Virgin Mary 85. boon: favor 86. as: i.e., as if 88. a peculiar profit: something advantageous to yourself (To your own person repeats, and thus insists on, this notion.) 89. suit: petition 90. touch: put to the test 91. poise: weight, significance 94. Whereon: i.e., in return for what I have just said 97. straight: straightway, at once 98. fancies: inclinations, wishes 100. wretch: apparently a term of affection 101. But: unless 101-2. when...again: i.e., perhaps, I will love you until the universe is again swallowed up in Chaos, out of which it is said to have been created</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Permission Pending.

Activity Eight: Developing Comprehension of Passage One

1. What does Othello suspect about Cassio and Desdemona in this passage?

2. Consider the message in lines 49-59.
 - a. What is Desdemona pushing Othello to do in lines 49-59?

 - b. What is his response?

3. How does Desdemona describe Cassio?

4. How does Desdemona's perspective affect Othello?

5. Consider how to best describe Desdemona in this excerpt.
 - a. Which word best describes Desdemona in this excerpt: insistent, submissive, frustrated, or domineering?

 - b. Why did you choose this word?

6. Consider how to best describe Othello in this excerpt.

a. Which word best describes Othello in this excerpt: passive, doubtful, insecure, or unbending?

b. Why did you choose this word?

7. Consider Othello's flaws in this excerpt.

a. Which of the following flaws best characterizes Othello in this excerpt: jealous, afraid, overly critical, desire for power, or narrow-mindedness?

b. Why did you choose this word?

Activity Nine: Close Reading of Passage Two

After the discussion between Othello and Desdemona in passage one, Desdemona drops the handkerchief Othello gave her as a token of his love. In his jealous state, Othello pressures Iago into finding proof of Desdemona’s affair with Cassio, which he does through a handkerchief he knows Othello gave Desdemona. Read the passage, studying how Othello’s jealousy gets in the way of his ability to reason properly.

III.iii.389-546	Excerpted Explanatory Notes
<p>OTHELLO What sense had I <of> her stol’n hours of lust? 390 I saw ‘t not, thought it not; it harmed not me. I slept the next night well, fed well, was free and merry. I found not Cassio’s kisses on her lips. He that is robbed, not wanting what is stol’n, 395 Let him not know ‘t, and he’s not robbed at all. IAGO I am sorry to hear this. OTHELLO I had been happy if the general camp, Pioners and all, had tasted her sweet body, So I had nothing known. O, now, forever 400 Farewell the tranquil mind! Farewell content! Farewell the plumed troops and the big wars That makes ambition virtue! O, farewell! Farewell the neighing steed and the shrill trump, The spirit-stirring drum, th’ ear-piercing fife, 405 The royal banner, and all quality, Pride, pomp, and circumstance of glorious war! And O you mortal engines, whose rude throats Th’ immortal Jove’s dread clamors counterfeit, Farewell! Othello’s occupation gone! 410 IAGO Is ‘t possible, my Lord? OTHELLO Villain, be sure thou prove my love a whore! Be sure of it. Give me the ocular proof, Or, by the worth of mine eternal soul, Thou hadst been better have been born a dog 415 Than answer my waked wrath. IAGO Is ‘t come to this? OTHELLO Make me see ‘t, or at the least so prove it That the probation bear no hinge nor loop To hang a doubt on, or woe upon thy life! 420 IAGO My noble lord— OTHELLO</p>	<p>394. wanting: missing 397. the general camp: the whole army 398. Pioners: pioneers; i.e., trench-diggers, the soldiers of lowest status in the army 399. So: i.e., so long as 403. trump: i.e., trumpet 405. royal: i.e., splendid 406. Pride: i.e., proud display; circumstance: pageantry 407. mortal engines: i.e., deadly cannons engines: literally, machines 408. Jove’s...counterfeit: imitate (i.e., sound like) the thunderbolts thrown by Jove, the king of the Roman gods 415. answer: i.e., be made to defend yourself against 418. probation: proof 422. remorse: pity 423. On horror’s...accumulate: i.e., pile up horrors on the horror you have already committed</p>

<p>If thou dost slander her and torture me, Never pray more. Abandon all remorse; On horror's head horrors accumulate; Do deeds to make heaven weep, all earth amazed; 425 For nothing canst thou to damnation add Greater than that. IAGO O grace! O heaven forgive me! Are you a man? Have you a soul or sense? God b' wi' you. Take mine office. —O wretched fool, That <liv'st> to make thine honesty a vice!— 430 O monstrous world! Take note, take note, O world: To be direct and honest is not safe.— I thank you for this profit, and from hence I'll love no friend, sith love breeds such offense. 435 OTHELLO Nay, stay. Thou shouldst be honest. IAGO I should be wise; for honesty's a fool And loses that it works for. OTHELLO By the world, 440 I think my wife be honest and think she is not. I'll have some proof! Her name, that was as fresh As Dian's visage, is now begrimed and black As mine own face. If there be cords, or knives, Poison, or fire, or suffocating streams, 445 I'll not endure it. Would I were satisfied! IAGO I see you are eaten up with passion. I do repent me that I put it to you. You would be satisfied? OTHELLO Would? Nay, and I will. IAGO 450 And may; but how? How satisfied, my lord? Would you, the <supervisor,> grossly gape on Behold her topped? OTHELLO Death and damnation! O! IAGO It were a tedious difficulty, I think, 455 To bring them to that prospect. Damn them then If ever mortal eyes do see them bolster More than their own! What then? How then? What shall I say? Where's satisfaction? It is impossible you should see this, 460 Were they as prime as goats, as hot as monkeys, As salt as wolves in pride, and fools as gross As ignorance made drunk. But yet I say, If imputation and strong circumstances</p>	<p>424. amazed: astounded (with horror) 426. that: i.e., the slander of Desdemona and torture of Othello 430. vice: fault, failing 433. profit: i.e., profitable lesson 434. sith: since 435. Nay, stay: Iago probably has begun to exit, and Othello calls him back. Shouldst be honest: ought to tell the truth 437. that: i.e., that which 439. honest: chaste 442. Dian: Diana, goddess of chastity 445. Would: i.e., if only 447. put it to you: i.e., raised with you the question of Desdemona's fidelity 451. supervisor: spectator 452. topped: "covered" in coition, i.e., "tupped" (a term describing the mating of ram and ewe) 456. bolster: This seems to mean "copulate" 456. More: i.e., other 460-461. prime, hot, salt: lustful, lecherous 461. pride: heat 463. imputation and strong circumstances: i.e., a charge</p>
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<p>Which lead directly to the door of truth 465 Will give you satisfaction, you might have ‘t. OTHELLO Give me a living reason she’s disloyal. IAGO I do not like the office, But sith I am entered in this cause so far, Pricked to ‘t by foolish honesty and love, 470 I will go on. I lay with Cassio lately, And being troubled with a raging tooth I could not sleep. There are a kind of men So loose of soul that in their sleeps will mutter Their affairs. One of this kind is Cassio. 475 In sleep I heard him say “Sweet Desdemona, Let us be wary, let us hide our loves.” And then, sir, would he gripe and wring my hand, Cry “O sweet creature!” then kiss me hard, As if he plucked up kisses by the roots 480 That grew upon my lips; <then? Laid his leg O’er my thigh, and <sighed,> and <kissed,> and then <Cried> “Cursed fate that gave thee to the Moor!” OTHELLO O monstrous! Monstrous! IAGO Nay, this was but his 485 dream. OTHELLO But this denoted a foregone conclusion. ‘Tis a shrewd doubt, though it be but a dream. IAGO And this may help to thicken other proofs That do demonstrate thinly. 490 OTHELLO I’ll tear her all to pieces. IAGO Nay, <but> be wise. Yet we nothing done. She may be honest yet. Tell me but this: Have you not sometimes seen a handkerchief Spotted with strawberries in your wife’s hand? OTHELLO 495 I gave her such a one. ‘Twas my first gift. IAGO I know not that; but such a handkerchief— I am sure it was your wife’s—did I today See Cassio wipe his beard with. OTHELLO If it be that— IAGO 500 If it be that, or any <that> was hers, It speaks against her with other proofs.</p>	<p>based on circumstantial evidence 467. office: duty 469. Pricked: spurred 477. gripe: i.e., grip. Clutch 484. but: only 486. denoted...conclusion: i.e., indicated something that had actually happened 487. shrewd doubt: i.e., cause for keen suspicion 491. Yet: up to this point 492. yet: despite everything 494. Spotted with strawberries: i.e., embroidered with a strawberry pattern 502. the slave: probably Cassio</p>
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<p>OTHELLO O, that the slave had forty thousand lives! One is too poor, too weak for my revenge. Now do I see 'tis true. Look here, Iago, 505 All my fond love thus do I blow to heaven. 'Tis gone. Arise, black vengeace, from the hollow hell! Yield up, O love, thy crown and hearted throne To tyrannous hate! Swell, bosom, with thy fraught, 510 For 'tis of aspics' tongues! IAGO Yet be content. OTHELLO O, blood, blood, blood! IAGO Patience, I say. Your mind <perhaps> may change. OTHELLO Never, [Iago. Like to the Pontic Seas, 515 Whose icy current and compulsive course Ne'er [feels] retiring ebb, but keeps due on To the Propontic and the Hellespont, Even so my bloody thoguhts, with violent pace Shall ne'er look back, ne'er ebb to humble love, 520 Till that a capable and wide revenge Swallow them up. <He kneels.> Now by yond marble Heaven,] In the due reverence of a sacred vow, I here engage my words. 525 IAGO Do not rise yet. <Iago kneels.> Witness, you ever-burning lights above, You elements that clip us round about, Witness that here Iago doth give up The execution of his wit, hands, heart 530 To wronged Othello's service! Let him command And to obey shall be in me remorse, What bloody business ever. <They rise.> OTHELLO I greet thy love Not with vain thanks but with acceptance 535 bounteous, And will upon the instant put thee to 't. Within these three days let me hear thee say That Cassio's not alive. IAGO My friend is dead. 540 'Tis done at your request. But let her live. OTHELLO Damn her, lewd minx! O, damn her! Come, go with me apart. I will withdraw To furnish me with some swift means of death 545 For the fair devil. Now art thou my lieutenant.</p>	<p>505. fond: foolish</p> <p>508. hearted throne: i.e., throne seated in the heart 509. fraught: load, burden 510. aspics' tongues: i.e., the tongues of poisonous snakes</p> <p>520. capable: capacious, full 521-22. marble heaven: perhaps the sky, shining or streaked (with clouds) like marble; or, perhaps heaven, providing unrelenting justive, as hard as marble 524. engage: pledge</p> <p>527. clip: embrace 528-9. give up...wit: turn over the activities of his mind 531. remorse: a solemn obligation 532. What bloody business ever: i.e., however bloody the business 535. bounteous: i.e., put you to the test</p> <p>541. minx: promiscuous woman, whore</p>
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IAGO I am your own forever.	
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Permission Pending.

Activity Ten: Close Reading of Passage Two

While the excerpt is lengthy, it is easily divided into three parts. The first explores Othello's grief, the second addresses his jealousy, and the third conveys Othello's wish for Cassio to die. Examine each section in more depth by answering the questions below.

Examining the Text in Sections

You will examine the close reading passage in smaller sections.

Section One: Consider Othello's Characterization in lines 389-420

1. How does Othello describe his mindset the day before?
2. What does Othello say has happened to him now that he suspects Cassio has kissed Desdemona?
3. At line 409, Othello declares that his occupation is gone. What does this mean?
4. What does Othello demand Iago to give him?
5. What does this say about his state of mind at this point in the play?

Section Two: Consider how Othello's demeanor changes in lines 421-495.

6. What does Iago begin to question about Othello?
7. Starting at line 470, what proof does Iago give Othello about Cassio and Desdemona's affair?

8. What is Othello’s response to this?
9. Then, starting at line 491, Iago provides additional proof for the affair. What evidence does he offer?
10. Explain the significance of the handkerchief Othello gave to Desdemona.

Section Three: Consider the plan that develops between Othello and Iago in lines 496-546.

11. How does Othello’s demeanor change once he learns that Cassio has the handkerchief he gave to Desdemona?
12. Identify one phrase that best captures Othello’s view of Desdemona in this section of the excerpt.
13. What does Othello demand Iago do?
14. What will Othello give Iago for fulfilling this request?

Activity Eleven: Progression of a Character

Othello undergoes quite a transformation in Act III. Look at three segments of Othello’s dialogue in this Act, examining how his character has changed. Then, answer the questions that explore his evolution throughout the play.

<p>Excerpts</p>	<p>Purpose Explain the purpose of this dialogue.</p>	<p>Characterization/Temperament Describe Othello’s temperament.</p>
<p>II.i.199-209 It gives me wonder great as my content To see you here before me. O my soul's joy! If after every tempest come such calms, May the winds blow till they have waken'd death! And let the labouring bark climb hills of seas Olympus-high and duck again as low As hell's from heaven! If it were now to die, 'Twere now to be most happy; for, I fear, My soul hath her content so absolute That not another comfort like to this Succeeds in unknown fate.</p>		

<p align="center">Excerpts</p>	<p align="center">Purpose Explain the purpose of this dialogue.</p>	<p align="center">Characterization/Temperament Describe Othello's temperament.</p>
<p>III.iii.411-415 Villain, be sure thou prove my love a whore! Be sure of it. Give me the ocular proof, Or, by the worth of mine eternal soul, Thou hadst been better have been born a dog Than answer my waked wrath.</p>		
<p>III.iii.541-545 Damn her, lewd minx! O, damn her, damn her! Come, go with me apart. I will withdraw To furnish me with some swift means of death For the fair devil. Now art thou my lieutenant.</p>		

Critical Thinking Questions for Classroom Discussion

Consider Othello's evolution as a character throughout the play. Then, complete the critical thinking questions below to prepare for classroom discussion.

1. How has Othello's demeanor evolved since Act Two?

2. How has Othello's ability to reason evolved (if at all)?

3. How have his motives evolved?

4. How does Othello's syntax and/or word choice reflect these personality changes?

Activity Twelve: Reviewing Traits of a Shakespearean Tragedy

After reading Act Three and studying the provided passages, determine the extent to which this Act embodies the definition of a Shakespearean tragedy. Place a check next to which elements appear in Act Three, and explain how they are seen. Review the description of each element when evaluating its presence in Act Three. Then, answer the provided questions to help deepen your understanding of traits of a tragedy in more depth.

Element	Present in Act Three?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

1. How is chaos beginning to emerge in Act Three?

2. What is the source of Othello's jealousy?

3. To what extent has the conflict of the play shifted to be more internal than external?

Activity Thirteen: TED Talk

During Act Two students studied the nature of lying through a TED Talk. For Act Three, the dominant emotion is envy and jealousy. Watch this TED Talk, titled “[An Ode to Envy](#)” and answer the following questions, which draw attention to speaker Parul Sehgal’s main points and their connection to *Othello*. Multiple viewings might be necessary.

Viewing Observations

As you view the TED talk, write down significant observations that you learn from viewing this talk. Be prepared to share your observations with a partner afterwards.

Critical Thinking Questions

Once you have discussed your viewing observations, complete the critical thinking questions with a partner.

1. What does Sehgal suggest about how the forces of envy and deception might lead to the eventual downfall of a person’s success and well-being?
2. Describe the devious plan Sehgal followed when she was a young girl.
3. What does she suggest about jealousy and literature?
4. What does Sehgal argue happens when we feel jealous?

5. Consider jealousy as a concept.
 - a. How is jealousy like a story?

 - b. Is the tale Iago tells himself true or fiction?

 - c. Is the tale Othello tells himself true or fiction?

6. She says jealousy is exhausting. In what way?

7. Sehgal argues that jealousy reveals us to ourselves. Do you agree or disagree with this statement?

8. She also suggests that jealousy trains us to look with intensity but not accuracy. We become part of fantasy. Is Othello living in a fantasy?

9. According to Sehgal, who should we admire: Othello or Iago? Why?

10. An ode is a type of poem that praises a particular subject matter.
 - a. According to Sehgal, what makes envy admirable?

 - b. Do you agree with Sehgal that envy is worthy of praise? Why or why not?

Activity 14: The Nature of Jealousy

While the focus of this lesson has been on how the distortion of reality contributes to jealousy, much of this trait can be attributed to power and the role it plays. In fact, some argue that power is the root of jealousy and jealousy is established because of a loss of power or a desire to gain power. This theme was explored on the 2005 AP Literature exam with the following prompt.

2005 AP Literature Question Three (Form B)

One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

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Prompt Deconstruction Template

Use this template to deconstruct the prompt and identify the expected tasks.

Paraphrase—Read the prompt. Paraphrase the prompt in the space provided.

Identify the Task—Examine the task sentence and number the tasks you are expected to accomplish in your essay. Task sentences often contain the words “*Then, write an essay.*”

Number of Tasks _____

Task #1: _____

Task #2: _____

* There will only be a second task if two commands are linked by the word “and” in the task sentence.

Brainstorm—Based on the background information provided prior to the task sentence, consider the assumptions you can make to improve your close reading and writing.

Open Question

- What is the focus area of the prompt and how is it revealed in your chosen work?
- How does the quotation (if one is provided) help you understand the focus area better?

Developing Useful Evidence

Before developing a response, consider the role of power in *Othello*. Below is a table representing the three people Othello seeks to gain power over, even if that power is subtle and/or minor. For each question on the left hand side of the column, consider how it pertains or relates to the characters.

Questions to Consider	Desdemona	Cassio	Iago
How does Othello seek to gain power over this person?			
Why does Othello seek to gain power over this person?			
What does Othello gain (whether tangible or intangible) by seeking power over this person?			
What character trait does Othello possess in his quest to seek power over this person?			

Questions to Consider	Desdemona	Cassio	Iago
What does the quest for power over this character suggest about Othello's motives?			
What does the quest for power over this character suggest about Othello's values?			
What does Othello's desire for power over this character ultimately suggest about the theme of the play?			

If you were to write this essay, you could dedicate one body paragraph to each character. With this in mind, you will write a working thesis statement and one body paragraph. Select one character you can best develop into a full-length paragraph. Then, your sentences should be in the same order as the answers to the above questions. Subsequently, your paragraph should be approximately seven sentences. Record your thesis and body paragraph on the following pages.

Writing a Partial Response

Now that you have deconstructed the prompt and collected some evidence, complete the writing activities below. Use the template if necessary.

Template: In the work _____ (*Identify the literary work.*) by _____ (*Identify the author.*),
the character of _____ (*Identify the character.*) seeks to _____ (*Describe his/her relationship
to power.*) so that he/she can _____ (*Describe the outcome of this relationship to power in the work as a whole.*)

Thesis Statement: _____

Open Question Wringer —*Once you have written an essay over the Open Question, examine the list below. Put an X next to each statement you accomplished in your thesis statement.*

- _____ I have chosen to analyze a work that is of “literary merit.”
- _____ I have identified the author.
- _____ If relevant to the task, I have identified an important character or thematic idea that is important to my chosen text.
- _____ I have made an assertion about the significance of the focus idea in my chosen text to its thematic meaning or central characters.
- _____ I have employed thoughtful vocabulary and have made a clear assertion.

Example from an essay that scored a “9”: *In The Sound and the Fury, Quentin Compson’s obsession with the past, most deftly exemplified in the incessant presence of clocks, and Faulkner’s employment of key symbols composes a clear and poignant portrait of a nation’s refusal to reforge its life.*

Revision—Use the example as a model and revise your thesis. Add any tasks from the list above that were not included in your original thesis.

Developing an Open Question Body Paragraph

Construct a body paragraph that follows the organizational structure below.

Assertion-Identify an aspect of the text that you would like to discuss. Use a transitional phrase (e.g., *in order to*) in order to develop, extend, or qualify my analysis and identify something that is implied or suggested, but not directly stated, by the author or within the topic.

Evidence—Concisely, in no more than a sentence or two, identify an event/issue from the text.

Commentary—Discuss how the event or issue is important to understanding a character or a theme in the work and the implications of the issue and what it reveals about human nature.

Evidence—Concisely, in no more than a sentence or two, identify an event/issue from the text.

Commentary—Discuss how the event or issue is important to understanding a character or a theme in the work and the implications of the issue and what it reveals about human nature.

Activity Fifteen: Relating to a Contemporary Source

The elements of a Shakespearean tragedy aren't found only in fiction or drama. Many current events embody the hallmarks of a Shakespearean tragedy, including professional athletics. While more metaphorical in nature, the below article about Barry Bonds captures the role jealousy plays in destroying an individual, a theme in Act Three of *Othello*. Read the article and answer the provided questions.

<p style="text-align: center;">Excerpted from “Jealousy Led Bonds to Steroids, Authors Say,” by Jack Curry <i>New York Times</i> March 8, 2006</p>	<p style="text-align: center;">Close Reading Questions</p>
<p>A new book says Barry Bonds became a devoted steroid user who was motivated to start taking performance-enhancing drugs by his jealousy over the attention that Mark McGwire received during his memorable home run chase with Sammy Sosa in 1998.</p> <p>5 In "Game of Shadows: Barry Bonds, Balco and the Steroids Scandal That Rocked Professional Sports," the co-authors Mark Fainaru-Wada and Lance Williams offer a wide-ranging depiction of what they assert were</p> <p>10 Bonds's steroid involvement, his nasty temper and his obsession with McGwire.</p> <p>The authors, reporters for The San Francisco Chronicle, said the information for their book came from multiple sources, including more than 1,000 pages</p> <p>15 of documents, interviews and grand jury testimony of Bonds and seven other athletes involved in the Bay Area Laboratory Co-Operative steroids case. They also said that Kimberly Bell, Bonds's former girlfriend, gave them legal correspondence, tapes of voice-mail</p> <p>20 messages and transcripts that related to their relationship.</p> <p>The 41-year-old Bonds, who is still rehabilitating his injured right knee, holds the single-season home run record (73) and has 708 for his career. He is closing in</p> <p>25 on Babe Ruth (714) and Hank Aaron (755) for the most career homers.</p> <p>The authors wrote that Bonds watched McGwire and Sosa become superstars while surpassing Roger Maris's 37-year-old record for home runs in a season</p> <p>30 (61), and he was enraged about being overshadowed. McGwire hit 70 homers in 1998, and Sosa hit 66.</p> <p>The excerpt gives vivid details of Bonds's transformation from a player who went from drinking nothing stronger than protein shakes to being a steroid</p> <p>35 user; how Greg Anderson, his friend and personal trainer, coordinated his meticulous use; and how</p>	<p>1. Paraphrase the first sentence of the article.</p> <p>2. How does the article describe how Bonds was perceived early in his career?</p> <p>3. How did Bonds handle the scrutiny?</p>

<p>Bonds's steroid regimen changed after he became involved with Victor Conte Jr., the owner of Balco.</p> <p>If what is written is accurate, Bonds's legacy, which 40 already shapes up as puzzling to categorize because of the doubts about how he did what he did, will be even more difficult to classify. He broke McGwire's single-season record for homers in 2001.</p> <p>At the San Francisco Giants' camp in Scottsdale, 45 Ariz., Bonds would not discuss the book and said: "I won't even look at that. For what? There's no need to."</p> <p>The Giants said Bonds would have no more comments on the book. Jeff Borris, Bonds's agent, told The Associated Press that he had read the reports on the 50 excerpt, but he did not specifically discuss them.</p> <p>"Barry is looking forward to playing this year and the improved health of his knee and being as productive as he's ever been," Borris said.</p> <p>The cover of the book shows Bonds standing 55 beside Jason Giambi at Yankee Stadium during a game in 2002. As did Bonds, Giambi testified before the federal grand jury investigating Balco. Their testimony helped lead to indictments against Conte and Anderson on steroid distribution and money laundering charges.</p> <p>60 The two pleaded guilty and received short prison sentences.</p> <p>In the excerpt, Bonds is portrayed as a driven, jaded and jealous player who was enraged about McGwire being treated like a hero. The excerpt says Bonds made 65 racially insensitive remarks about McGwire to Bell, his former girlfriend.</p> <p>"They're just letting him do it because he's a white boy," Bonds is quoted as saying in the excerpt.</p> <p>Bonds added that Sosa, a Latin American player, 70 would never beat McGwire because "they'll never let him win."</p> <p>In the 1999 season, according to the excerpt, Bonds was irate when the Giants set up ropes around the batting cage for crowd control because McGwire was in 75 San Francisco with the St. Louis Cardinals. He reportedly said "not in my house" while pushing aside the barriers.</p> <p>Bell, who said she dated Bonds for nine years, including periods when he was married, also described 80 how he constantly checked on her and intimidated her. The excerpt said Bonds told Bell he would kill her if he learned she was dating someone else.</p>	<p>4. What was the source of Bonds's anger?</p> <p>5. Why does Bonds believe McGwire is so successful?</p> <p>6. According to Bonds, why will Sosa never win the record for homers?</p> <p>7. Circle the word that best describes Bonds:</p> <p style="text-align: center;">Cunning Desperate Undisciplined Machiavellian</p> <p>Why did you choose this word?</p>
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85 According to the excerpt, Bonds was not truthful when he testified on Dec. 4, 2003, before a federal grand jury investigating Balco. The Chronicle reported that Bonds testified that he had used products described as "the clear" and "the cream" but that he did not think they were steroids.

90 Although The Chronicle reported that Bonds's testimony revealed that he had never injected himself with drugs, the excerpt shares a different story. There are examples of what the authors describe as Bonds's careful, calculated use of steroids and how he learned to inject himself. At one point, according to the excerpt,
95 Bonds was talking to Anderson about injections and he said, "I'll do it myself."

The excerpt says that Bonds's first involvement with steroids was with the drug Winstrol after the 1998 season and that it erased the fatigue that he felt after
100 workouts and allowed him to intensify his efforts. Bonds's weight increased to 225 pounds from 210 before the 1999 season. When he revealed his new physique around the Giants at spring training, he was called the Incredible Hulk.

105 Anderson bought the drugs for Bonds, dispensed them to him and also kept a calendar of when and how much he used, according to the excerpt. Sometimes, the authors wrote, Bonds took as many as 20 pills a day. Anderson apparently did not escape Bonds's wrath.
110 Despite his critical role in Bonds's life, the excerpt says, Bonds did not pay him regularly and, instead, gave him sporadic \$10,000 payments.

The excerpt describes the Giants as being uninterested in asking Bonds if he used steroids to gain
115 bulk because they did not want to upset their best and most temperamental player.

*From "Jealousy Led Bonds to Steroids, Authors Say," by Jack Curry.
New York Times March 8, 2006. Permission Pending.*

8. What role did Anderson play in the Bonds scandal?

Compare and contrast Bonds with Othello by considering key details or aspects of their character. In the left-hand column are a series of traits. Determine how each trait relates to both Bonds and Othello.

Details	Barry Bonds	Othello
Root of Jealousy		
Relationship with Colleagues		
Relationship with Significant Others		
Background		
Views of Race		
Key Personality Traits		
Interactions with Others		

Now, consider the extent to which Barry Bonds and the scandal surrounding him are representative of a modern-day Shakespearean tragedy using the chart below.

Element	Present in the current event?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

***Othello* Act Four: Analyzing the Gradual Decline of Othello’s Sanity**

This series of lessons begins with students studying a Shakespearean sonnet about a vulnerable speaker who has recently been deserted by a friend and is questioning loyalty. This prepares the students to apply the theme of desertion and vulnerability in *Othello* through various passages and activities. The students will explore how Othello’s character has drastically evolved because of his jealousy and is beginning to reveal signs of insanity. Madness will then be investigated in more depth through a class discussion, written response, and connection to a contemporary podcast, *Serial*.

Activity One: Sonnet Structure and Reading the Poem

Familiarize yourself with the following characteristics of a Shakespearean sonnet.

- Contains three quatrains (group of four lines of poetry)
- Contains a couplet (two lines of poetry)
- Employs rhyme scheme: abab, cdcd, efef, gg
- Conveys a conclusion, amplification, or even refutation of the previous three stanzas in the ending couplet

Now, read the poem silently and annotate the above described sonnet characteristics. Partner with a peer. Read it aloud to your peer. Then answer the questions below with your partner and record your ideas.

Sonnet 90	Guided Reading Questions
<p style="text-align: center;">Then hate me when thou wilt; if ever, now; Now, while the world is bent my deeds to cross, Join with the spite of fortune, make me bow, And do not drop in for an after-loss:</p> <p>5 Ah, do not, when my heart hath 'scoped this sorrow, Come in the rearward of a conquer'd woe; Give not a windy night a rainy morrow, To linger out a purposed overthrow. If thou wilt leave me, do not leave me last,</p> <p>10 When other petty griefs have done their spite But in the onset come; so shall I taste At first the very worst of fortune's might, And other strains of woe, which now seem woe, Compared with loss of thee will not seem so.</p>	<p>1. Who is the speaker addressing?</p> <p>2. The word “woe” is repeated several times throughout. What can you infer about the speaker?</p> <p>3. Consider the tone of poem. a. Circle the feeling you are left with upon completing your reading of the poem: Bereft Confused Sorrowful</p> <p>b. Why did you choose that word to describe your reaction?</p>

Activity Two: Analyzing Diction within Sonnet Form

Consider that different sections within a poem can help lead to determining overall meaning. Examine each stanza and identify words that have similar meanings. List these words in the left-hand column and then explain what unifies these words. Then answer the questions about the poem as a whole.

Stanza One	
Similar Words or Phrases	Rationale
Identify examples of similar words. <i>“hate” “world is bent” “cross”</i>	Explain what makes these words similar. <i>All of these words seems to communicate the speaker’s struggle or a burden he feels.</i>
Stanza Two	
Similar Words or Phrases	Rationale
Identify examples of similar words.	Explain what makes these words similar.
Stanza Three	

Similar Words or Phrases	Rationale
Identify examples of similar words.	Explain what makes these words similar.
Couplet	
Similar Words or Phrases	Rationale
Identify examples of similar words.	Explain what makes these words similar.

1. Using your answers from above, what is the overall tone of the poem?

2. How does each stanza capture a problem the speaker is having?

3. What does the couplet suggest about the speaker's attitude at the end of the poem?

Activity Three: Using Multiple Choice Questions and Evidence to Develop Interpretations

Consider the following questions about the poem. The correct answer is indicated; use evidence from your answers above to provide a rationale for why the answer is correct.

1. Which of the following best describes the speaker's present situation?

- a. He has recently lost faith in his friend.
- b. **He has been beset with various problems.**
- c. He has barely overcome many misfortunes.
- d. He has almost lost his will to live.
- e. He has seen his fortunes at court decline.

Rationale: _____

2. In the context of the entire poem, it is clear that "if ever" (line 1) expresses the speaker's

- a. inability to understand his friend's behavior
- b. belief that his friend has left him
- c. **desire that his friend should never turn against him**
- d. failure to live up to his friend's ideals
- e. assumption that he will prove worthy of his friend's trust

Rationale: _____

3. In line 2, "bent" means

- a. misshapen
- b. molded
- c. altered
- d. **determined**
- e. convinced

Rationale: _____

4. In the poem, the world and fortune are characterized as
- hostile to the speaker**
 - indifferent to the speaker
 - favorable to the friend
 - exploitable resources
 - fickle friends

Rationale: _____

5. In context, “a windy night” (line 7) refers to
- past misfortune
 - a loss of love
 - the friend’s hatred
 - future sorrow
 - present pain**

Rationale: _____

6. Which two lines come closest to stating the same idea?
- Lines 1 and 5
 - Lines 1 and 9**
 - Lines 3 and 6
 - Lines 3 and 9
 - Lines 5 and 11

Rationale: _____

7. In line 12, “the very worst of fortune’s might” refers to the
- friend’s death
 - friend’s desertion**
 - speaker’s grief
 - loss of the speaker’s self-esteem
 - loss of the speaker’s worldly possessions

Rationale: _____

8. What is the function of the final couplet (lines 13-14)?
- It explains why the friend should hurt the speaker now.**
 - It comments on the speaker’s change of heart.
 - It describes the reasons for the speaker’s behavior.
 - It undercuts the idea that the friend will depart.
 - It suggests that the speaker’s woes are largely self-created.

Rationale: _____

9. The speaker is best described as displaying which of the following?
- Anger
 - Jealousy
 - Disappointment
 - Self-love
 - Vulnerability**

Rationale: _____

10. Taken as a whole, the poem is best described as
- a rationalization
 - an ironic commentary
 - an apology
 - an entreaty**
 - a reproof

Rationale: _____

Activity Four: Understanding the Language of Passage One

Prior to the scene below, Desdemona has continued her campaign to have Cassio reinstated as a lieutenant. Iago uses this to his advantage and goads Othello with images of Desdemona in sexually compromising positions with Cassio. This upsets him dramatically, causing him to lose consciousness at one point. Lodovico, a Venetian diplomat, has arrived from Venice to encounter a much changed Othello in the passage below. Read the excerpt employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully

Step Three: Read the passage a third time, seeking to understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or express an attitude of each speaker.

IV.i.244-321	Excerpted Explanatory Notes
<p>LODOVICO I thank you. How does Lieutenant Cassio?</p> <p>245 IAGO Lives, sir.</p> <p>DESDEMONA Cousin, there's fall'n between him and my lord An unkind breach, but you shall make all well.</p> <p>OTHELLO Are you sure of that?</p> <p>DESDEMONA My lord?</p> <p>250 OTHELLO, [<i>reading</i>] "This fail you not to do, as you will"—</p> <p>LODOVICO He did not call; he's busy in the paper. Is there division 'twixt my lord and Cassio?</p> <p>DESDEMONA A most unhappy one. I would do much</p> <p>255 T' atone them, for the love I bear to Cassio.</p> <p>OTHELLO Fire and brimstone!</p> <p>DESDEMONA My lord?</p> <p>OTHELLO Are you wise?</p> <p>DESDEMONA What, is he angry?</p> <p>260 LODOVICO May be the letter moved him. For, as I think, they do command him home, Deputing Cassio in his government.</p> <p>DESDEMONA <By my troth,> I am glad on 't.</p> <p>OTHELLO Indeed?</p> <p>265 DESDEMONA My lord?</p>	<p>246. fall'n: i.e., befallen, happened</p> <p>247. unkind: unfortunate; unnatural, awkward</p> <p>252. in: i.e., between</p> <p>255. atone: reconcile</p> <p>262. Deputing...government: i.e., appointing Cassio as governor in Othello's place</p> <p>263. troth: faith; on 't: i.e., of it</p>

<p>OTHELLO I am glad to see you mad. DESEMONA Why, sweet Othello! OTHELLO, [<i>striking her</i>] Devil! DESEMONA I have not deserved this. LODOVICO 270 My lord, this would not be believed in Venice, Though I should swear I saw 't. 'Tis very much. Make her amends. She weeps. OTHELLO O, devil, devil! If that the earth could teem with woman's tears, 275 Each drop she falls would prove a crocodile. Out of my sight! DESEMONA I will not stay to offend you. <p style="text-align: right;"><i>[She begins to leave.]</i></p> LODOVICO Truly <an> obedient lady. I do beseech your Lordship call her back. 280 OTHELLO Mistress. DESEMONA [<i>turning back</i>] My lord? OTHELLO What would you with her, sir? LODOVICO Who, I, my lord? OTHELLO Ay, you did wish that I would make her turn. 285 Sir, she can turn, and turn, and yet go on, And turn again. And she can weep, sir, weep. And she's obedient, as you say, obedient. Very obedient. —Proceed you in your tears.— Concerning this, sir—O, well-painted passion!— 290 I am commanded home. —Get you away. I'll send for you anon. —Sir, I obey the mandate And will return to Venice. —Hence, avaunt! <p style="text-align: right;"><i>[Desdemona exits.]</i></p> Cassio shall have my place. And, sir, tonight I do entreat that we may sup together. 295 You are welcome, sir, to Cyprus. Goats and Monkeys! <i>He exits.</i> LODOVICO Is this the noble Moor, whom our full senate Call all in all sufficient? Is this the nature Whom passion could not shake, whose solid virtue 300 The shot of accident nor dart of chance Could neither graze nor pierce? IAGO He is much changed. LODOVICO Are his wits safe? Is he not light of brain?</p>	<p>274. teem with: prolifically spawn 275. fails: lets fall; crocodile: a creature thought to shed hypocritical tears</p> <p>284. turn: i.e., turn back 285, 286. Turn: (1) return; (2) change (i.e., become unfaithful)</p> <p>289. painted: i.e., counterfeited, faked; passion: emotion</p> <p>291. anon: i.e., soon</p> <p>293. place: official position</p> <p>295-96. Goats and monkeys: These are animals reputed to be very active sexually 298. all in all sufficient: i.e., capable in all respects 299. virtue: (1) manliness; (2) integrity</p> <p>304. safe: sound, sane 305. that: i.e., that which; censure: judgment, perhaps condemnation of</p>
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<p>IAGO 305 He's that he is. I may not breathe my censure What he might be. If what he might he is not, I would to heaven he were. LODOVICO What? Strike his wife? IAGO 'Faith, that was not so well. Yet would I knew 310 That stroke would prove the worst. LODOVICO Is it his use? Or did the letters work upon his blood And new-create <this> fault? IAGO Alas, alas! 315 It is not honesty in me to speak What I have seen and known. You shall observe Him, And his own courses will denote him so That I may save my speech. Do but go after 320 And mark how he continues. LODOVICO I am sorry that I am deceived in him.</p>	<p>307. would: wish 311. use: habit 312. blood: emotions 318. course will denote: i.e., conduct will reveal</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Activity Five: Developing Comprehension of Passage One

After developing a basic understanding of the passage, re-read the specified lines and answer the provided close reading questions to help you further understand the plot presented. Use the vocabulary presented in the right-hand column as needed; however, use your own words, not Shakespeare's, to express your understanding.

1. In line 246-247 Desdemona states “there’s fall’n between him and my lord/An unkind breach, but you shall make all well.” Review the context and answer the following questions.

a. Who is “him”?

b. Who is “my lord”?

c. Who is “you”?

2. Othello and Desdemona engage in a heated discussion between lines 254-277. Re-read this section and answer the following questions.

a. What does Desdemona say has happened “between him and my lord”?

b. What does she hope will happen?

c. What reason does Desdemona provide for wanting to see a reconciliation in lines 254-255?

d. In line 267, Othello states “I am glad to see you mad.” Why is he glad?

e. Why does Othello hit Desdemona?

- f. Using your own words, how does Desdemona respond to Othello hitting her?
- g. Is this a reaction you would expect from Desdemona given your knowledge of her thus far in the play?
- h. Explain Othello's comparison between Desdemona and a crocodile.
- i. What does this comparison reveal about his views of Desdemona's personality and nature?
3. Review the exchange between Othello and Lodovico after Desdemona's exit (lines 278-296).
- a. What is it about Desdemona's exit that causes Lodovico to declare her an "obedient lady" (line 280)?
- b. What is the primary punctuation mark used by Othello when responding to Lodovico in line 284-296?
- c. What does this punctuation mark suggest about his attitude or emotion during the speech?
4. Finally, examine the discussion between Lodovico and Iago about Othello's irrational behavior (line 297-321).
- a. What does Lodovico want to know?
- b. What is Iago's response?
- c. What are three traits Lodovico associated with Othello prior to this scene?
Trait #1: Trait #2:
Trait #3:

Activity Six: Close Reading of Passage Two

After their disagreement in front of Lodovico, Othello confronts Desdemona with his concerns in the passage below. Read the excerpt employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking to understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or expresses an attitude of each speaker.

IV.ii.37-110	Excerpted Explanatory Notes
<p>DESDEMONA, [<i>kneeling</i>] Upon my {knees,} what doth your speech import? I understand a fury in your words, {But not the words.}</p> <p>40 OTHELLO Why? What are thou? DESDEMONA Your wife, my lord, your true and loyal wife.</p> <p>45 OTHELLO Come, swear it. Damn thyself, Lest, being like one of heaven, the devils themselves Should fear to seize thee. Therefore be double damned. Swear thou art honest.</p> <p>DESDEMONA Heaven, doth truly know it. OTHELLO Heaven truly knows that thou art false as hell.</p> <p>DESDEMONA, [<i>standing</i>] To whom, my lord? With whom? How am I false?</p> <p>50 OTHELLO Ah, Desdemon, away, away, away! DESDEMONA Alas the heavy day, why do you weep? Am I the motive of these tears, my lord? If haply you my father do suspect An instrument of this your calling back, 55 Lay not your blame on me. If you have lost him, I have lost him too.</p> <p>OTHELLO Had it please heaven To try me with affliction, had they rained All kinds of sores and shames on my bare head, 60 Steeped me in poverty to the very lips,</p>	<p>43. Lest: for feat that</p> <p>51. heavy: sorrowful 52. motive: cause 53. haply: perhaps 54. calling back: i.e., being called back to Venice</p> <p>58. try: test</p>

<p>Given to captivity me and my utmost hopes, I should have found in some place of my soul A drop of patience. But alas, to make me <A> fixed figure for the time of scorn</p> <p>65 To point his slow <unmoving> finger at— Yet could I bear that too, well, very well. But there where I have garnered up my heart, Where either I must live or bear no life, The fountain from which my current runs</p> <p>70 Or else dries up—to be discarded thence, Or keep it as a cistern for foul toads To knot and gender in—turn thy complexion there, Patience, thou young and rose-lipped cherubin, Ay, [there] look grim as hell.</p> <p>DESDEMONA</p> <p>75 I hope my noble lord esteems me honest. OTHELLO O, ay, as summer flies are in the shambles, That quicken even with blowing! O thou weed, Who art so lovely fair, and smell’st so sweet That the sense aches at thee, would thou hadst</p> <p>80 <ne’er> been born! DESDEMONA Alas, what ignorant sin have I committed? OTHELLO Was this fair paper, this most goodly book, Made to write “whore” upon? What committed? {Committed? O thou public commoner,</p> <p>85 I should make very forges of my cheeks That would to cinders burn up modesty, Dide I but speak thy deeds. What committed?] Heaven stops the nose at it, and the moon winks; The bawdy wind that kisses all it meets</p> <p>90 Is hushed within the hollow mine of earth And will not hear ‘t. What committed? <Impudent strumpet!> DESDEMONA By heaven, you do wrong me! OTHELLO Are not you a strumpet?</p> <p>95 DESDEMONA No, as I am a Christian! If to preserve this vessel for my lord From any other foul unlawful touch Be not to be a strumpet, I am none. OTHELLO What, not a whore?</p> <p>100 DESDEMONA No, as I shall be saved. OTHELLO Is ‘t possible?</p>	<p>67. there: i.e., his love for Desdemona; garnered up: stored</p> <p>69. fountain: fountainhead, spring</p> <p>71. cistern: i.e., pool of foul standing water (cesspool)</p> <p>72. knot and gender: i.e., couple and engender</p> <p>72-74. turn...hell: i.e., let even rose-lipped Patience change to pale grimness cherubin: angel</p> <p>76-77. summer flies...blowing: The picture drawn here is of the most terrible sexual promiscuity. Shambles: slaughterhouse quicken: become “quick,” i.e., pregnant even with blowing: as soon as they are themselves deposited as eggs</p> <p>81. ignorant: unknown to me</p> <p>82. fair paper: i.e., Desdemona</p> <p>84. commoner: prostitute</p> <p>88. it: i.e., what you committed: moon winks: The moon is associated with Cynthia or Diana, goddess of chastity, who is here said to be closing her eyes in the face of Desdemona’s activities</p> <p>90. mine: subterranean passage (In mythology the winds were said to retire into caves within the earth.)</p> <p>96. vessel: body (a biblical term)</p>
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<p>DESDEMONA O, heaven forgive us!</p> <p>OTHELLO I cry you mercy, then. I took you for that cunning whore of Venice 105 That married with Othello.—You, mistress, <i>Enter Emilia</i></p> <p>That have the office opposite to Saint Peter And keeps the gate of hell—you, you, ay, you! We have done our course. There's money for your pains. [<i>He gives her money.</i>]</p>	<p>103. cry you mercy: i.e., beg your pardon</p> <p>108. done our course: i.e., finished our business</p>
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Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Activity Seven: Paraphrasing Key Lines

Take your base knowledge of the passage and deepen it by doing a close study of a series of key moments from this scene. For each, paraphrase portions of dialogue from the scene, considering what word best captures the emotion or attitude conveyed. Remember from Act One that paraphrasing occurs when you rephrase lines into your own words, making it easier to understand. Define any unknown words.

Passage 1	Paraphrasing Line-by-Line
I understand a fury in your word, {But not the words.}" -Desdemona, lines 38-39	

1. What is the paramount emotion conveyed in these lines?
2. What does this express about Desdemona in regards to the accusations?

Passage 2	Paraphrasing Line-by-Line
Lest, being like one of heaven, the devils themselves Should fear to seize thee. Therefore be double damned. -Othello, lines 43-45	

3. What is the paramount emotion conveyed in these lines?
4. What does this express about Othello's attitude toward Desdemona?

Passage 3	Paraphrasing Line-by-Line
<p>If haply you my father do suspect An instrument of this your calling back, Lay not your blame on me. If you have lost him, I have lost him too. -Desdemona, lines 53-56</p>	

5. What is the paramount emotion conveyed in these lines?

6. How, if at all, does this differ from Desdemona's earlier emotions?

7. What does this express about Desdemona's commitment to Othello?

Passage 4	Paraphrasing Line-by-Line
<p>Heaven stops the nose at it, and the moon winks; The bawdy wind that kisses all it meets Is hushed within the hollow mine of earth And will not hear 't. What committed? -Othello, lines 88-91</p>	

8. What is the paramount emotion conveyed in these lines?

9. How, if at all, does this differ from Othello's earlier emotions?

10. What does this express about Othello's attitude toward the sin Desdemona has committed?

Passage 5	Paraphrasing Line-by-Line
<p>No, as I am a Christian! If to preserve this vessel for my lord From any other foul unlawful touch Be not to be a strumpet, I am none. -Desdemona, lines 95-98</p>	

11. What is the paramount emotion conveyed in these lines?

12. How, if at all, does this differ from Desdemona’s earlier emotions?

13. What does this express about Desdemona’s commitment to Othello?

Passage 6	Paraphrasing Line-by-Line
<p>I cry you mercy, then. I took you for that cunning whore of Venice That married with Othello.—You, mistress, That have the office opposite to Saint Peter And keeps the gate of hell—you, you, ay, you! We have done our course. There’s money for your pains. -Othello, lines 103-109</p>	

14. What is the paramount emotion conveyed in these lines?

15. How, if at all, does this differ from Othello’s earlier emotions?

16. What does this express about Othello’s commitment to Desdemona?

Activity Eight: Exploring Themes of Madness

At this point in the play, Othello’s level of sanity has been questioned by Lodovico and Desdemona. While being supportive and understanding, both are beginning to question his ability to rationalize and come to sane conclusions.

Below are a series of quotations that deal with madness and rationality. For each quotation, begin by paraphrasing, then determining the central argument, and finally evaluating your position about the argument.

Quotation One: *“All living things contain a measure of madness that moves them in strange, sometimes inexplicable ways. This madness can be saving; it is part and parcel of the ability to adapt. Without it, no species would survive.”* — [Yann Martel](#), *Life of Pi*

Paraphrasing	Central Argument	Your Position

Quotation Two: *“There is always some madness in love. But there is also always some reason in madness.”* — [Friedrich Nietzsche](#)

Paraphrasing	Central Argument	Your Position

Quotation Three: *“No great mind has ever existed without a touch of madness.”* — [Aristotle](#)

Paraphrasing	Central Argument	Your Position

Quotation Four: *“Self-attachment is the first sign of madness, but it is because man is attached to himself that he accepts error as truth, lies as reality, violence and ugliness as beauty and justice.”* — [Michel Foucault](#), *Madness and Civilization: A History of Insanity in the Age of Reason*

Paraphrasing	Central Argument	Your Position

Quotation Five: *“Much madness is divinest Sense—/To a discerning Eye—“*—Emily Dickinson

Paraphrasing	Central Argument	Your Position

Questions for Consideration

6. Consider which of the quotations you agree with the most.
 - a. Record this quotation in the space below.

 - b. Why do you feel the strongest about this quotation?

7. Consider which of the quotations you disagree with the most.
 - a. Record this quotation in the space below.

 - b. Why do you feel the strongest about this quotation?

8. After exploring various descriptions, what do you feel is the most important component of “madness”?

9. Consider which of the quotations best captures Othello’s demeanor in Act Four.
 - a. Record this quotation in the space below.

 - b. In what way does Othello embody this quotation?

10. What do these quotations suggest about what causes madness?

11. What do these quotations suggest about the effects of madness?

12. What is the relationship between madness and revenge, according to knowledge gained from these quotations?

13. Overall, what are these quotations saying about the nature of madness?

14. After studying these quotations, what traits and qualities are ascribed to those who are considered “mad?”

15. What function does madness serve? Can it serve a positive function?

Activity Nine: Extending the Conversation via Whole Class Discussion

Now, engage in a class discussion about the nature of madness. Use the conclusions you have drawn through this lesson to explore the validity of the following questions:

- Is madness voluntary or involuntary?
- To what extent can jealousy be controlled?
- To what extent do madness and jealousy coexist?

Activity Ten: Responding to Madness

After the discussion, apply your thoughts to the released AP prompt below.

2001 AP Literature Question Three

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

Much madness is divinest Sense—
To a discerning Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

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1. Which character suffering from “madness or irrational behavior” do you want to focus upon in the essay?
2. How would you describe this character’s “madness or irrational behavior?”
3. What is one specific example that best highlights this “madness or irrational behavior?”
4. In what way is this behavior reasonable? How could it be justified as appropriate?
5. How does this example/behavior impact the story as a whole?

Activity Eleven: Reviewing Traits of a Shakespearean Tragedy

After reading Act Four and studying the provided passages, determine the extent to which this Act embodies the definition of a Shakespearean tragedy. Place a check next to which elements appear in Act Four and explain how they are seen. Review the description of each element when evaluating its presence in Act Four. Then, answer the provided questions to help deepen your understanding of traits of a tragedy in more depth.

Element	Present in Act Four?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		

Element	Present in Act Four?	Details or Explanation
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Activity Twelve: Understanding a Contemporary Source

In 2014 NPR began a series known as *Serial*, a weekly podcast in which Sarah Koenig, the narrator and investigator, explored a case based on revenge and jealousy. The case investigated for Season One was the story of a young man named Adnan Syed.

Serial Season One Background

A description of the season is provided below. Read the background information and then identify the most significant information.

Evaluating Podcasts: *Serial* Episode One

“Season One.” Sarah Koenig. *Serial*. NPR, n.d. Web 22 Apr. 2016.

<https://serialpodcast.org/season-one>.

5 A high-school senior named Hae Min Lee disappeared one day after school in 1999, in Baltimore County, Maryland. A month later, her body was found in a city park. She'd been strangled. Her 17-year-old ex-boyfriend, Adnan Syed, was arrested for the crime, and within a year, he was sentenced to life in prison. The case against him was largely based on the story of one witness, Adnan's friend Jay, who testified that he helped Adnan bury Hae's body. But Adnan has always maintained he had nothing to do with Hae's death. Some people believe he's telling the truth. Many others don't.

10 Sarah Koenig sorted through thousands of documents, listened to trial testimony and police interrogations, and talked to everyone she could find who remembered what happened between Adnan Syed and Hae Min Lee. She discovered that the trial covered up a far more complicated story than the jury – or the public – ever got to hear. The high school scene, the shifting statements to police, the prejudices, the sketchy alibis, the scant forensic evidence — all of it leads back to the most basic questions: How can you know a person's character? How can you tell what they're capable of? In Season One of *Serial*, she looks for answers.

“Season One.” Sarah Koenig. *Serial*. NPR, n.d. Web 22 Apr. 2016. <https://serialpodcast.org/season-one>. Permission Pending.

Observations

List any relevant information below that is of interest and/or relates to your reading of *Othello*.

Listening to the Podcast

You will listen to an excerpt from Season One, Episode One of *Serial*. As you listen, construct a list of observations that identify the most relevant information as well as how the events described in this podcast might relate to Othello. Be specific in your identification.

Excerpt Time: Minutes 0:00-5:50 only

Observations	
Relevant Information	Connections to <i>Othello</i>

Evaluating Podcasts: *Serial* Episode Two

Now, read an excerpted transcript for the series from Episode 2, “The Break-Up.” While reading the transcription, consider the ways in which this plotline aligns with the dispute between Othello and Desdemona.

5 So to pick up where we left off, last episode, you heard how the prosecution told the story of this murder at Adnan’s trial. And the motive the State supplied, the basis for the whole thing, was that after Hae broke up with Adnan, he couldn’t accept it. He was so wounded by her, and so furious, that he decided to kill her. Prosecutor Kevin Urick told the jury in his opening statement, “He became enraged. He felt betrayed that his honor had been besmirched, and he became very angry, and he set out to kill Hae Min Lee.” Or this is from closing, “It was humiliating, what she did to him. Make no mistake about it, ladies and gentlemen. This was not a crime about love, this was a crime about pride.”

10 But was that what their relationship and breakup were really like? Was he so hurt that he decided to kill her. That’s what I’m trying to find out in today’s episode, by talking to lots of people who knew Hae and Adnan. Mostly their friends, because they were a close-knit group. Some of them had known each other since elementary school. And even though they went to a big, tough high school, Adnan and his friends were clumped together in a magnet program of about thirty kids. A kind of school within the school, and they all took classes together, and hung out together, and they dated each other. So they knew each other well.

15 And the other information I have to go on are Hae’s own words about their relationship,

because I have a copy of her diary. It was entered into evidence at trial. It was read by many people, cops, prosecutors, even Adnan. What's remarkable about the diary, and what makes it so helpful is that it's essentially a chronicle of the Adnan era of Hae's life. The first entry is April 1, 1998, right when they started going out. And the last entry is dated January 12th, the day before she went missing. And in all those months, what she's most writing about is Adnan. If you had to bookend Hae and Adnan's romance, you'd put a school dance right at the beginning and then another one right at the end. The first dance was junior prom. Adnan and his best friend had a little competition going about who could get the prettiest prom date that year. Someone said Adnan should ask Hae to go so one day after sports practice, on the little hill behind the school, he asked her to prom, and she said yes. On April 27, she wrote a long entry in her diary about prom night. Her diary, by the way, well I'm not exactly sure what I expected her diary to be like but it's such a teenage girls diary. She jumps from her boyfriend to driver's ed, to the field hockey game. She's bubbly one minute and the next she's upset with her mother, or dissing her friend, or complaining about homework.

So prom night she writes about Adnan.

I swear he's the sweetest guy. Let me tell you why. He was prom prince and Stephanie was prom princess and traditionally they're supposed to dance together, to my song, K-Ci & JoJo's 'All My Life.' I tried to act natural and unjealous, but it did kinda bother me. Ten seconds later, guess who danced with me, and not with Stephanie? Adnan! Now how can I not fall in love with this guy? Of course I gave him his first kiss on the lips, then I totally fell in love with him. Since then, I keep on falling deeper and deeper into him. The bad thing is we have to keep things secret, sigh. But it's okay because love conquers all.

At the trial, the State tried to paint a picture of Adnan as possessive of Hae. As controlling. When I spoke to Hae's closest friends about that, a couple of them did say that he seemed to be, hmm, over-involved with her somehow. But they couldn't come up with many examples. Two people remembered a time when Adnan showed up uninvited to a girls trip to an amusement park. Aisha Pittman was one of them. She remembers nothing positive about their relationship anymore, though by her own admission, she doesn't know whether her memories are colored by what came later.

Aisha Pittman: I think it was probably mostly normal, but things that, like, he kinda just always generally annoyed me, because, just the constant paging her if she was out, um, and he's like, "Well I just wanted to know where you were." And it's like, "I told you where I was gonna be." Um, if she was at my house, and we were having a girls night, he would stop by, like he would walk over and try to come hang out, and its just like, "Have some space!" Um, and it's one of those things, at first it's like, "Oh! It's so cute! Your boyfriend's dropping by." But then the tenth time, it's like, "Really?"

Sarah Koenig: Did he ever-- did Hae ever seem freaked out by it?

Aisha Pittman: No but I don't think I was ever freaked out by it, in the moment.

Sarah Koenig: Here's Hae's take on one of those impromptu visits Aisha is talking about. On July 16th, she writes, "Adnan dropped by Isha's late. With carrot cake!". So yeah, Hae does not describe Adnan as overbearing or possessive in her diary. Though she does mention a couple of moments when she's mad at him. "How dare he get mad at me for

60 planning to hang with Isha!” Or a time when he’s nasty to her because she doesn’t respond to his messages fast enough. But mostly these incidents seem to be tit for tat. “I’m in a real bitch attitude and Adnan is not helping,” she writes on June 15. “He hasn’t called me since twelve thirty this afternoon and it’s definitely pushing me to the edge. I think I’m gonna pick a fight.”

65 Hae’s friends say she had a strong personality, strong opinions, she’s no pushover. When she was pissed at Adnan, she let him know. But by far the majority of her diary entries are about she likes and loves him. I stopped counting, there were so many ‘wonderfuls’ and ‘sweetests’ and ‘best boyfriend in the worlds.’

Listening to the Podcast

You will listen to an excerpt from Season One, Episode Two of *Serial*. As you listen, construct a list of observations that identify the most relevant information as well as how the events described in this podcast might relate to Othello. Be specific in your identification.

Excerpt Time: Minutes 0:00-9:07 only

Observations	
Relevant Information	Connections to <i>Othello</i>

Critical Thinking Questions

Evaluate the extent to which it represents a modern-day Shakespearean tragedy by completing the following close reading questions.

1. According to the State, what was Adnan’s motive for killing Hae?

2. What are three traits ascribed to Adnan during this excerpt?

3. How would you describe the relationship between Adnan and Hae?

4. What concerns did Hae have of Adnan?

5. What actions committed by Adnan caused people to be suspicious of him?

Comparing Partner Texts

Now, compare and contrast *Serial* Season One with *Othello* by exploring the following questions.

1. Kevin Urick, the prosecutor in Seyed's trial states, "This was not a crime about love, this was a crime about pride." To what extent is this true with *Othello*?

2. Which love do you believe to be more genuine: Adnan/Hae or *Othello/Desdemona*?

3. In what ways are Hae and *Desdemona* similar?

4. In what ways are they different?

5. In what are Adnan and *Othello* similar?

6. In what ways are they different?

Activity Thirteen: Reviewing Traits of a Shakespearean Tragedy

Finally, synthesize your answers and place checks next to the elements of a Shakespearean tragedy that appear within the podcast.

Element	Present in <i>Serial?</i>	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Teacher Training Exercise

Evaluating Shakespeare through a Contemporary Lens

This article and the accompanying discussion questions are meant to be used during teacher training as a way to discuss how to implement Shakespearean works, without sacrificing their role in the classroom, and partner them with contemporary sources that deepen student understanding and critical thinking skills.

Participants will read the article below and then use the discussion questions and critical thinking exercise to consider how contemporary sources/works can supplement student understanding of any Shakespearean work and specifically *Othello*.

Teacher Training Activity One: Considering Contemporary Sources for Shakespeare

Read and annotate the article below from Slate. Consider the arguments at stake within a discussion of teaching Shakespeare in high school classrooms.

“To Download or Not to Download” by Matt Collette *Slate*, November 20, 2014

Here’s some news that ought to please Ira Glass: *Serial* is the new Shakespeare.

At least that’s the case in one California classroom, where high school teacher Michael Godsey did away with *Hamlet*, long a mainstay in his class, to use the wildly popular *This American Life* spinoff as one of his class’s primary texts.

Godsey’s decision was inspired partly by the Common Core standards, which, among other things, emphasize critical thinking skills and call for many high school teachers to incorporate more nonfiction into the classroom. Godsey’s move speaks to both the greatest fears and hopes surrounding the controversial curriculum standards: The introduction of *Serial* has reinvigorated the class, according to Godsey and some of his students, eliciting critical thought and igniting interest in all sorts of literary devices. (Is *Serial* host Sarah Koenig a reliable narrator? Is she reporting the story as it unfolds in a straightforward manner or instead dropping hints and red herrings the way a wily mystery novelist would?) But Godsey’s students are no longer reading and studying the iconic language and plots of Shakespeare, which is definitely not something the Common Core prescribes.

For the uninitiated, *Serial* is podcast reinvestigating the 1999 murder of Baltimore County high school senior Hae Min Lee. Cops at the time arrested ex-boyfriend Adnan Syed and a year later a jury found him guilty of murder. Syed’s been in prison ever since. The show is insanely compelling and, with 1 million listeners per episode, is podcasting’s first real watercooler hit.

In a way, *Serial* is about as Shakespearean as a story can get: You’ve got young lovers whose families don’t approve of their relationship. There’s a backstabbing friend. And it’s all built around the investigation of a mysterious death, though in this case it’s veteran reporter Sarah Koenig doing the poking around, not an increasingly unstable Prince Hamlet. *Serial* unspools its story in the same conversational language students use every day but still gives Godsey a chance to talk about the same things he can get at with Shakespeare: characters, reliable narrators, story structure, foreshadowing.

“Things like form are really hard to teach high school kids,” Godsey said. “Mostly because they just don’t care.”

Godsey says his month long unit on the podcast aligns with the Common Core. While you and I are revising our thoughts on whether Adnan did it, Godsey’s students are “citing direct evidence that leads to explicit meaning” and “inferring conclusions based on previous evidence.” Right now, they’re writing essays drafting their own theories of the case using information they’ve gleaned from both the podcast and the maps, documents, and letters posted onto the show’s website. “It’s like my own little Reddit of 150 kids,” Godsey jokes.

In a lot of classes, “there’s always someone in class with their head on their desk, not participating at all,” said student Allie Gutwein, 17. But now that they’re studying *Serial*, “that just doesn’t happen in this class.”

The new standards call for challenging readings, increased emphasis on nonfiction, and a focus on depth over breadth in high school English classes. Teachers should be asking students to make written arguments using specific evidence from reading assignments, often pulling together examples from multiple texts. Godsey, who has been blogging his way through this new unit, cites the Common Core’s emphasis on nonfiction as one motivation for selecting *Serial* as a course text.

But the students will be spending less time reading since *Serial* is an auditory text. And Carol Jago, of the California Reading and Literature Project at UCLA, who sat on a panel that oversaw the rollout of the English and language arts Common Core standards, worries that some English teachers who drop classic fiction readings for nonfiction ones might be misinterpreting the standards. Under the Common Core, about 70 percent of what high schoolers read is supposed to be nonfiction, but that’s across *all* classes—not just English. So instead of moving away from teaching full novels and plays to their students to meet the nonfiction requirement, schools could consider adding more nonfiction readings in other subject areas. That way, they would be less likely to lose something as iconic as Shakespeare. There’s a broad misunderstanding of this point, Jago said. She does see value in teaching something like *Serial*, but not at the expense of the classics. It’d be better, she says, as a one-day exercise, perhaps paired up against something like Truman Capote’s *In Cold Blood*, not a month long unit on its own.

“It’s hard not to come off as the cranky old English teacher who just likes Shakespeare,” she admits. But Jago says there’s a reason we still teach these classic texts: They carry deep lessons about our shared humanity that have lasted for decades, even centuries. “When a student says ‘Why are we reading Hamlet?’ you need to have an answer for that,” Jago said. (One possible answer: “It’s gross for Hamlet to think about his mother having sex with his uncle. He’s repelled by this at a visceral level,” she recently told me. “You set that conversation and kids are going to get that, and they’re going to want to read that play. Teachers can be good tricksters.”)

Morro Bay High School principal Kyle Pruitt said he’s encouraging his teachers to see the Common Core as an opportunity to re-evaluate how they’re teaching classes and experiment with the kind of lessons they’re using, an invitation that opened the door for Godsey’s *Serial* unit. Pruitt has asked his teachers to consider a “flipped classroom” model, for instance, where they spend more class time on projects and group work, and less time listening to lectures. Pruitt believes the model can give teachers additional time to encourage the kind of critical thinking skills that the Common Core emphasizes. And a lot of what used to be classroom mainstays—including lectures—can instead be homework, perhaps consumed via video or podcast.

Just 15 or 20 of the school's 50 teachers have tried a flipped classroom, or something similar, Pruitt said. Many others are uneasy about such a dramatic shift in their teaching. "They're scared to death," he said. "Teachers want to be thought of as doing a good job, so when you tell them to completely change their mindset, it's spooky."

That hasn't been an issue for Godsey, although he's having some second thoughts about ditching Shakespeare. "As a lover of the humanities, it does make me cringe," he said. After Thanksgiving, Godsey will dive into a somewhat more time-tested text: Arthur Miller's *The Crucible*.

Godsey's students are about an episode behind on *Serial* right now, as it takes a bit longer to consume each one while taking notes and engaging in classroom discussion. With no end date for the series yet declared, the unit will be over well before the season is. So while Koenig hasn't presented her own theory of the case yet, that's precisely what Godsey's asking his students-turned-detectives to do, through soundly reasoned argumentative essays.

"They love that I don't know the answer," Godsey said, which isn't usually the case with Shakespeare. So, did Adnan kill Hae? "I think he did it," 16-year-old Vanessa Ordonez told me. "But I also think he didn't do it." Which, at this point, I think we can all agree is pretty sound critical reasoning.

"To Download or Not to Download" by Matt Collette. Slate, November 20, 2014. Permission Pending.

Teaching Training Activity Two: Discussing Best Practices and Pedagogy

Answer the questions below and then share your thoughts with a colleague. Be prepared to discuss pedagogy, implementation, and best practices as they relate to implementing Shakespeare in a modern classroom.

1. Identify the positive outcomes of teaching Shakespeare to students.

2. Identify the obstacles of teaching Shakespeare to students.

3. What role should teaching Shakespeare play in the English Language Arts classroom?

4. How can Shakespearean works be successfully implemented in the secondary classroom?
Identify best practices.

Teacher Training Activity Three: Modernizing Shakespearean Language in Society

The article below is about Shakespeare's role not in the classroom but in modern life. Read and annotate with an eye toward how Shakespeare is viewed in contemporary society and how that may impact classroom implementation of Shakespearean works.

“Shakespeare in Modern English?”

James Shapiro

The New York Times, October 7, 2015

The Oregon [Shakespeare](#) Festival has decided that Shakespeare's language is too difficult for today's audiences to understand. It recently announced that over the next three years, it will commission 36 playwrights to translate all of Shakespeare's plays into modern English.

Many in the theater community have known that this day was coming, though it doesn't lessen the shock. The Oregon Shakespeare Festival has been one of the stars in the Shakespeare firmament since it was founded in 1935. While the festival's organizers insist that they also remain committed to staging Shakespeare's works in his own words, they have set a disturbing precedent. Other venues, including the Alabama Shakespeare Festival, the University of Utah and Orlando Shakespeare Theater, have already signed on to produce some of these translations.

However well intended, this experiment is likely to be a waste of money and talent, for it misdiagnoses the reason that Shakespeare's plays can be hard for playgoers to follow. The problem is not the often knotty language; it's that even the best directors and actors — British as well as American — too frequently offer up Shakespeare's plays without themselves having a firm enough grasp of what his words mean.

Claims that Shakespeare's language is unintelligible go back to his own day. His great rival, Ben Jonson, reportedly complained about “some bombast speeches of ‘Macbeth,’ which are not to be understood.” Jonson failed to see that Macbeth's dense soliloquies were intentionally difficult; Shakespeare was capturing a feverish mind at work, tracing the turbulent arc of a character's moral crisis. Even if audiences strain to understand exactly what Macbeth says, they grasp what Macbeth feels — but only if an actor knows what that character's words mean.

Two years ago I witnessed a different kind of theatrical experiment, in which Shakespeare's “Much Ado About Nothing,” in the original language, trimmed to 90 minutes, was performed before an audience largely unfamiliar with Shakespeare: inmates at Rikers Island. The performance was part of the Public Theater's Mobile Shakespeare Unit initiative.

No inmates walked out on the performance, though they were free to do so. They were deeply engrossed, many at the edge of their seats, some crying out at various moments (much as Elizabethan audiences once did) and visibly moved by what they saw.

Did they understand every word? I doubt it. I'm not sure anybody other than Shakespeare, who invented quite a few words, ever has. But the inmates, like any other audience witnessing a good production, didn't have to follow the play line for line, because the actors, and their director, knew what the words meant; they found in Shakespeare's language the clues to the personalities of the characters.

from “Shakespeare in Modern English?” by James Shapiro. The New York Times, October 7, 2015. Permission Pending.

Teacher Training Activity Four: Discussing Shakespeare's Role in Modern Society

1. What does this article argue about Shakespeare in modern day?
2. Discuss your thoughts about modernizing Shakespearean language and/or context.
3. How might this relate to classroom practice and pedagogy?

Teacher Training Activity Five: Identifying and Implementing Contemporary Sources

After participants have read and discussed both articles about Shakespearean works in the classroom and in modern culture, consider how to best partner contemporary issues, sources, and texts with some of the most taught Shakespearean works listed below.

The plays listed below most commonly are taught in high school classrooms or appear on the AP Literature open question. As an entire group and based on this day of training's focus on *Othello*, complete the Othello grid below together as a group. Reference materials from the training day and add extra supplementary sources when appropriate.

Choose one-two of the plays with which you are familiar and construct a list of contemporary issues and contemporary works that could serve as excellent partner texts. Be specific and list the titles of possible partner works, the specifics of current relevant issues, and any other specific source information.

Shakespearean Play	Possible Contemporary Sources	
	<p style="text-align: center;">Popular Culture</p>	<p style="text-align: center;">Current Events and Politics</p>
<i>Othello</i>	<p style="text-align: center;">Issues of the Heart and the Human Condition</p>	<p style="text-align: center;">Modern Texts</p>

Shakespearean Play	Possible Contemporary Sources	
<i>Hamlet</i>	Popular Culture	Current Events and Politics
	Issues of the Heart and the Human Condition	Modern Texts
Shakespearean Play	Possible Contemporary Sources	
<i>Macbeth</i>	Popular Culture	Current Events and Politics
	Issues of the Heart and the Human Condition	Modern Texts

Shakespearean Play	Possible Contemporary Sources	
<p><i>Romeo and Juliet</i></p>	<p>Popular Culture</p>	<p>Current Events and Politics</p>
	<p>Issues of the Heart and the Human Condition</p>	<p>Modern Texts</p>
Shakespearean Play	Possible Contemporary Sources	
<p>Title:</p> <p><i>Identify a Shakespearean play, not listed above, that you teach.</i></p>	<p>Popular Culture</p>	<p>Current Events and Politics</p>
	<p>Issues of the Heart and the Human Condition</p>	<p>Modern Texts</p>

***Othello* Act Five: Evaluating the Features of a Shakespearean Tragedy**

The final series of lessons of the unit brings the study of a Shakespearean tragedy to a close by asking students to identify the type of isolation and confusion Othello felt at the end of the play, causing him to kill Desdemona and himself.

Students will study the resolution and evaluate how this play embodies the qualities of a Shakespearean tragedy before conducting further research on one of the contemporary sources introduced throughout the unit. The unit of study will conclude with students presenting out about one of the contemporary sources and their belief of whether or not it should be classified as a modern-day Shakespearean tragedy.

Activity One: Analyzing Isolation

Below is an excerpt from *Richard II* in which King Richard has been deposed and imprisoned by Bolingbroke. Read the passage and answer the questions in the right-hand column.

Passage	Close Reading Questions
<p>I have been studying how I may compare This prison where I live unto the world: And for because the world is populous, And here is not a creature but myself, 5 I cannot do it; yet I'll hammer it out. My brain I'll prove the female to my soul: My soul the father: and these two beget A generation of still-breeding thoughts, And these same thoughts people this little world 10 In humours like the people of this world, For not thought is contented. The better sort, As thought of things divine, are intennix'd With scruples* and do set the word itself Against the word: 15 As thus: 'Come, little ones;' and then again, 'It is as hard to come as for a camel To thread the postern of a needle's eye: Thoughts tending to ambition, they do plot Unlikely wonders; how these vain weak nails 20 May tear a passage through the flinty ribs Of this hard world, my ragged prison walls; And, for they cannot, die their own pride. Thoughts tending to content flatter themselves That they are not the first of fortune's slaves. 25 Nor shall not be the last; like silly beggars Who sitting in the stocks refuge their shame, That many have and others must sit there: And in this thought they find a kind of ease, Bearing their own misfortune on the back</p>	<ol style="list-style-type: none"> 1. What contrast does Richard draw between his prison and the outside world? 2. Why does Richard want his brain to be female and his soul to be male? 3. What will this union give him? 4. What is he plotting to do? 5. What is meant when Richard states "play I in one person many people" (line 31)?

<p>30 Of such as have before endur'd the like. Thus play I in one person many people, And none contented: sometimes am I king; Then treason makes me wish myself a beggar, And so I am: then crushing penury 35 Persuades me I was better when a king; Then am I king'd again: and by and by Think that I am unking'd by Bolingbroke, And straight am nothing: but whate'er I be Nor I nor any man that but man is 40 With nothing shall be pleas'd, till he be eas'd With being nothing.</p> <p>*doubts</p>	<p>6. Why is he not contented with these different roles (line 32)?</p> <p>7. Why does he wish he were a beggar (line 33)?</p> <p>8. According to Richard, what pleases men?</p> <p>9. What does it mean to be "eas'd/With being nothing"?</p>
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Responding in Writing

Based on your reading of the excerpt from *Richard II*, describe King Richard's character and consider how he might be similar to the character of Othello.

Activity Two: Applying Passage Knowledge

The multiple choice section consists of selections from literary works and questions on their content, form, and style. After reading the passage above, choose the best answer to each question.

1. The phrase “prove the female” (line 6) emphasizes which of the following?
 - A. The delicacy of the soul
 - B. The brain’s ability to conceive
 - C. The soul’s intuitive nature
 - D. The feminine nature of the artist
 - E. The need to be merciful
2. In lines 6-8, there is an implied comparison between thoughts and
 - A. reasons
 - B. walls
 - C. children
 - D. artisans
 - E. humors
3. In lines 10-11, King Richard implies that “the people of this world” are
 - A. more fortunate than he is
 - B. dissatisfied and temperamental
 - C. impassive and unfeeling
 - D. inclined to generosity
 - E. gullible and unwise
4. In lines 15-17, King Richard makes use of
 - A. metaphysical conceits
 - B. Biblical allusions
 - C. understatement
 - D. oxymoron
 - E. self-parody
5. The two quotations in lines 15-17 are seen by King Richard as
 - A. contradictory
 - B. comforting
 - C. absurd
 - D. trite
 - E. clever
6. King Richard’s “Thoughts tending to ambition” (line 18) are not comforting because they
 - A. propose an impossible task
 - B. recount a problem from the past
 - C. foretell another deposition
 - D. constitute a criminal act
 - E. present a paradoxical solution

7. In line 25, the “silly beggars” are mentioned as which of the following?
- A. Subjects who loved Richard in former times
 - B. Part of the rabble that opposes legitimate authority
 - C. People in a condition analogous to Richard’s present state
 - D. The common people who form the backbone of the nation
 - E. Criminals who have committed acts similar to Richard’s own deeds
8. In line 28, “this thought” refers to the idea that the
- A. world is ages old
 - B. plight is not without precedent
 - C. monarchy cannot remain unprincipled for long
 - D. time will come when the crime will be forgiven
 - E. best comfort lies in one’s own mind
9. When King Richard says “Then am I king’d again” (line 36), he means that he
- A. has once again been topped by Bolingbroke
 - B. has gained a spiritual kingdom to replace his worldly one
 - C. perceives the true value of kingship
 - D. imagines that he is a monarch once again
 - E. can do without the external trappings of royalty
10. In line 38, “straight” is best interpreted as meaning
- A. uncomplicated
 - B. honest
 - C. clearly
 - D. implicitly
 - E. immediately
11. Which of the following best restates the meaning of lines 39-341?
- A. Nothing that the world can provide can make the average person content.
 - B. Only someone who has lost everything can understand the importance of possessions.
 - C. A king must understand that he too is mortal before he can find solace.
 - D. Only after death can a mere mortal be satisfied with having nothing.
 - E. A deposed king can find true comfort only in his mind.
12. In the passage, King Richard uses language primarily to
- A. consider his plight
 - B. soothe his conscience
 - C. justify his wrongdoing
 - D. assail his enemies
 - E. recreate the past

13. In the passage, King Richard reflects on all of the following EXCEPT
- A. religion
 - B. others' misfortunes
 - C. escape
 - D. deposition
 - E. revenge
14. In the passage, King Richard exhibits which of the following?
- A. Social and political astuteness
 - B. Verbal and rhetorical facility
 - C. Single-minded intensity
 - D. Narrow-minded prejudice
 - E. Clear and unwavering judgment

Richard II
AP Literature Multiple Choice Answers

1. B

2. C

3. B

4. B

5. A

6. A

7. C

8. B

9. D

10. E

11. D

12. A

13. E

14. B

Activity Three: Comparing Richard to Othello

In the above excerpt, Richard soliloquizes about how he feels isolated and alone, something Othello identifies with at the end of *Othello* since he feels betrayed by those around him. Review the passage below, which encapsulates his feelings of despair, considering its relationship to *Richard II* and employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully

Step Three: Read the passage a third time, seeking to understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or express an attitude of each speaker.

V.ii.310-332	Excerpted Explanatory Notes
<p>310 OTHELLO Behold, I have a weapon. A better never did itself sustain Upon a soldier's thigh. I have seen the day That with this little arm and this good sword, I have made my way through more impediments 315 Than twenty times your stop. But—O vain boast!— Who can control his fate? 'Tis not so now. [Be not afraid, though you do see me weaponed. Here is my journey's end, here is my butt And very sea-mark of my utmost sail. 320 Do you go back dismayed? 'Tis a lost fear. Man but a rush against Othello's breast, And he retires. Where should Othello go? <i>[He looks toward the best.]</i> Now, how dost thou loko now? O ill-starred wench, Pale as thy smock, when we shall meet at compt, 325 This look if thine will hurl my soul from heaven, And fiends will snatch at it. Cold, cold, my girl? Even like thy chastity. —O cursed, cursed slave!— Whip me, you devils, From the possession of this heavenly sight! 330 Blow me about in winds, roast me in sulfur, Wash me in steep-down gulfs of liquid fire! O Desdemon! Dead, Desdemon! Dead! O, O!</p>	<p>315. your stop: the obstruction you are capable of providing</p> <p>318. butt: terminal point, boundary</p> <p>319. sea-mark: the boundary or limit of the flow of the sea; utmost: furthest</p> <p>320. go back i.e., move away from me; lost: groundless</p> <p>321. Man but a rush: i.e., wield no more than a bulrush</p> <p>324. at compt: i.e., at the Last Judgment</p> <p>331. steep-down: precipitous</p>

Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Multiple Choice Examination

Explore the connection between Richard’s soliloquy and Othello’s feelings of separation by examining the multiple choice questions and considering the extent to which they apply to this passage from *Othello*. In the left-hand column are the questions with the answers in bold. In the right-hand column answer the questions posed to draw out the relationship with *Othello*.

Questions from the <i>Richard II</i> Multiple Choice Quiz	Questions to Highlight Connections
<p>3. In lines 10-11, King Richard implies that “the people of this world” are</p> <ul style="list-style-type: none"> a. more fortunate than he is b. dissatisfied and temperamental c. impassive and unfeeling d. inclined to generosity e. gullible and unwise 	<p>What does Othello imply about “the people of this world” in his speech?</p>
<p>6. King Richard’s “Thoughts tending to ambition” (line 18) are not comforting because they</p> <ul style="list-style-type: none"> a. propose an impossible task b. recount a problem from the past c. foretell another deposition d. constitute a criminal act e. present a paradoxical solution 	<p>What proof from the passage supports that Othello feels challenged with an impossible task?</p>

Questions from the <i>Richard II</i> Multiple Choice Quiz	Questions to Highlight Connections
<p>8. In line 28, “this thought” refers to the idea that the</p> <ul style="list-style-type: none"> a. world is ages old b. plight is not without precedent c. monarchy cannot remain unprincipled for long d. time will come when the crime will be forgiven e. best comfort lies in one’s own mind 	<p>What is Othello suggesting about his plight?</p>
<p>11. Which of the following best restates the meaning of lines 39-341?</p> <ul style="list-style-type: none"> a. Nothing that the world can provide can make the average person content. b. Only someone who has lost everything can understand the importance of possessions. c. A king must understand that he too is mortal before he can find solace. d. Only after death can a mere mortal be satisfied with having nothing. e. A deposed king can find true comfort only in his mind. 	<p>What does Othello suggest about the satisfaction of death?</p>

Questions from the <i>Richard II</i> Multiple Choice Quiz	Questions to Highlight Connections
<p>12. In the passage, King Richard uses language primarily to</p> <ul style="list-style-type: none"> a. consider his plight b. soothe his conscience c. justify his wrongdoing d. assail his enemies e. recreate the past 	<p>What is Othello's plight in this passage?</p>
<p>13. In the passage, King Richard reflects on all of the following EXCEPT</p> <ul style="list-style-type: none"> a. religion b. others' misfortunes c. escape d. deposition e. revenge 	<p>Identify instances from the passage in which Othello reflects on</p> <p>Religion-</p> <p>Others' misfortunes-</p> <p>Escape-</p> <p>Deposition-</p>

Activity Four: Analyzing the Final Lines of the Play

The play concludes with Iago apprehended and Othello dead. The final lines of the play are devoted to Lodovico as he seeks to restore order in the province. Read the passage employing the following steps.

Step One: Read the passage in the left-hand column trying to grasp basic comprehension of the dialogue. Circle any words that you feel you absolutely must know in order to understand the passage.

Step Two: Read the passage a second time, this time reading slowly and using the vocabulary presented in the right-hand column to explain the dialogue more fully.

Step Three: Read the passage a third time, seeking to understand the feelings and attitudes of the characters. Underline places that convey emotion or inflection or express an attitude of each speaker.

V.ii.424-435	Excerpted Explanatory Notes
<p>LODOVICO, [<i>to Iago</i>] O Spartan dog, 425 More fell than anguish, hunger, or the sea, Look on the tragic loading of this bed. This is they work. –The object poisons sight. Let it be hid. –Gratiano, keep the house, And seize upon the fortunes of the Moor, 430 For they succeed on you. [<i>To Cassio</i>] To you, lord governor Remains the censure of this hellish villain. The time, the place, the torture, O, enforce it. Myself will straight aboard, and to the state 435 This heavy act with heavy heart relate. <i>They exit.</i></p>	<p>424. Spartan: i.e., cruel 425. fell: fierce, cruel 427. object: spectacle 428. keep: guard 430. succeed on: i.e., fall to 432. censure: judgment and/or sentence 434. straight: i.e., straightway, immediately 435. heavy: woeful, sorrowful</p>

Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square, 1993. Print.

Critical Thinking Questions

1. Who inherits Othello's house and fortunes?
2. What does Lodovico do with Iago?
3. What position is Cassio given?
4. Who is Lodovico going to inform of what has happened to Othello?

Activity Five: Considering Endings

People have debated the role of endings for centuries. The way in which a reader responds to the ending of a text ultimately impacts their understanding of the work itself. This topic was explored in the 1973 released AP English Literature Exam, which posed the following:

1973 AP Literature Question Three

An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

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Prior to writing your response, develop a deeper understanding of the prompt by answering the following questions.

- Describe the resolution of the play in 3-5 sentences.

- What in the play do readers have to “abide with or adjust”?

- In your opinion,
 - Is the ending appropriate or inappropriate?

 - How is it appropriate or inappropriate?

 - Why is it appropriate or inappropriate?

4. Identify three specific details from the ending that support your position and explain how these examples support your position.

Examples from the Ending	How This Supports Your Position

5. What is the function or purpose of the ending of *Othello*?

Activity Six: Class Discussion

Engage in a class discussion about who is responsible for this ending. Use the conclusions you have drawn through this lesson to explore the question below.

Classroom Discussion Topic

Consider the character of Othello over the course of the entire play. Then, determine to what extent is Othello to blame for the misfortune he endures throughout the play.

To prepare for the discussion answer the following questions on your own. Then, partner with a peer and discuss your responses. Finally, be prepared to discuss your perspective during classroom discussion.

1. What responsibility does Othello have for the death of Desdemona?
2. Is Othello a jealous person by nature or does Iago manipulate him and create the jealousy?
3. In your opinion, could this misfortune be brought out only by Iago?
4. In your opinion, should Othello regret not giving the promotion to Iago in the beginning?

Activity Seven: Reviewing Traits of a Shakespearean Tragedy

After reading Act Five and studying the provided passages, determine the extent to which this Act embodies the definition of a Shakespearean tragedy. Answer the following questions to encourage a deeper understanding of the elements of a tragedy as they pertain to the play as a whole.

1. Was Iago's plan successful? Did he get what he wanted?
2. Which best describes Othello's fatal flaw: jealousy, distrust, desire for control, or ignorance? Explain your answer.
3. To what extent is Othello's catharsis genuine?
4. Now that the play has concluded, with whom does Othello have the central conflict: himself, Desdemona, or Iago? Explain your answer.
5. In this play, Othello, Desdemona, Emilia, and Roderigo die. To what extent does this reflect tragic loss?
6. Where, if anywhere, would you find comedic relief in this play?
7. To what extent are Iago and Othello character foils?
8. Does the play end in chaos or order?

Now, place a check next to which elements appear in Act Five and explain how they are seen. Review the description of each element when evaluating its presence in Act Five.

Element	Present in Act Five?	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

Activity Eight: Defend or Challenge the Claim of “Tragedy”

In his collection of critical essays about *Othello*, literary critic Harold Bloom states the following about the nature of *Othello* as a tragedy. Read the excerpt and underline what you believe is the central premise of his argument. Then write a response in which you defend, challenge, or qualify Bloom’s argument.

Literary Criticism Connections

“If *Othello* is a tragedy...it is tragic in a peculiar way. In most tragedies the fall of the hero from glory to misery and death is the work, either of gods, or of his own freely chosen acts, or, more commonly, a mixture of both. But the fall of Othello is the work of another human being; nothing he says or does originates with himself. In consequence, we feel pity for him but no respect; our aesthetic respect is reserved for Iago” (262).

Bloom, Harold. *Bloom’s Shakespeare Through the Ages*. Ed. Neil Heims. New York: Infobase, 2008. Print.

To prepare for the response, complete the following questions.

1. What is Bloom’s central premise?
2. Consider if you agree or disagree with Bloom’s argument.
 - a. Construct an argument statement and explain your position.

Argument: _____

Explanation: _____

- b. What example from the play supports your position?

c. Identify a quotation that best exemplifies this example?

d. How does this example impact the play as a whole?

e. How does this impact the definition of tragedy?

Responding in Writing

Use your answers to each question to compose a 5-7 sentence response.

Activity Nine: Presenting a Contemporary Source

Throughout this unit there have been multiple contemporary examples presented as potential Shakespearean tragedies. Review your notes from each of these texts, and determine which one you will devote more attention to understanding.

- *O*-Watch the entire movie
- *House of Cards*-View all of Season 1
- Barry Bonds-Research more details surrounding the case
- *Serial*-Listen to all of Season 1

If you want to choose another contemporary source that aligns with *Othello*, please discuss your choice with your teacher prior to beginning the project.

You will complete this assignment in small groups. While completing the additional research, take detailed notes recognizing and identifying similarities between it and *Othello* and the extent to which it embodies the elements of a Shakespearean tragedy.

Then, construct a presentation that explains the extent to which the contemporary work can be considered a modern-day Shakespearean tragedy.

Your presentation must include:

- A clear thesis that explains your position on whether or not the contemporary source is a Shakespearean tragedy
- A detailed explanation of the contemporary source's plot
- A thorough examination of how it does or does not embody each element of a Shakespearean tragedy, citing specific evidence from the contemporary text
- A discussion of why Shakespeare's characters and themes are relevant in modern day
- Some audio, visual, or video component that helps to supplement your argument about the contemporary source.
- An aspect of audience participation and interaction so that classmates can interact with the elements of the contemporary source you deem most important.

Use your tragedy chart from the act in which you were first exposed to the contemporary source. However, add to the chart below to update the information after finishing your research.

Element	Present in the Source	Details or Explanation
Hero		
Fatal Flaw/Hamartia		
Order vs. Chaos		
Recognition		
Catharsis		
Conflict		
Supernatural Elements/ Chance		
Character Foil		
Tragic Loss		
Comic Relief		

AP Literature and Composition Creating a Unit

Creating a unit for AP Literature and Composition is a process that should fulfill several goals. AP Literature and Composition units should help students

- hone reading and writing skills
- improve critical thinking skills
- engage in conversations about thematic/cultural issues
- build researched knowledge

Each unit should have measurable goals that allow students to feel as though they are working towards mastery for the AP exam and, more importantly, for college readiness. How an AP Literature and Composition course is organized varies because of district and state expectations. Below are two ways in which an AP Literature course *could be* organized.

Example-Course Organization

The AP Literature classroom can be organized in a variety of ways. The most common organizational structures include

- Themed Units, Topic Focuses*
 - The course is organized around a series of themed units or focus areas for the entire year. Students learn AP Literature and Composition skills by examining them through units that address thematic topics such as childhood, gender, etc. or literary elements such as characterization, setting, etc. This type of organizational structure allows students to examine a variety of texts for a common thread or topic.
- Novels and Dramas
 - The course is organized around a series of novels and/or dramas and supplemented by poetry and short stories. Frequently, novels include literary texts that appear on the AP Literature exam, such as *Beloved*, *Jane Eyre*, *A Light in August*, *Heart of Darkness*, etc.
 - It is important to include works of literary merit that reflect the student audience within the classroom. There are many ways to include contemporary works of literary merit as a way to engage students without losing the rigor and strength of the AP Literature course.
 - Nonfiction
 - While the AP Literature course primarily focuses on novels, poetry, and short stories, it is important to provide students with the ability to see real world connections between literature and nonfiction/current events. Partnering texts with nonfiction excerpts, essays, letters, and news articles helps to prepare students for college readiness and illustrate for students the value of literature in modern culture.

**Anchor texts are often, but not always, used in themed units.*

Regardless of how you choose to organize your AP Literature course, remember that each unit should have a skills-related goal.

Materials for Building a Unit

Below are some of the resources and considerations that should be part of building a new AP Literature and Composition unit.

AP Literature Unit Considerations

When constructing a unit, it is important to consider:

- **Time Frame**
 - How much time is necessary for students to gain meaningful understanding and skill competency?
- **Texts**
 - Which texts are rigorous but also engaging?
 - Which texts are readily available?
- **Course Goals**
 - What goals can be met during this time frame?
- **Materials/Handouts**
 - What assignments will be necessary in order for students to practice close reading, critical thinking, and meaningful writing?
- **Grading**
 - How should assignments be assessed for student benefit?
 - How can assignments be assessed efficiently?

Selecting Texts for the AP Literature Classroom

Text selection for an AP Literature classroom will differ between schools and districts. NMSI units may offer an anchor text as well as supplemental anchor texts that teachers may choose to use depending upon classroom need and school expectation.

It is the responsibility of the classroom teacher to choose texts that fulfill the expectations of his/her district and to read any and all texts prior to implementation.

Textual Resources

There is no standard AP Literature and Composition textbook. Thus, many teachers draw their texts from a variety of textbooks, anthologies, and readers. Pulling texts and supplements from a number of different resources can help to create a well-rounded AP English course.

Multiple Choice Resources

- AP Central
- AP English Online Community
- NMSI Teacher Website

AP Free Response Resources

- AP Central
- NMSI Teacher Website

Online Resources

- [The New York Times Learning Blog, Poetry Pairings](#)
- [Miss Effie's Advanced Placement Blog](#)
- [EDSITEment's AP Literature and Composition Website](#)
- [AP English Online Community](#)

AP Literature and Composition Novel Unit

Unit Title: *The Round House*

Time Frame: 4.5 weeks

Objective: This unit, which uses Louise Erdrich’s award-winning novel *The Round House* as its anchor text, is designed to prepare students to analyze how thematic ideas are presented and developed over the course of an extended literary work. In this unit, students will engage in close, critical readings from various modes of communication: visual, poetry, prose, discussion, and research. Students will explore a variety of perspectives on some of the major thematic ideas presented in the anchor text, including culture, justice, and forgiveness. Through studying *The Round House* and the supplementary pieces, students will become more aware of the plight of the Native American population and the way in which tribes and reservations operate in contemporary society. However, an underlying objective of this unit is to introduce students to the conventions of a bildungsroman and to track the individual moments that help propel a narrator into adulthood. Because of the controversy surrounding some of these issues, there are several scenes in the novel that need to be handled with care.

Expectations: Students will hone their close reading skills through every lesson in this unit. They will be expected to analyze visual texts, poetry, and prose, engage in critical discussion, and perform research. Students will develop their writing skills by constructing responses to essay prompts on the AP English Literature exam.

Anchor Text

- [*The Round House*](#), Louise Erdrich

Alternate Text Options

Fiction:

- [*A Separate Peace*](#), John Knowles
- [*The Beet Queen*](#), Louise Erdrich
- [*Love Medicine*](#), Louise Erdrich
- [*The Catcher in the Rye*](#), J.D. Salinger
- [*House on Mango Street*](#), Sandra Cisneros

Nonfiction:

- [*The Absolutely True Diary of a Part-Time Indian*](#), Sherman Alexie
- [*The Glass Castle*](#), Jeanette Wall

Supplemental Texts

These texts will be excerpted for classroom use and are subject to change.

- [“A Barred Owl,”](#) Richard Wilbur
- [“The History Teacher,”](#) Billy Collins
- [Excerpt from N. Scott Momaday’s *Way to Rainy Mountain*](#)
- [“Chimney Sweeper \(1789\)” and “Chimney Sweeper \(1794\)”](#)
- [“Hymn to Adversity,”](#) Thomas Gray
- Thomas Gray biography
- [“Obama Pledges New Relationships with Native Americans”](#) CNN

- [The Tribal Law and Order Act of 2010: A Step Forward for Native Women](#), The White House
- [“The Cherokee Nation’s New Battle”](#)
- Erik Erikson’s Stages of Moral Development
- [“What Should Children Read?”](#) by Sara Mosle
- [“Some Books Are More Equal Than Others”](#) by Claire Needell Hollander
- AP Literature Course Description, Fall 2010
- [“High school reading: Classics or Contemporary?”](#) by Duaa Eldeib
- [Why I Teach Diverse Literature](#)” by Noah Cho
- [“Guidelines for Selection of Materials in English Language Arts Programs”](#) NCTE

Images, Infographics

- [Visual of Devil’s Tower](#)
- [Aaron Huey photographs from the Pine Ridge Indian Reservation](#)
- *New Yorker* Daily Cartoon
- Plight of the Native American
- [The Wounded Deer, Frida Kahlo \(1946\)](#)
- [Self-Portrait with a Thorn Necklace, Frida Kahlo \(1940\)](#)

Video, Audio

- [“America’s Native Prisoners of War,” Aaron Huey TED Talk](#)
- [The Daily Show, “The Redskin’s Name—Catching Racism”](#)

Exercises and Assignments

Multiple Choice

- Chapter One of *The Round House*
- “Hymn to Adversity,” Thomas Gray

Close Reading, Literary, Poetry Analysis

- *The Round House*—Chapters 1, 3, 4, 5, 8, 9, 10, 11
- “The Barred Owl,” Richard Wilbur
- “The History Teacher,” Billy Collins
- Excerpt from N. Scott Momaday’s *Way to Rainy Mountain*
- “Chimney Sweeper (1789)” and “Chimney Sweeper (1794)”
- “Hymn to Adversity,” Thomas Gray

Writing and Research

- [2011 Open-Ended AP English Literature Prompt--Illuminating Incidents](#)
- Analysis of “The Barred Owl” and “History Teacher”
- [2007 Question One AP English Literature Prompt-Compare and Contrast Poems](#)
- Devil’s Tower Research
- Defending a Claim
- [2005 Question One AP English Literature Prompt- William Blake poems](#)
- [2003 Open-Ended AP English Literature Prompt--Colliding Cultures](#)
- Frida Kahlo Research
- Research on additions to English Curricula

Teacher Overview: Evernote Binder Coming of Age Novels and *The Round House*

Below is a description of how to use Evernote and access a collection of supplementary resources for implementing a coming of age novel unit.

Evernote Overview

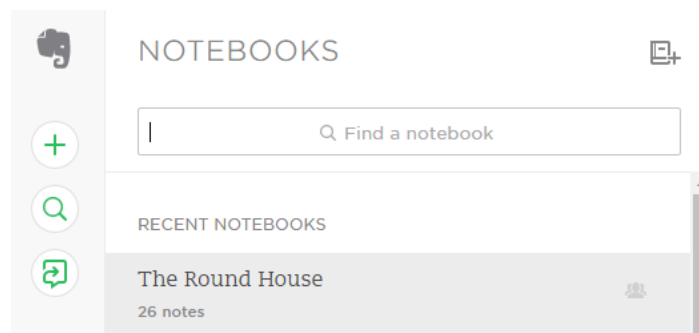
Evernote is a free online application that allows users to capture and save information in a variety of forms. It is a digital binder where users can store documents, record audio, store photographs, type notes, and save clipped webpages.

Registering for an account requires users to complete the [registration page](#). Evernote users will want to download the free [web clipper application available on Evernote's website](#). This easy to use application clips web pages and saves them to Evernote.

Clipping Articles and Saving Links

Once the web clipper app is installed, students can clip any webpage or article. Within the application, teachers and students can create binders appropriate for research or focus areas.

Notes can be web clippings, typed notes, scanned materials, audio notes, etc.



If desired, notebooks can be organized into subheadings and topics. You might choose to create folders for each English course that you teach. Underneath each subheading you might organize folders for the specific course.

An example of this would be to create an AP Literature and Composition Primary

Folder and then add notebooks for each unit that you teach during the course.

Students can also use this organizational method if they are using Evernote for research related projects for any course.

Any of the notebooks that you create in Evernote can be shared easily with students and/or colleagues by modifying the sharing options. Click the information icon, a screenshot is provided below, to modify sharing options.

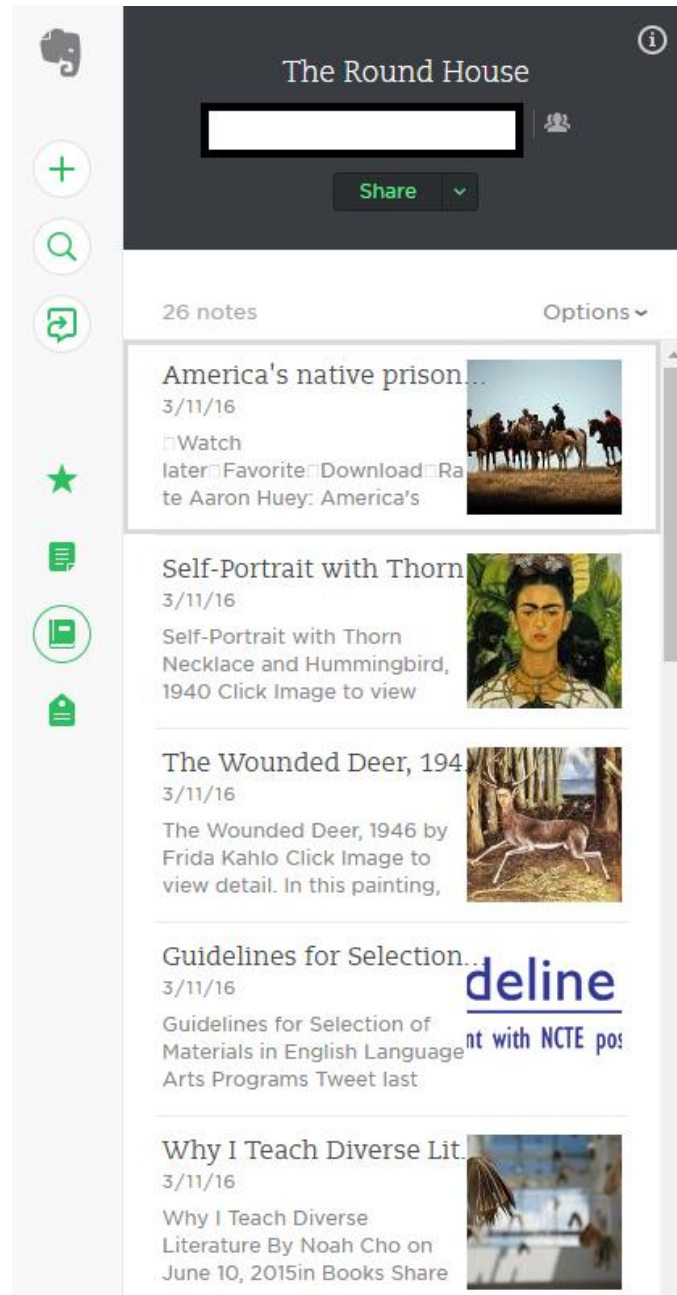


This information icon, seen to the left, appears at the top of your screen when logged into a notebook. Clicking this link, once you've opened your notebook, will allow you to modify how you share your notebook.

Folder View

Once each folder has been populated with materials, those documents will display in a list form. See the notes within *The Round House* Unit notebook as an example.

Evernote displays the title of the “note,” the date it was entered into the folder, and some of the text and/or images included. Teachers or students can search the materials in each folder by key word or tags.



The Round House

26 notes Options

America's native prison...
3/11/16
Watch later Favorite Download Rate
te Aaron Huey: America's

Self-Portrait with Thorn
3/11/16
Self-Portrait with Thorn
Necklace and Hummingbird,
1940 Click Image to view

The Wounded Deer, 1946
3/11/16
The Wounded Deer, 1946 by
Frida Kahlo Click Image to
view detail. In this painting,

Guidelines for Selection...
3/11/16
Guidelines for Selection of
Materials in English Language
Arts Programs Tweet last

Why I Teach Diverse Lit...
3/11/16
Why I Teach Diverse
Literature By Noah Cho on
June 10, 2015in Books Share

Note Taking

There are several ways to take notes within Evernote. The versatility of the note-taking options make the platform a straightforward one for student use in research.

Web Clipping Notes

Once an article or webpage has been clipped and placed in the Evernote Binder, double clicking will open the note. Evernote provides a tool bar that allows the user to type directly on the saved page in your binder.

A user can attach other documents, add calendar reminders, and add tags that allow searching by key word. Students can share specific web clippings or entire binders. Teachers and/or students working on the topic or collaborative assignments can edit materials simultaneously.

Stand-Alone Notes

Teachers and/or students can construct their own stand-alone notes by clicking the New Note button that appears in the top right hand corner of the Evernote toolbar.

Once a user has created a new note they can title and type information within a blank note space that is the same as the web clippings space. Evernote users can collect and organize their thoughts, draft arguments, brainstorm, or begin writing.

Handwritten Notes

If teachers/students are more comfortable with handwritten notes, they can collect those notes in Evernote either by scanning them or by taking a photo. They can then upload those images to the Evernote binder and label them.

Evernote Audio Notes

Evernote also offers the ability to record audio. The Evernote Knowledge Base resource provides detailed information about how to implement audio recording. Audio recording in Evernote works on all platforms and with all devices. Once an audio note is recorded, typed notes can be added to the file within Evernote. Click the link below to access Evernote's directions.

- [Evernote Audio Directions](#)

Supplementary Resources— *The Round House* Novel Unit

- NMSI's *The Round House* Unit Evernote Binder can be accessed here:
 - <https://www.evernote.com/pub/aludwiglgs/theroundhouse>
- As you browse through the binder you will notice that there are a variety of audio, video, and print resources. Some of these resources support the text specifically (i.e. book reviews) and others deal with textual themes.
- The range and type of material is meant to support classroom goals and offer a variety of entry points for students. Resources will continue to be added over the course of the school year.
- Some of the articles are used within the NMSI *The Round House* Unit. Those that have not been added into the unit maybe useful for use in your classroom.

Creating Classroom Lessons

This Evernote binder is a springboard from which you can supplement any aspect of a coming of age unit. Consider using some of the stand-alone strategies for the pieces contained within the binder.

Possible strategies include:

- Annotation Exercises
- Close Reading Questions
- Critical Thinking Exercises
- Poetry Exercises
- Dialectical Journals
- Viewing/Listening Exercises
- Research Assignment

You can also use these supplementary materials to build your own original lessons and/or as a way to get students started on a research project related to issues within the book.

AP Literature and Composition

Coming of Age Novels and *The Round House*

Teacher Overview

Lesson One: Introducing Character by Examining the First Page

The first page of a novel offers an arresting look into the novel as a whole. In this novel, several major elements are introduced on the first page: our main characters Joe and Bazil, their relationship with one another, their values, and their characteristics. This lesson asks students to do a close reading of the opening page and then complete a multiple choice quiz over the passage.

The goal of this lesson is for students to have an understanding of the narrator's personality and values. When opening the unit with a passage from the first page, it would be helpful for students to hear the passage read aloud, either by a peer or by their teacher. After reading/hearing the passage, students will study the first page and then complete a close reading multiple choice quiz over the style of the passage. When students have completed the multiple choice quiz, teachers might decide to have students revise their answers by writing rationales. Students also could take the quiz with a partner and defend their group's answers as part of a whole class discussion.

Lesson Two: Paraphrasing to Understand Meaning

In this lesson, students will become more familiar with the values and beliefs of the Native American population by examining cultural proverbs. The lesson begins with students considering proverbs with which they are familiar. They then will paraphrase Native American proverbs and draw conclusions about the culture based on these sayings. In a final activity, students will relate Native American proverbs to the values and social expectations that govern their own contemporary society.

The primary goal of this lesson is to encourage students to make connections between their own values and those of the Native American population. Students may be unfamiliar with Native American societies and they might struggle to understand how the proverbs reveal a specific mindset or way of life. Because of this, teachers might decide to engage students in a discussion after they study the proverbs or even ask students to relate the proverbs to modern events or experiences.

Lesson Three: Moments in a Novel as a Way to Illuminate Meaning-Chapter 1

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes "functions as a 'casement,' a window that opens onto the meaning of the work as a whole," as discussed in Question Three from the 2011 AP English Literature. This particular lesson is centered on Chapter One in *The Round House*.

The core of this lesson is one that will be repeated three separate times throughout the unit. From a content perspective, teachers should anticipate that students may struggle with breaking down the prompt because of the challenging diction used within it. Even though the first activity guides students through the prompt, teachers might need to provide additional assistance in the

form of leading them through the questions or allowing students to work in groups. Teachers might also consider engaging students in a whole-class discussion after completing the first activity to ensure students have a full understanding of the prompt. Subsequently, teachers might ask students to revise their paragraphs after reflecting on the strengths and weaknesses. Teachers might also collect these responses since students will be evaluating them at the end of the unit.

Lesson Four: Using Metaphor to Determine Theme

In this poetry lesson, students will examine the use of metaphor within poetry in order to determine thematic ideas. Using specific evidence from the poem and an analysis of imagery between the two stanzas, students will compare and contrast their interpretations to compose an analytical paragraph. Then, they will read a passage from Chapter One of *The Round House* and evaluate the similarities between the two texts. They will build on their ideas through the analysis of another poem, “The History Teacher,” later in the unit.

Students tend to struggle with analyzing poetry. Steps to guide their reading have been provided and the questions make a conscious effort to direct students through an interpretation prior to writing. Collect the paragraphs students write, as they will be using these drafts in a later lesson. When the students begin relating “The Barred Owl” to *The Round House*, they might struggle to find a connection. Teachers should explore with students how adults withhold information from children as a way to preserve innocence.

Lesson Five: Using Discussion as a Way to Define a Concept

Chapter Three of *The Round House* focuses upon the notion of justice and what motivates individuals to seek it. This lesson calls attention to the various definitions and views of justice and encourages students to consider their understanding. The students then examine the way in which *The Round House* explores justice and concludes with a whole class discussion.

After reading the first four chapters of the novel, students should be ready to discuss some of the significant themes of the book, e.g., justice and vengeance. The novel itself is based upon Joe’s desire to enact vengeance to receive justice for his mother’s rape. However, students will still need some help drawing out a definition for the implications of seeking justice. During the lesson, students will paraphrase quotations, identify the quotation’s central argument, and then take a position about the ideas expressed in the quotation. However, depending on the students, teachers might decide to engage them in a more collaborative manner with the quotation. This could be through a carousel or possibly even a debate on the quotations.

Lesson Six: Determining Shifts within Poetry

In this poetry lesson, students will examine the use of contrasting images within poetry in order to determine tone shifts. Using specific evidence from the poem and an analysis of paired images, students will articulate how the poem’s tone shifts are significant to thematic meaning.

Then, students will make connections between this analysis and “The Barred Owl” in order to examine sample essay responses from the 2007 AP Literature Exam.

Students will follow a very similar structure as seen in Lesson Four. The primary difference is that the imagery and language of “The History Teacher” is a bit more contemporary and fluid,

allowing for an oral reading of the poem. However, students will most likely struggle with contrasting this poem with “The Barred Owl” and composing a paragraph communicating these differences. Even though a template has been provided, teachers might allow students to work in groups or provide additional supports (such as writing the paragraph as an entire class) in order to aid the execution. When evaluating the samples, teachers should lead students toward the first sample, which is the strongest. Teachers should divide the lesson into one day spent on analyzing “The History Teacher” and the second day comparing and contrasting it to “The Barred Owl.”

Lesson Seven: Moments in a Novel to Illuminate Meaning-Chapter Four

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes “functions as a ‘casement,’ a window that opens onto the meaning of the work as a whole” as discussed in question three from the 2011 AP Literature. This particular lesson is centered on Chapter Four.

This is the second lesson in the string of lessons evaluating scenes that illuminate meaning in the novel. Teachers should begin the lesson asking students to review their notes from Lesson Three to become familiarized with the meaning of the Wharton quotation. As students are analyzing the provided passage from the novel, the teacher should encourage students to consider if this passage is more meaningful than the one explored earlier. Such questions will help students better prepare for the final lesson in this section, which asks students to select which scene is the most pivotal to the novel. As recommended earlier, students should revise their paragraphs with time permitting.

Lesson Eight: Uncovering Values through Passage Analysis

The below is an excerpt from N. Scott Momaday’s book *The Way to Rainy Mountain*, which explores the history and settling of the Kiowa tribe and Momaday’s discovery of the values and traits of his ancestors. In this lesson, students will become familiar with Devil’s Tower, do a close reading of passage, and answer questions about the purpose of the text.

The purpose of this lesson is to reacquaint students with Native American beliefs but place them in a modern context. This passage features a speaker who reflects upon the stories and values of his grandmother, a Kiowa tribe member. Teachers should steer students to recognize the awe the speaker feels for his grandmother and the culture. The passage aligns with the proverbs from Lesson Two, and teachers might ask students to review which of the proverbs are exemplified by the passage.

Lesson Nine: Using Poetic Techniques to Compare and Contrast Ideas

In this lesson, students will compare and contrast two poems by William Blake that appeared on Question 1 of the 2005 AP Literature & Composition Exam. First, students will examine the components of the prompt; then, they will analyze Blake’s use of poetic techniques in order to review sample student essay responses.

At this point in the unit students have analyzed two poems with ample support. Therefore, while this lesson shouldn’t be easy, it is a natural progression for the students. The ultimate challenge

of this lesson will be to breakdown and analyze poems written in the eighteenth century. While there are some very targeted and scaffolded questions, teachers should consider allowing students to work in groups to answer the questions or answer them question-by-question as a class. Teachers might also divide the students into two groups: one to analyze the poem from 1789 and one to analyze the poem from 1794. This activity also could be turned into a formal presentation.

Lesson Ten: Learning about Forgiveness through Poetry

In this lesson students will study a challenging poem from Thomas Gray, “Hymn to Adversity.” The lesson will begin with students defining key words and figures used throughout the lesson. Students will read a critical analysis of the poem in order to increase their comprehension and to provide context for the material. The lesson will conclude with students providing a rationale for answers on a multiple choice quiz over the poem and revising their original understanding of the poem.

“Hymn to Adversity” is difficult even for strong readers. For this reason, students will receive answers to the multiple choice quiz in advance, and they will be asked to provide rationales for the correct answers. Depending on the ability of the class, teachers might decide to assign students to take the quiz or might allow students to complete it in groups. Other potential scaffolds include dividing the poem into individual stanzas and asking each group to provide a summary of one particular stanza and to define the key vocabulary words in it. Groups also could present specific questions to the whole class, describing what makes the correct options correct and what makes the four incorrect options incorrect.

Lesson Eleven: Recognizing Conflict in the Lives of Modern Native Americans

In this lesson students will begin by analyzing photographs depicting the daily lives of contemporary Native Americans and then watch a TED Talk that presents a timeline of events affecting Native American citizens. Students will then explore texts (both print and visual) that capture the various challenges faced by Native Americans. The lesson concludes with students engaging in a close reading of a passage from *The Round House* and writing a body paragraph about the colliding cultures experienced by the narrator.

The lessons in this unit about Native American culture have progressed from being fairly traditional and representative of old values to the activities in this lesson, which explore Native Americans’ lives today. Teachers should make this progression explicit as students complete this lesson. When teaching this lesson, students could be placed into groups with each group given a different image to study. This exercise could even be turned into a poster activity, in which students record their ideas on butcher paper and the whole class engages in a gallery walk to recognize trends with what is and isn’t included in the images. While showing the TED Talk video, teachers will need to pause the video frequently to allow students to record their ideas. In fact, the video might need to be shown twice to ensure full comprehension. The second day of this lesson should be spent reading and drawing conclusions about the various sources. This, too, could be divided up into a group assignment with each group presenting out a summary of their source. The third day focuses primarily on the connection to *The Round House* and responding to the 2003 open-ended question.

Lesson Twelve: Analyzing Images to Understand Characterization and Tone

An invaluable skill learned in multiple high school classrooms is the ability to analyze images, whether they are photographs, cartoons, slides, charts or graphs. In this unit, students will research and become familiar with Frida Kahlo, an artist known for her powerful self-portraits. Like Joe, the main character of *The Round House*, Kahlo underwent significant changes in her life. While not Native American, Kahlo's life experiences and her culture heavily influenced her life, much like Joe. This self-acceptance is reflected in her works.

While there are various influential Native American artists, Frida Kahlo was selected for her focus on the self-portrait, something that works well for this novel because of its emphasis on the evolution of the narrator, and her overt use of symbols, something that is seen stylistically in the novel. If teachers would rather use an artist with Native American influence, Georgia O'Keefe might be one to consider. Similarly, this lesson could very easily be evolved to include a technological component, like an online annotating tool, such as [Formative](#) or [Explain Everything](#). This lesson should be divided into two days. The first day should be devoted to analyzing the images; the second day should be devoted analyzing the evolution of Joe and making a connection between his growth and that of Kahlo.

Lesson Thirteen-Moments in a Novel to Illuminate Meaning-Chapter Ten

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes “functions as a ‘casement,’ a window that opens onto the meaning of the work as a whole,” as discussed in question three from the 2011 AP Literature. This particular lesson is centered on Chapter Ten.

In this lesson concluding the illuminating incidents prompt, students will be asked to examine a passage from Chapter Ten and then evaluate which of the three scenes best “opens onto the meaning of the work as a whole.” While the lesson is designed for individual reflection, students could be put into groups with each group assigned one of the passages. The students could then be asked to defend their assigned passage and debate with one another to select the most meaningful scene in reference to the prompt. Anticipating challenges, teachers might need to help students determine the “meaning of the work as a whole.” Even though students haven't finished the novel, they should have enough information at this point to assess the larger meaning.

Lesson Fourteen: Close Reading as a Means to Uncover the Development of a Character

As is true in most novels, the main character of *The Round House* undergoes a major transformation throughout the text. These following passages feature the relationship between Joe and his father, serving to highlight the change Joe experiences from the beginning until the end of the novel. In this lesson, students will be asked to examine each passage by utilizing close reading skills. It will conclude with students examining the extent to which this novel represents a bildungsroman and which passage best exemplifies the definition. Students will be provided several passages from the novel that exemplify Joe's development and growth. Each group could be assigned a passage to do a close reading of and then present that interpretation to the class as a

whole. The teacher could then instruct students about the stages of emotional maturity and engage the entire class in the effort to plot his development.

Lesson Fifteen: What Warrants an Addition to an English Language Arts Curriculum

In the final assessment of this unit, students will evaluate whether or not *The Round House*, a contemporary novel, is worthy of being added to an English Language Arts curriculum. Students will read a variety of sources that explore various elements to consider when adding a text to the curriculum. After reading the texts, students will be asked to come to a group decision about whether or not the text should be adopted, utilizing the sources provided.

The purpose of this final lesson is to allow students to respond to the text they have just read, a text that is very diverse from most full-length works assigned in an English class. This novel was written by a woman in the last five years and features the Native American population, a culture frequently absent from the curriculum. While sources are provided, teachers can always assign students to conduct their own research and present this to the class. Furthermore, this lesson could evolve into a panel discussion in which groups of students read a different article and then provide the whole class with the question of whether or not *The Round House* should be added to the curriculum, asking them to utilize their source for support. This, too, will take two days. On the first day the students will engage in learning about what must be considered when adding a text to a curriculum. The second day will be devoted to students discussing the novel's merits and attempting to come to a conclusion about the addition.

The Round House Unit Calendar

Monday	Tuesday	Wednesday	Thursday	Friday
<ul style="list-style-type: none"> Introducing Characters Through the First Page Exercise <p>Hmwk: <i>RH</i> Ch. 1</p>	<ul style="list-style-type: none"> Paraphrasing to Understand Meaning Exercise 	<ul style="list-style-type: none"> Illuminating Incident- Ch. 1 Exercise <p>Hmwk: <i>RH</i> Ch. 2-3</p>	<ul style="list-style-type: none"> Using Metaphor to Examine Thematic Ideas 	<ul style="list-style-type: none"> Using Discussion as a Way to Define a Concept <p>Hmwk: <i>RH</i> Ch. 4</p>
<ul style="list-style-type: none"> Determining Shifts in Poetry--Day One 	<ul style="list-style-type: none"> Determining Shifts in Poetry--Day Two <p>Hmwk: <i>RH</i> Ch. 5</p>	<ul style="list-style-type: none"> Illuminating Incident Chapter 4 	<ul style="list-style-type: none"> Uncovering Values Through Passage Analysis/Momaday <p>Hmwk: <i>RH</i> Ch. 6</p>	<ul style="list-style-type: none"> Using Poetic Techniques to Compare and Contrast--Day One
<ul style="list-style-type: none"> Using Poetic Techniques--Day Two <p>Hmwk: <i>RH</i> Ch. 7</p>	<ul style="list-style-type: none"> Learning about Forgiveness through Poetry 	<ul style="list-style-type: none"> Recognizing Conflict-Image Analysis <p>Hmwk: <i>RH</i> Ch. 8</p>	<ul style="list-style-type: none"> Recognizing Conflict-Source Analysis 	<ul style="list-style-type: none"> Recognizing Conflict-<i>The Round House</i> and writing <p>Hmwk: <i>RH</i> Ch. 9</p>
<ul style="list-style-type: none"> Day One: Analyzing Images to Understand Characterization and Tone 	<ul style="list-style-type: none"> Day Two: Analyzing Images to Understand Characterization and Tone <p>Hmwk: <i>RH</i> Ch. 10</p>	<ul style="list-style-type: none"> Illuminating Incident Chapter 10 Exercise 	<ul style="list-style-type: none"> Uncover Dev. of a Character-Passage Analysis <p>Hmwk: <i>RH</i> Ch. 11</p>	<ul style="list-style-type: none"> Uncover Dev. of a Character-Writing
<ul style="list-style-type: none"> Addition to an English Language Arts Class--Exercise 	<ul style="list-style-type: none"> Addition to an English Language Arts Class--Discussion 			

Introducing Character Through the First Page

The first page of a novel offers an arresting look into the novel as a whole. In *The Round House*, several major elements are introduced on the first page: our main characters Joe and Bazil, their relationship with one another, their values, and their characteristics. This lesson asks students to do a close reading of the opening page and then complete a multiple choice quiz over the passage.

Activity One: Close Reading of the First Page

Before you begin reading *The Round House*, take some time to study the opening passage of the book, which sets the tone and provides a landscape for the remaining novel.

Passage	Close Reading Questions
<p>Small trees had attacked my parents' house at the Foundation. They were just seedlings with one or two rigid, healthy leaves. Nevertheless, the stalky shoots had managed to squeeze through knife cracks in the decorative</p> <p>5 brown shingles covering the cement blocks. They had grown into the unseen wall and it was difficult to pry them loose. My father wiped his palm across his forehead and damned their toughness. I was using a rusted old dandelion fork with a splintered handle; he wielded a long,</p> <p>10 slim iron fireplace poker that was probably doing more harm than good. As my father prodded away blindly at the places where he sensed roots might have penetrated, he was surely making convenient holes in the mortar for next year's seedlings.</p> <p>15 Whenever I succeeded in working loose a tiny tree, I placed it like a trophy beside me on the narrow sidewalk that surrounded the house. There were ash shoots, elm, maple, box elder, even a good-sized catalpa, which my father placed in an ice cream bucket and watered, thinking</p> <p>20 that he might find a place to replant it. I thought it was a wonder the treelets had persisted through a North Dakota winter. They'd had water perhaps, but only feeble light</p>	<ol style="list-style-type: none"> 1. It is often said that the first line of a book is the most important. In this case, why might this short, ten-word sentence meet that charge? 2. What is revealed about the speaker's personality and character if, after pulling up a tiny tree, he "placed it like a trophy" beside him (line 16)? 3. Examine the descriptions of the trees in lines 15-45. <ol style="list-style-type: none"> a. Why is the speaker so fascinated by the trees? b. Identify four things that help explain his fascination. 4. What do these things reveal about the attitudes and beliefs of the narrator?

and a few crumbs of earth. Yet each seed had managed to sink the hasp of a root deep and a probing tendril outward.

25 My father stood, stretching his sore back. That's enough, he said, though he was usually a perfectionist. I was unwilling to stop, however, and after he went into the house to phone my mother, who had gone to her office to pick up a file, I continued to pry at the hidden rootlings.

30 He did not come back out and I thought he must have lain down for a nap, as he did now sometimes. You would think then that I would have stopped, a thirteen-year-old boy with better things to do, but on the contrary. As the afternoon passed and everything on the reservation grew

35 quiet and hushed, it seemed increasingly important to me that each one of these invaders be removed down to the very tip of the root, where all the vital growth was concentrated. And it seemed important as well that I do a meticulous job, as opposed to so many of my shoddily

40 completed chores. Even now, I wonder at the steepness of my focus. I wedged my iron fork close as I could along the length of the twiglike sprout. Each little tree required its own singular strategy. It was almost impossible not to break off the plant before its roots could be drawn intact

45 from their stubborn hiding place.

5. What are three ways in which Joe and his father are different from each other?

6. Examine the following traits.

Forceful	Impudent	Hollow
Ardent	Vexed	Earnest

a. Which of the following traits would you ascribe to the father?

b. Why did you select this word?

c. Which of the following traits would you ascribe to the son?

d. Why did you select this word?

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

Activity Two: Symbol Analysis

Review the entire passage and answer the following questions.

1. Identify four words that you feel best exemplify the nature of the trees as described in the passage.

2. Study the words used to describe the men's actions and feelings toward the trees.
 - a. Identify four words or phrases that you feel best exemplify the men's action toward the trees.

 - b. Identify four words or phrases that you feel best exemplify the men's feelings toward the trees.

3. Look at the descriptions of the trees. While they serve a literal function, they could be speaking to a much larger, figurative entity.
 - a. Literally, what is the function of the trees in this passage?

 - b. Traditionally, trees are seen as symbols of knowledge and a source of life. To what extent is this symbolism true in this particular passage?

 - c. What proof can you provide for your answer?

Activity Three: Multiple Choice Quiz

Reread the passage from *The Round House*. Then, take the multiple choice quiz over the first page of the novel. Use your responses from the previous activities to help you with this task.

1. The narrator parallels Joe's stubbornness with
 - a. his father's attitude toward hard work
 - b. the trees' thick stalks
 - c. the difficulty of removing the trees from the earth
 - d. the dandelion fork tool
 - e. his inability to relax

2. The simile in line 16 most nearly suggests Joe
 - a. sees pride in his accomplishments
 - b. needs a prize in order to continue working
 - c. desires attention from others
 - d. sees his work similar to a sport
 - e. doesn't understand the value of hard work

3. The second paragraph serves to
 - a. distinguish the different type of trees growing in their yard
 - b. present Joe's father as someone who cares about nature
 - c. emphasize Joe's fascination with trees
 - d. highlight the tree's ability to subsist in an inhospitable environment
 - e. reveal the values of the Native American population

4. The passage is best described as
 - a. an argument for the proper treatment of peers
 - b. a celebration of hard work
 - c. a definition for perseverance
 - d. a contrast between father and son
 - e. an examination of cultural differences

5. All of the following devices are used in the passage EXCEPT
 - a. Irony
 - b. Allusion
 - c. Simile
 - d. Imagery
 - e. Personification

6. The final sentence of the passage suggests it is hard
- to ever complete a task fully
 - to separate something from its roots
 - to understand one's place in the world
 - to ignore the importance of small things
 - to be something different than one is born
7. The tone of the passage is best described as
- Fervor
 - Vengeance
 - Serene
 - Morose
 - Appalled

Activity Three: Scoring the Multiple Choice

Check your choices against the answer key. For every answer choice provide a detailed response that explains why each incorrect answer is incorrect as well as for the correct answer.

Question	Your Answer	Correct Answer	Rationale for Incorrect Answers Provide a detailed explanation for each incorrect answer as well as the correct answer.
1		C	
2		A	
3		D	
4		C	

Question #	Your Answer	Correct Answer	Rationale for Incorrect Answers Provide a detailed explanation for each incorrect answer as well as the correct answer.
5		B	
6		B	
7		A	

Paraphrasing to Understand Meaning

In this lesson, students will become more familiar with the values and beliefs of Native American populations by examining cultural proverbs. The lesson will begin with students considering which proverbs that they associate with their own lives. They then will paraphrase Native American proverbs, draw conclusions about the culture(s) based on these sayings, and relate them to contemporary life.

Activity One: Self Reflection

Proverbs are short, wise statements that convey a belief or offer advice. Typically proverbs have an underlying message or moral. Below are a series of common proverbs. Highlight FIVE that you feel embody the values or beliefs you try to live by and exhibit.

Relationships	Love	Life	Health & Wellness
<ul style="list-style-type: none"> • A friend to everybody is a friend to nobody. • False friends are worse than open enemies. • Give credit where credit is due. • Nothing dries sooner than a tear. • Old friends are the best friends. • The best things are not bought and sold. • To err is human (To forgive divine). 	<ul style="list-style-type: none"> • Absence makes the heart grow fonder. • All's fair in love and war. • Beauty is in the eye of the beholder. • Better to have loved and lost, than to have never loved at all. • Hatred is as blind as love. • Love to live and live to love. • There is a thin line between love and hate. • True beauty lies within. 	<ul style="list-style-type: none"> • A bully is always a coward. • A good thing is all the sweeter when won with pain. • All things come to those that wait. • As one door closes, another always opens. • Home is where the heart is. • Hope for the best and prepare for the worst. • Live and learn. • Procrastination is the thief of time. 	<ul style="list-style-type: none"> • An apple a day keeps the doctor away. • Beauty is but skin deep. • Better to be poor and healthy rather than rich and sick. • Don't bite the hand that feeds you. • It is no use crying over spilt milk. • What doesn't kill us makes us stronger.

Partner Discussion: Consider each proverb that you highlighted. What do these proverbs say about your attitude toward life, death, and nature? Discuss your observations with a partner.

Activity Two: Paraphrasing Proverbs

Below are a series of proverbs particular to Native American cultures. Read each carefully and then explain the proverb in your own words.

Proverb	Paraphrase
<p>“It is better to have less thunder in the mouth and more lightning in the hand.” (Apache proverb)</p>	
<p>“All plants are our brothers and sisters. They talk to us and if we listen, we can hear them.” (Arapaho proverb)</p>	
<p>“There is no death. Only a change of worlds.” (Chief Seattle, Suquamish)</p>	
<p>“When we show our respect for other living things, they respond with respect for us.” (Arapaho proverb)</p>	

<p>“Do not judge your neighbor until you walk two moons in his moccasins.” (Cheyenne proverb)</p>	
<p>“Force, no matter how concealed, begets resistance.” (Lakota proverb)</p>	
<p>“With all things and in all things, we are relatives.” (Lakota proverb)</p>	
<p>“Life is not separate from death. It only looks that way.” (Blackfoot proverb)</p>	

Activity Three: Analyzing the Proverbs

Now, consider what each proverb suggests about nature, death, and/or life, three major areas of importance to Native American culture.

1. Identify a proverb that you believe conveys a message about nature in the space below.

Proverb: _____

Meaning: What does this proverb suggest about the specific Native American culture's beliefs about nature?

2. Identify a proverb that you believe conveys a message about death in the space below.

Proverb: _____

Meaning: What does this proverb suggest about the specific Native American culture's beliefs about death?

3. Identify a proverb that you believe conveys a message about life in the space below.

Proverb: _____

Meaning: What does this proverb suggest about the specific Native American culture's belief about life?

Activity Four: Relating to Today

Consider the extent to which these Native American proverbs relate to the proverbs you selected in Activity One.

1. When it comes to life in contemporary American, which Native American proverb(s) do you feel...

a. would be the hardest to maintain or follow? Explain your reasoning.

b. is the most aligned with the current mindset of citizens? Explain your reasoning.

2. Select one of the proverbs you chose in Activity One that is most similar to one of the Native American proverbs. Complete the below chart to explain how they are similar to one another.

	Record the Proverb	How are they similar?
Your Proverb		
Native American Proverb		

3. Select one of the proverbs you chose in Activity One that is most different from one of the Native American proverbs. Complete the below chart to explain how they are different to one another.

	Record the Proverb	How are they different?
Your Proverb		
Native American Proverb		

4. Overall, to what extent are your beliefs aligned to those expressed in the Native American proverbs? Use your study of the proverbs to formulate your answer.

PART I: Targeting Moments in a Novel as a Way to Illuminate Meaning

The Round House, Chapter 1

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes “functions as a ‘casement,’ a window that opens onto the meaning of the work as a whole” as discussed in Question Three from the 2011 AP English Literature exam. This particular lesson is centered on Chapter One of *The Round House*.

Activity One: Quotation Analysis

Read the below quotation from Edith Wharton about the importance of individual moments in novels. Then, answer the questions that follow.

2011 AP Literature Question Three

In *The Writing of Fiction* (1925), novelist Edith Wharton states the following:

At every stage in the progress of his tale the novelist must rely on what may be called the *illuminating incident* to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary

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1. What is the definition of “illuminating?”
2. What are the connotations of the word “incident?”
3. Wharton argues that novelists “rely” on “illuminating incidents[s]” to reveal important aspects of a novel’s plot.
 - a. Why would a novelist “rely” on an “illuminating incident?”
 - b. What does this suggest about the purpose of the illuminating incident to the text on a larger scale?

4. Wharton writes the “illuminating incidents are the magic casements of fiction.”
 - a. What is the primary definition or denotation of the word “magic”?
 - b. What does “magic” connote, or signify, in novels or storytelling?
 - c. What is the primary definition or denotation of “casement”?
 - d. What might a “casement” be symbolically within a novel or story?
5. Wharton furthers her argument by stating, “illuminating incidents are...vistas on infinity.”
 - a. What is the primary definition or denotation of the word “vistas”?
 - b. What might serve as a “vista,” symbolically, within a novel?
 - c. What is the primary definition of the word “infinity”?
 - d. Examine your answer to Part C. What might a “vista on infinity” represent in a novel?
6. Ultimately, what is Wharton suggesting about individual moments in novels and their impact on the work as a whole?

Activity Two: Connecting Wharton's Ideas to *The Round House*

As is true with most novels, the first chapter of *The Round House* does more than merely introduce major characters and the setting. In fact, it could be argued that this chapter is one of the most “illuminating” of the entire novel. Read the passage below, which is excerpted from pages six and seven of Chapter One. Then, answer the accompanying questions.

The Round House Chapter One Excerpt

So it was our turn, then, to worry her. Just a little, said my father, just to let her in for a taste of her own medicine. We took our time bringing the car back to Clemence's house and walked up the hill, anticipating my mother's indignant question, Where were you? I could just see her hands knuckled on her hips. Her smile twitching to jump from behind her frown.

5 She'd laugh when she heard the story.

We walked up the dirt driveway. Alongside it in a strict row, Mom had planted the pansy seedlings she'd grown in paper milk cartons. She'd put them out early. The only flower that could stand a frost. As we came up the drive we saw that she was still in the car. Sitting in the driver's seat before the blank wall of the garage door. My father started running. I could
10 see it too in the set of her body—something fixed, rigid, wrong. When he got to the car, he opened the driver's side door. Her hands were clenched on the wheel and she was staring blindly ahead, as she had been when we passed her going the opposite way on the road to Hoopdance. We'd seen her intent stare and we'd laughed then. She's mad at the wasted gas!

I was just behind my father. Careful even then to step over the scalloped pansy leaves and
15 buds. He put his hands on hers and carefully pried her fingers off the steering wheel.

Cradling her elbows, he lifted her from the car and supported her as she shifted toward him, still bent in the shape of the car seat. She slumped against him, stared past me. There was vomit down the front of her dress and, soaking her skirt and soaking the gray cloth of the car seat, her dark blood.

20 With one hand, he opened the door to the backseat and then, as though they were dancing in some awful way, he maneuvered Mom to the edge of the seat and very slowly laid her back. Helped her turn over on her side. She was silent, though now she moistened her cracked, bleeding lips with the tip of her tongue. I saw her blink, a little frown. Her face was beginning to swell. I went around to the other side and got in with her. I lifted her head and
25 slid my leg underneath. I sat with her, holding my arm over her shoulder. She vibrated with a steady shudder, like a switch had been flipped inside. A strong smell rose from her, the vomit and something else, like gas or kerosene.

I'll drop you off down there, my father said, backing out, the car tires screeching.

No, I'm coming too. I've got to hold on to her. We'll call from the hospital.

30 I had almost never challenged my father in word or deed. But it didn't even register between us. There had already been that look, odd, as if between two grown men, and I had not been ready. Which didn't matter. I was holding my mother tightly now in the backseat of the car. Her blood was on me. I reached onto the back window ledge and pulled down the old plaid quilt we kept there. She was shaking so bad I was scared she would fly apart.

35 Hurry, Dad.

All right, he said.

And then we flew there. He had the car up past ninety. We just flew.

from *The Round House*, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

1. What is happening in this scene or moment? Summarize the passage.
2. Which of the below topics or areas are being explored in this scene or moment? Circle one.

Family	Nature
Justice	Identity
Inequality	Childhood vs. Adulthood

3. Identify three specific details from the passage that illuminate this topic or area and explore their significance.

Textual Details from the Passage Identify specific phrases from the passage.	Explanation What do the details suggest?

4. Look closely at the answers you wrote in the right column. What idea is Erdrich suggesting about this topic or area?
5. What idea is being illuminated about this topic/area in this scene or moment?
6. What “inner meaning” can the reader gain about the story from this scene or moment?
7. Why is this moment being illuminated?
8. Explain, based only on this excerpt, how this illuminating moment could impact the entire work.

Activity Three: Writing About the Significance of the Incident

Now, write a body paragraph analyzing the function of an “illuminating incident” in Chapter One. Fully explore the significance of this incident and what it provides to the text. Encompass the ideas explored through the questions above. Use the templated format below if necessary.

In her novel *The Round House*, Louise Erdrich explores _____
(Identify the topic from question two.)

in this moment that describes _____. This passage serves
(Describe briefly your summary of the passage from question one.)

to illuminate _____. One detail from the passage
(Identify one idea from question four and/or five.)

that helps to illustrate this idea occurs when _____.
(Select one detail from question three)

This example suggest _____ about _____.
(Provide the significance of the detail from question three) *(Identify the topic from question two)*

Another example that highlights _____
(Identify one idea from question four and/or five.)

is _____. This moment is significant in that it _____.
(Select one detail from question three) *(Provide the significance of the detail from question three)*

Overall, this scene is incredibly important because _____.
(Describe the purpose from question six)

It _____.
(Identify the impact explored in question seven.)

Activity Four: Evaluating Writing

Review your paragraph and evaluate your strengths and weaknesses.

1. Which of the following areas are your strengths? Circle 1-2 areas you will continue applying to your writing.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

2. What makes these strengths? Identify how they strengthen your paragraph.

3. Which of the following areas are your weaknesses? Circle 1-2 areas you will focus on for your next writing task.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

4. Why did you identify the issue(s) above as a weakness or weaknesses in your writing?

5. What changes will you make to minimize these weaknesses?

Using Metaphor to Determine Thematic Ideas

In this poetry lesson, students will examine the use of metaphor within poetry in order to determine thematic ideas. Using specific evidence from the poem and an analysis of imagery presented in the two stanzas, students will compare and contrast their interpretations to compose an analytical paragraph. Then, they will read a passage from Chapter One of *The Round House* and evaluate the similarities between the two texts. They will build on their ideas through the analysis of another poem, “The History Teacher,” later in the unit.

Activity One: Reading the Poem

Read the poem below, “A Barred Owl,” by Richard Wilbur, by following the guided reading steps provided.

“The Barred Owl” by Richard Wilbur	Close Reading Guidance
<p>The warping night air having brought the boom Of an owl’s voice into her darkened room, We tell the wakened child that all she heard Was an odd question from a forest bird, 5 Asking of us, if rightly listened to, “Who cooks for you?” and then “Who cooks for you?”</p> <p>Words, which can make our terrors bravely clear, Can also thus domesticate a fear, And send a small child back to sleep at night 10 Not listening for the sound of stealthy flight Or dreaming of some small thing in a claw Borne up to some dark branch and eaten raw.</p> <p>Richard Wilbur, "A Barred Owl" from <i>Mayflies: New Poems and Translations</i>. Copyright © 2000 by Richard Wilbur. Permission Pending.</p>	<p>Step 1: Read the poem silently.</p> <p>Step 2: Partner with a peer. Read the poem aloud to your peer. While you are reading, your peer will circle at least three powerful words or phrases that relate to the owl’s impact.</p> <p>Step 3: Switch the roles. You will listen to the poem being read and circle at least three powerful words or phrases that relate to the owl’s impact.</p>

Step 4: Share which words and phrases you both circled and why. Then, complete the sentence frames below.

Frame #1: I chose the word _____ because it reminded me of _____.

Frame #2: The word _____ stood out to me within the poem because it showed the owl to be _____.

Frame #3: The word _____ suggests _____ about the owl.

Activity Two: Analyzing the Poem

After reading and annotating the poem, use evidence from the poem to support your interpretation of the poem’s meaning.

1. Paraphrase. Describe in your own words what is happening in each stanza of the poem.

a. Stanza 1:

b. Stanza 2:

2. Often, poets offer the reader clues about the poem’s meaning through its title.

a. Research the actual description of a barred owl online. List primary characteristics.

b. Where in the poem are these characteristics conveyed?

c. What does the word “barred” mean?

d. How is the owl portrayed throughout the poem?

e. Why do you think Wilbur chose the title, “A Barred Owl”?

3. Using evidence from the poem, characterize the relationship between the parents and their child in the poem.

a. What is their attitude towards the child?

b. What is their attitude towards the owl?

c. How is the child depicted?

4. Consider the impact of the poet’s diction in poem.

a. What does the word “barred” imply?

b. What does “warping night air” suggest in line 1?

c. In the context of line 8, what does “domesticate” mean?

d. Why is the question “*Who cooks for you?*” repeated twice?

e. What might be implied by the image of a “small thing in a claw” that is “eaten raw”?

5. “Tone” is the word used to describe the speaker’s attitude within a poem. Define the following tone words.

Tone Word	Definition
Cautious	
Protective	
Logical	
Inventive	
Ironic	

6. Identify the tone for entirety of the poem.

a. Circle one of words below that BEST describes the overall tone of the poem.

Cautious Logical
Protective Inventive
Ironic

b. Why did you select this word? Use evidence from the poem to support your choice.

Paragraph Composing

A metaphor is a figurative use of language that is used to represent something else. In “A Barred Owl,” Wilbur employs an owl, which generally signifies wisdom or learning, as a metaphor within the poem. Compose a paragraph response that examines the meaning of owl as it connects to Wilbur’s purpose. Consider what he is trying to convey about ignorance and knowledge. Use the frame statements to construct an analytical response to “A Barred Owl.”

Wilbur, in his poem “The Barred Owl,” uses the metaphor of the owl to convey _____

One example of this from the poem occurs when Wilbur writes _____

When it comes to the owl, this example suggests _____

The purpose of using metaphor is to highlight _____

Activity Three: Close Reading of *The Round House*

Read the following passage from Chapter One of *The Round House*. In this scene, Joe’s mother has just made it to the hospital after being sexually assaulted. The doctor has arrived to discuss her condition with her family. As you are reading, examine the relationship between *The Round House* and Richard Wilbur’s “The Barred Owl,” particularly in regard to the relationship between Joe and his father, Bazil. Use your answers to the questions about the poem to bolster your understanding of this parent/child connection.

The Round House, Chapter One Excerpt

A young doctor named Egge was on duty that day. He was the one who had examined my mother. As my father and I were going back to Mom’s room, we saw that Dr. Egge had returned.

I don’t suggest that the boy . . . , he began.

5 I thought it was funny that his domed, balding, shiny head was eggish, like his name. His oval face with the little round black eyeglasses looked familiar, and I realized it was the sort of face my mother used to draw on boiled eggs to that I would eat them.

My wife insisted on seeing Joe again, my father told Dr. Egge. She needs him to see that she is all right.

10 Dr. Egge was silent. He gave my father a prim little piercing look. My father stepped back from Egge and asked me to go out into the waiting room to see if Clemence had arrived yet.

I’d like to see Mom again.

I’ll come get you, said my father urgently. Go.

15 Dr. Egge was staring even harder at my father. I turned away from them with sick reluctance. As my father and Dr. Egge walked away from me, they spoke in low voices. I didn’t want to leave, so I turned and watched them before I went out into the waiting room. They stopped outside my mother’s room. Dr. Egge finished speaking and jabbed his eyeglasses up his nose with one finger. My father walked to the wall as if he were going
20 through it. He pressed his forehead and hands against the wall and stood there with his eyes shut.

Dr. Egge turned and saw me frozen at the doors. He pointed toward the waiting room. My father’s emotion was something, his gesture implied, that I was too young to witness. But during the last few hours I had become increasingly resistant to authority. Instead of
25 politely vanishing, I ran to my father, flailing Dr. Egge aside. I threw my arms around my father’s soft torso, held him under his jacket, and I fiercely clung to him, saying nothing, only breathing with him, taking great deep sobs of air.

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

1. Describe in your own words the plot similarities between “The Barred Owl” and this passage from *The Round House*.

2. To what extent is Joe similar to the “barred owl” described in the poem?

3. Using evidence from the passage, characterize the relationship between the parents and the child in the poem.
- What is Basil's attitude towards the Joe?
 - How is Joe depicted?
 - To what extent is the relationship between Joe and his father similar to the relationship conveyed in the poem?

4. Examine the tone of the passage.
- Circle one of words below that BEST describes the overall tone of the passage.

Cautious Logical
Protective Inventive
Ironic

- Why did you select this word? Use evidence from the passage to support your choice.

6. Explore the theme of the chapter in relation to the theme of the poem.
- What is Erdrich suggesting about ignorance and knowledge in this passage?
 - To what extent are the poem and the passage thematically related?

Activity Four: Responding in Writing

After considering the relationship between the two texts, complete the following paragraph frame.

“The Barred Owl” and this passage from *The Round House* are alike in several ways. One similarity is that they both _____ This is found in the _____
(Identify a similarity between the two.)
poem when Wilbur writes _____. This textual example
(Identify a textual example from the passage.)
suggests _____
(Explain the significance of this textual example.)

A similar idea is found in *The Round House* when _____
_____.
(Identify a textual example from the passage.)

The example from *The Round House* suggests _____
_____.
(Explain the significance of this textual example.)

In both of these examples, the reader is able to understand _____
_____.
(Provide an argument about ignorance and knowledge.)

Using Discussion as a Way to Define a Concept

Chapter Three of *The Round House* is, as the chapter title “Justice” suggests, focused upon the notion of justice and what motivates one to seek it. This lesson calls attention to the various definitions and views of justice and encourages students to consider their own understanding of the idea. The students then examine the way in which *The Round House* explores justice, and the lesson concludes with a whole class discussion.

Activity One: Exploring Themes of Justice

Below are a series of quotations that deal with justice. Begin by paraphrasing each quotation, then determine its central argument, and finally evaluate your position about the argument reflected in the quotation.

1. “Justice consists not in being neutral between right and wrong, but in finding out the right and upholding it. Wherever found, against the wrong.” --Theodore Roosevelt

Paraphrase	Central Argument	Your Position

2. “Injustice anywhere is a threat to justice everywhere.”—Martin Luther King, Jr

Paraphrase	Central Argument	Your Position

3. “If we do not maintain justice, justice will not maintain us.” –Francis Bacon

Paraphrase	Central Argument	Your Position

4. “I have always found that mercy bears richer fruits than strict justice.” --Abraham Lincoln

Paraphrase	Central Argument	Your Position

5. “The first requisite of civilization is that of justice.” –Sigmund Freud

Paraphrase	Central Argument	Your Position

6. Which of the quotations do you agree with the most?

a. Record the quotation in the space below.

b. Why do you feel the strongest about this quotation?

7. Which of the quotations do you disagree with the most?

a. Record this quotation in the space below.

b. Why do you feel the strongest about this quotation?

8. After exploring various descriptions, what do you feel is the most important component of “justice”?

Activity Two: Connection to *The Round House*

Examine the short scenes recorded below and consider what each scene suggests about justice.

Passage One: While going through cases his father had tried, Joe came across a file about the Lark family. The below passage explores the ways in which the Larks and those on the reservation felt about justice.

5 The Larks, though Grace and George are dead. Linda survives. And their son, Linden, who is not mentioned or involved here, but who figures in another action, one more emotionally complicated. The Larks are the sort of people who trot out their relationships with “good Indians,” whom they secretly despise and openly patronize, in order to prove their general love for Indians, whom they are engaged in cheating. The Larks were bumbling entrepreneurs and petty thieves, but they were also self-deceived. While their moral standards for the rest of the world were rigid, they were always able to find excuses for their own shortcomings. It is these people really, said my father, small-time hypocrites, who may in special cases be capable of monstrous acts if given the chance.

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

1. What traits can you infer about the narrator because of his description of the Larks?
2. What does this passage suggest that the narrator (or Native American tribes in general) may believe about justice?
3. Which of the quotations from Activity One best exemplifies the views of justice in this passage?
4. How does this quotation connect to the passage?

Passage Two: In the following passage, Joe has just finished scouring the round house for clues that might lead him to the identity of his mother’s attacker. His friends join him and he shares his plans.

My friends found me sitting outside the door of the round house in full sun, still drying off, the gas can placed in the grass before me. I was glad when they came. I had now come to the understanding that my mother’s attacker had also tried to set her on fire. Although this fact had been made plain, or was at least implicit in Clemence’s reaction at the hospital and my father’s account of my mother’s escape, my understanding had resisted. With the
5 gas can there before me, I began shaking so hard my teeth clacked. When I got upset like that, sometimes I puked. This hadn’t happened in the car, in the hospital, even reading to my mother. Maybe I was numbed. Now I felt what had happened to her in my gut. I dug a hole for the mess and covered it with the heap of dirt. I sat there, weak. When I heard the
10 voices and bikes, the drag of Cappy’s braking feet, the shouts, I jumped up and started slapping at my arms. I couldn’t let them see me shaking like a girl. When they got to me I pretended it was the cold water. Angus said my lips were blue and offered me an unfiltered Camel....

I wanna get him, I said to my friends. Watch him burn. They were also staring at the can.
15 They knew what it was about.

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

1. What traits can you infer about the narrator because of his reactions in this passage?
2. What does this passage suggest the narrator believes about justice?
3. Which of the quotations from Activity One best exemplifies the views of justice in this passage?
4. How does this quotation connect to the passage?

Activity Three: Considering the Nature of Justice

Before having a whole group discussion, work individually or in pairs to answer the following questions about the nature of justice. Utilize your knowledge from the passages and your understanding of justice supported through your study of the quotations.

1. When should someone take a stand against an injustice?
2. What are the effective ways to take a stand against an injustice? Why?
3. What are the factors that create an imbalance of power within a culture or community?
4. What creates an injustice and what responsibility does one have to right an injustice?
5. What makes something “just” or “injust?” To what extent is this subjective?
6. Do instances of injustice affect society or a community as a whole?
7. What qualifies as an injustice?
8. What does power have to do with fairness and justice?

Class Discussion: Now, engage in a class discussion about justice. Use the conclusions you have drawn through this lesson to explore the validity of the statement below.

The pursuit of justice is necessary in order to have an ordered society.

Determining Tone Shifts within Poetry

In this poetry lesson, students will examine the use of contrasting images within poetry in order to determine tone shifts. Using specific evidence from the poem and an analysis of paired images, students will articulate how the poem’s tone shifts are suggestive of meaning. Then, they will make connections between this analysis and a poem previously studied, “The Barred Owl,” in order to examine sample essay responses from the 2007 AP Literature Exam.

Activity One: Reading the Poem

Read the poem below, “The History Teacher,” by Billy Collins. Follow the guided reading steps provided.

“The History Teacher” by Billy Collins	Guided Reading Steps
<p>Trying to protect his students’ innocence he told them the Ice Age was really just the Chilly Age, a period of a million years when everyone had to wear sweaters.</p> <p>5 And the Stone Age became the Gravel Age, named after the long driveways of the time.</p> <p>The Spanish Inquisition was nothing more than an outbreak of questions such as “How far is it from here to Madrid?”</p> <p>10 “What do you call the matador’s hat?”</p> <p>The War of the Roses took place in a garden, and the Enola Gay dropped one tiny atom on Japan.</p> <p>The children would leave his classroom for the playground to torment the weak and the smart,</p> <p>15 mussing up their hair and breaking their glasses,</p> <p>while he gathered up his notes and walked home past flower beds and white picket fences, wondering if they would believe that soldiers</p> <p>20 in the Boer War told long, rambling stories designed to make the enemy nod off.</p> <p><i>“The History Teacher,” by Billy Collins from Questions About Angels (University of Pittsburgh Press). Copyright 1999. Permission Pending.</i></p>	<p>Step 1: Consider the title of the poem. What do you predict will be the subject or concern of the poem?</p> <p>Step 2: Read the poem silently.</p> <p>Step 3: Partner with a peer. Read the poem aloud to your peer. While you are reading, your peer will circle at least two places in the poem where something in the speaker’s voice seems to change.</p> <p>Step 4: Switch the roles. You will listen to the poem being read and mark at least two places in the poem where something in the speaker’s voice seems to change.</p> <p>Step 5: Compare your annotation with your peer and see if you agree at what point in the poem the speaker’s voice seems to change. Be sure to explain <i>why</i> you think something changed.</p>

Activity Two: Analyzing the Poem

After reading and discussing with your partner, use evidence from the poem to begin formulating an interpretation.

1. Sometimes a title can point to the poem’s thematic meaning.

a. What adjectives come to mind when you think of a typical history teacher? List them here.

b. In what ways does the history teacher reinforce these adjectives?

c. In what ways does the history teacher reject these adjectives?

d. Explain how the history teacher is characterized in the beginning of the poem and then at the end of the poem? Take a look back at your answer to the first guided reading question.

2. Consider some of the historical events to which Collins refers in the poem. Conduct some brief research about the historical significance of each. List key details about them here.

Event	Historical Significance
<p>The Ice Age</p>	

<p>The Stone Age</p>	
<p>The Spanish Inquisition</p>	
<p>Dropping of the Atomic Bomb</p>	

- a. To what extent do these events represent disturbing or dark periods in history?
- b. What do these events have in common among their impact on humanity?
- c. How does the history teacher appear to alter the truth about their importance?
- d. What are the history teacher's motivations toward his students?

3. “Tone” is the word used to describe the speaker’s attitude within a poem.
a. Define the following tone words that can be used to describe the speaker’s attitude:

Tone Word	Definition
sarcastic	
condemning	
Denigrating	
Bitter	
Ironic	

- b. How does the speaker’s attitude toward the history teacher seem to change within the poem?
- c. What words signify those changes?
- d. Choose one word from above that best describes the speaker’s attitude in the beginning of the poem (or think of your own).
- e. Why did you select this word? Use evidence from the poem to support your choice.

- f. Choose one word from above that best describes the speaker's attitude in the end of the poem (or think of your own). Why did you select this word? Use evidence from the poem to support your choice.

4. Examining contrasting images can sometimes contribute to a shift (or change) in tone.

- a. What is the impact of pairing the images of the “classroom” and “playground”?
- b. What is the impact of pairing the concepts of “weak” and “smart” together?
- c. Why would Collins include a description of “flower beds” and “white picket fences”?
- d. What do these images suggest when paired with the historical events presented in the first part of the poem?

Activity Three: Composing a Paragraph

Billy Collins focuses his poem on a teacher's impact; however, at the end of the poem, the speaker's attitude toward the history teacher alludes the detrimental influence on students' understanding of society and the world around them. Compose a paragraph response that examines how the speaker's tone shift illuminates the importance of experiencing truth versus protecting innocence.

Through the use of contrasting images within “The History Teacher,” Collins explores the idea that sheltering children from truth can have harmful results. One example from the poem occurs when Collins pairs the image of _____ with _____. This
(Identify an image.) (Identify an image.)

partnership suggest _____.

(Describe the impact of the imagery.)

The contrasts between these examples of imagery contribute to the speaker's tone of _____

_____. In addition, the image of _____ partnered with
(select tone word) *(Identify an image.)*

_____ helps to suggest that _____
(Identify an image.)

(Describe the impact of the imagery.)

Later in the poem, the tone shift to one of _____ as a result of the images of
(select tone word)

suggesting the idea that _____

(Explain the biggest issue at stake in the poem.)

Activity Four: Connecting to “A Barred Owl”

Both “A Barred Owl” and “The History Teacher” illustrate situations in which children’s receipt of knowledge is dependent on adults; however, each poem conveys its thematic idea differently. Refer back to the analysis paragraph you wrote for “A Barred Owl.” Reread it; then, note of your observations regarding the thematic similarities and differences between the two poems.

1. In what ways are the poems similar or different in their characterization of adults?

Frame Statement: The adults in “A Barred Owl” can be described as _____ in order to _____;

however, in “The History Teacher,” the teacher seems to _____, with the intention of _____.

2. How does each poem use poetic techniques to convey meaning?

Frame Statement: In “The History Teacher,” Collins uses _____
_____ to expose the speaker’s change in attitude about revealing
truth; however, in “A Barred Owl,” Wilbur employs a _____
_____ to serve as a metaphor for protecting innocence.

3. In your opinion, should adults take responsibility for shielding children from harsh realities even though the outcomes can be detrimental? If so, why?

Activity Five: Analyzing Student Samples

Read the three sample essays from Question 1 of the 2007 AP Literature Exam related to “A Barred Owl” and “The History Teacher.” Reread both poems if necessary for clarity.

AP Literature Question One 2007 Prompt

In the following two poems, adults provide explanations for children. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

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As you are reading each essay, follow these close reading instructions:

- Highlight the thesis statement.
- Underline sentences that relate to the explanation of literary devices within each poem.
- Mark places where evidence from the text is used to support the thesis statement.

Sample Essay #1	Questions to Consider
<p>In “A Barred Owl” and “The History Teacher,” two poets describe efforts by adults to soothe the curiosity and fear of young children. However, the literary devices by the two authors</p> <p>5 reveal two very different intentions and end results. Whereas Wilbur uses a simple rhyme scheme, a humorous tone and juxtaposition of the rational and the absurd to depict the narrator’s attempt to “domesticate” irrational</p> <p>10 fears, Collins uses trivializing diction and other devices to show that the teacher’s attempt to shield his students from relevant facts and real-world issues is both ironic and unfruitful.</p> <p>The simple and soothing nature of “A Barred</p> <p>15 Owl” is in part helped by the rhyme scheme of the poem. Structuring the poem in couplets, Wilbur explains the supposedly frightening situation with relative simplicity, writing “The warping night air having brought the boom/Of</p> <p>20 an owl’s voice into her darkened room.” Wilbur furthers this sense of simplicity, using a humorous tone to portray the narrator’s explanation to his child. He writes, “We tell the wakened child that all she heard/Was an odd</p> <p>25 question from a forest bird.” Telling the child that the sound of the owl is realistically just the sound of a forest bird, Wilbur humorously trivializes the child’s inquisition as nothing short of absurd. Lastly, Wilbur directly contrasts</p> <p>30 between the child’s fear and reality to show the irrationality of the fear: Wilbur writes, “Send a small child back to sleep at night...or dreaming of some small thing in a claw/Borne up to some dark branch and eaten raw.” To contrast fantasy with reality, Wilbur juxtaposes the child’s calm</p> <p>35 response to his parents’ words with imagery of the child’s original fear, glorified in all of its horror. Thus, Wilbur portrays the narrator’s successful attempt at answering the irrational</p> <p>40 fear of his child.</p> <p>Collins describes a similar attempt to provide explanations for children. However, whereas the narrator in the first poem trivializes an irrational and absurd fear, the history teacher in the second</p>	<ol style="list-style-type: none"> 1. In this paragraph, what are the literary techniques the writer has identified? 2. What does “juxtaposition” mean in line 7? 3. What does “trivializing” mean in line 10? 4. What does “unfruitful” mean in line 13? 5. Read lines 38-40. In what ways does the writer address the prompt with this sentence?

<p>45 poem trivializes important and relevant issues, thereby forcing his students to become more ignorant. Collins opens the poem with a sarcastic tone, writing “Trying to protect his students’ innocence/He told them the Ice Age was really</p> <p>50 just/The Chilly Age, a period of a million years/When everyone had to wear sweaters.” The description of the teacher’s efforts as an attempt to “protect his students’ innocence” is ironic in that through this attempt, the teacher ultimately</p> <p>55 misinforms and miseducates his students on historical truths. This contrasts with “A Barred Owl,” since the curiosity in “A Barred Owl” is only a childish response, whereas the curiosity of the students in “The History Teacher” demand</p> <p>60 actual explanation from the teacher. Collins further shows that the teacher’s approach to educating his students is flawed, writing “The War of the Roses took place in a garden/And the Enola Gay dropped “one tiny atom in Japan.”</p> <p>65 Whereas Wilbur’s description of the narrator’s explanation is humorous in its absurdity, Collins’ play on words with historical battles and atrocities only trivializes real-world dangers in a despicable manner. Collins goes on to show that</p> <p>70 this trivialization has no ultimate benefit on the students. Collins writes, “The children would leave his classroom/For the playground to torment the weak/And the smart... while he gathered up his notes and walked home.”</p> <p>75 Contrasting the students’ misconduct with the teacher’s ignorance, Collins implies a causation between the teacher’s inability to truly educate his students and their subsequent misconduct. Whereas Wilbur portrays a good faith effort made</p> <p>80 to shield a child from a fear because the fear is inconsequential, Collins juxtaposes a teacher’s efforts to shield his students from historical truth and their subsequent behavior to show that the time he spends misinforming his student could be</p> <p>85 better used to encourage maturity.</p>	<p>6. Examine lines 56-60. How does this address the prompt?</p> <p>7. Examine lines 65-69. To what extent does this sentence capture the focus of the prompt?</p> <p>8. What do you notice about the final paragraph of the student sample?</p>
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Partner Discussion

This essays receives a score of an 8. With a partner, list all of the reasons why this essays receives such a high score in the space below.

Overall Essay Observations

Sample Essay #2	Questions to Consider
<p>5 While it's well known that we must fabricate stories and explanations to appease the ignorant minds of young children, there must exist a limitation to prevent the extreme form as found in Billy Collins poem "The History Teacher." It should be noted that these two poems, "A Barred Owl" and "A History Teacher" are from two completely different collections of works, as seen in the notations. Richard Wilbur's poem is a wonderful recreation of a typical "pre-bedtime" child who finds fear in the dark. Wilbur uses very powerful diction in his use of words in the phrases "warping night", "darkened room", and "domesticate fear". The child is afraid of the alien sound she hears coming from a branch</p> <p>10</p> <p>15</p>	<p>1. In the first paragraph, what are the literary techniques the writer has identified?</p> <p>2. From this first paragraph, are you able to determine a central thesis statement?</p> <p>a. If you can, write it here.</p>

<p>outside of her window. Her assumed guardian pacifies her by giving her an explanation personifying the owl. Wilbur writes, “an odd question from a forest bird, asking us... who cooks for you?” Wilbur explains his own rationale in the following stanza. As it is very true, “words, which can make our terrors bravely clear, can also thus domesticate a fear.” Because the truth, as the child’s guardian knows, is that a child dreaming of a talking owl. Is much more pleasurable than a child dreaming of “A small thing in a claw...eaten raw”.</p> <p>20</p> <p>25</p> <p>The poem “The History Teacher” takes a different approach in order to provide an explanation for children. The poet Billy Collins’ primary and most central literary device is satire. Unlike the previous poem, the children are redirected towards fantastic fables that completely distort the truth. His explanations, though sometimes very comical, are not the proper way to deal with the ignorance of a child. For instance, “the Stone Age became the Gravel Age, named after the long driveways of the time,” is not a dilution of truth. It is a blatant farce. Now it can be understood that comedy clues wonderful things to a child’s mind, but these children are in school to learn. Collins wrote in the first line that the history teacher’s goal was to “protect his students’ innocence.”</p> <p>30</p> <p>35</p> <p>40</p> <p>45</p> <p>While he is doing this, he is also misleading the children’s factual accuracy of past.</p> <p>These two poems differ greatly in their literary styles, and the way in which their characters deal with children. The second poem is cute and comical, but it is unrealistic and would challenge kids rather than help them. The first poem is an excellent way to calm a child, and it does not damage the integrity of a young child’s mind.</p> <p>50</p>	<p>b. If you cannot, explain what you think the writer is trying to address in this essay.</p> <p>3. What might be an effective transition word between the first two paragraphs?</p> <p>a. Circle one of the following:</p> <p style="text-align: center;">However Therefore On the other hand Similarly</p> <p>b. Why did you choose this word?</p> <p>4. Compare the second paragraph to the first.</p> <p>a. How does this paragraph compare with the first?</p> <p>b. Which one is more effective and why?</p> <p>5. How effective is the conclusion in clarifying the focus of the essay?</p>
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Partner Discussion

This essays receives a score of a 6. With a partner, list all of your observations about this essay.

Overall Essay Observations

Sample Essay #3	Questions to Consider
<p>5 In the two poems, A Barred Owl and The History Teacher, children are given explanations of events that may scare them or events that they have no prior knowledge of. These explanations make use of literary terms such as personification, slight hyperbole, and a little touch of comedy.</p> <p>10 In A Barred Owl, a small child hears an owl in the night and becomes scared. The explanation of the speaker says that the owl is asking the question, “who cooks for you?” This personification helps the child to conquer his or her fear, and also to put away his or her frightening thoughts.</p> <p>15 In the History Teacher, the teacher uses a little bit of hyperbole and comedy in order to teach the students. The hyperbole comes into play when the teacher tells the children small lies about what really happened in certain historical events.</p>	<p>1. How effectively does this writer address the different parts of the prompt?</p> <p>2. In the paragraph about “A Barred Owl,” what is lacking?</p> <p>3. What might strengthen the effectiveness of the paragraph’s focus?</p>

<p>20 The comedy comes from the fact that the reader may know one or all of the events that the teacher describes. As a person of more knowledge than the children in the poem, the reader can only laugh when the bombing of Hiroshima is explained as dropping one tiny atom on the city.</p> <p>25 In conclusion, the two poems use different literary techniques to explain unknown events to less knowledgeable children. The poets give explanations that are quite ludicrous to the educated elite, but give answers that are perfectly fine to the children. This brings together the point that children do not have to know everything; they just have to be care-free children.</p> <p>30</p>	<p>4. How does the paragraph about “The History Teacher” fail to address the prompt?</p> <p>5. Overall, what is this essay lacking in relationship to the prompt?</p>
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Partner Discussion

This essays receives a score of a 4. With a partner, list all of your observations about this essay.

Overall Essay Observations

Part II: Moments in a Novel to Illuminate Meaning

The Round House, Chapter 4

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes “functions as a ‘casement,’ a window that opens onto the meaning of the work as a whole” as discussed in Question Three from the 2011 AP Literature exam. This particular lesson is centered on Chapter Four.

Activity One: Review the Wharton Quotation

Reread the below quotation from Edith Wharton about the importance of individual moments in novels. Then, review your answers to the questions that were posed about the quotation to remind yourself of its meaning.

2011 AP Literature Question Three

In *The Writing of Fiction* (1925), novelist Edith Wharton states the following.

At every stage in the progress of his tale the novelist must rely on what may be called the *illuminating incident* to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary

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1. Ultimately, what is Wharton suggesting about individual moments in novels and their impact on the work as a whole? Provide a detailed response in the space below.

Activity Two: Connection to *The Round House*

Earlier in this unit you examined an “illuminating incident” from Chapter One. Many critics argue that the passage from Chapter Four serves as a “magic casement of fiction, its vistas on infinity.” Read the passage, which is excerpted from pages 61 and 62 in the novel, and answer the accompanying questions.

I continued walking, across the narrow sand beach, into the lake. My heart was beating so hard as I followed the action in my understanding that I did not feel the water. I felt his overpowering frustration as he watched the car disappear. I saw him pick up the gas can and nearly throw it after the vanishing taillights. He ran forward, then back. Suddenly, he

5 stopped, remembering his stuff, the car, whatever he did have, his smokes. And the can. He could not be caught with the can. However cold it was that May, the ice out but the water still freezing, he'd have to wade partway in and let water fill the can. And after that, as far out as possible, he had surely slung the water-filled tin and now, if I dived down and passed my hands along the muddy, weedy, silty, snail-rich bottom of the lake, there it would be.

10 My friends found me sitting outside the door of the round house in full sun, still drying off, the gas can placed in the grass before me. I was glad when they came. I had now come to the understanding that my mother's attacker had also tried to set her on fire. Although this fact had been made plain, or was at least implicit in Clemence's reaction at the hospital and my father's account of my mother's escape, my understanding had resisted. With the

15 gas can there before me, I began shaking so hard my teeth clacked. When I got upset like that, sometimes I puked. This hadn't happened in the car, in the hospital, even reading to my mother. Maybe I was numbed. Now I felt what had happened to her in my guy. I dug a hole for the mess and covered it up with a heap of dirt. I sat there, weak. When I heard the voices and bikes, the drag of Cappy's braking feet, the shouts, I jumped up and started

20 slapping at my arms. I couldn't let them see me shaking like a girl. When they got to me I pretended it was the cold water. Angus said my lips were blue and offered me an unfiltered Camel.

They were the best cigarettes you could steal. Star's man usually smoked generics, but he must have come into some cash. Angus slipped them from Elwin's pack, one at a time,

25 so he would not get suspicious. For this occasion, he'd taken two. I broke my cigarette carefully in half and shared with Cappy. Zack and Angus shared the other. I dragged on the end until it scorched my fingers. We didn't speak while we were smoking and when we were done we flicked the shreds of tobacco off our tongues, the way Elwin did. The gas can was a battered dull red with a gold band around the top and the bottom. There was a long,

30 crooked spout. Written in thick black script across a flame shape, bright yellow with a blue center and a white dot in the center of the blue, there was a scratched logo: CAUTION.

I wanna get him, I said to my friends. Watch him burn. They were also staring at the can. They knew what it was about.

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

1. What is happening in this scene or moment? Summarize the passage.
2. Which of the topics or areas are being explored in this scene or moment? Circle one.

Family	Nature	Inequality
Justice	Identity	Childhood vs. Adulthood

3. Identify three specific details from the passage that illuminate this topic or area and explore their significance.

Textual Details from the Passage Identify specific phrases from the passage.	Explanation What do the details suggest?

4. Look closely at the answers you wrote in the right column. What idea is Erdrich suggesting about this topic or area?

5. What idea is being illuminated about this topic/area in this scene or moment?

6. What “inner meaning” can the reader gain about the story from this scene or moment?

7. Why is this moment being illuminated?

8. Explain, based only on this excerpt, how this illuminating moment might impact the entire work.

Activity Three: Writing About the Significance of the Incident

Now, write a body paragraph analyzing the function of an “illuminating incident” in Chapter Four. Fully explore the significance of this incident and what it provides to the text. Encompass the ideas explored through the questions above. Use the templated format below if necessary.

In her novel *The Round House*, Louise Erdrich explores _____
(Identify the topic from question two.)

by including a moment in this moment that describes _____

(Describe briefly your summary of the passage from question one.)

This passage serves to illuminate _____. One
(Identify one idea from question four and/or five.)

detail from the passage that helps to illustrate this idea occurs when _____

(Select one detail from question three.)

This example suggest _____
(Provide the significance of the detail from question three)

_____ about _____
(Identify the topic from question two)

Another example that highlights this topic is _____

(Identify one idea.)

This detail is significant in that it _____

(Provide the significance of the detail from question three)

Overall, this scene is incredibly important since _____

(Identify the impact explored in question seven.)

Activity Four: Evaluating Writing

Review your paragraph and evaluate your strengths and weaknesses.

1. Which of the following areas are your strengths? Circle 1-2 areas you will continue applying to your writing.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

2. What makes these strengths? Identify how they strengthen your paragraph.

3. Which of the following areas are your weaknesses? Circle 1-2 areas you will address in your next writing assignment.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

4. Why do you think the areas you identified above are weakness in your writing?

5. What changes will you make to minimize these weaknesses?

Uncovering Cultural Values through Image and Passage Analysis

Below is an excerpt from N. Scott Momaday's book *The Way to Rainy Mountain*, which explores the history and settling of the Kiowa tribe and Momaday's examination of the values and traits of his ancestors. In this lesson, students will become familiar with Devils Tower. Then they will complete a close reading of passage about Devils Tower and answer questions about the purpose of the text. It is important to note that Devils Tower includes no apostrophe because of an error in the 1906 proclamation by President Roosevelt when he declared the site a national monument.

Activity One: Researching Devils Tower

Before reading the passage, it is important to develop background knowledge about Devils Tower, a national monument in Wyoming that is referenced in the text.



Image of Devils Tower. Colin Faulkingham. July 27, 2005. Public Domain.

1. View and react to the monument.
 - a. What are the first words that come to your mind when you see a photograph of Devils Tower?

 - b. What questions do you have about the monument after a first glance?

 - c. What might be the value in calling a natural phenomenon a monument?

2. Consider basic information about Devils Tower. Use resources on the National Park Service websites to answer the following questions. Review both brochures to answer the questions.
- **Geological Information:** <http://www.nps.gov/deto/planyourvisit/upload/geology.pdf>
 - **Devils Tower Brochure:** <http://www.nps.gov/deto/planyourvisit/upload/brochure%20-%20b&w.pdf>
- a. How was Devils Tower formed?
- b. How is it used today?
- c. Why might this national park draw so many visitors and climbers?
3. Over twenty tribes view Devils Tower as a sacred site. Consider the tribes' attitude toward Devils Tower by reading background information here:
<http://www.nps.gov/deto/learn/historyculture/sacredsites.htm>
- a. How do the tribes view this geological wonder?
- b. Why might this site be an important symbol of the culture of the Plains tribes?
- c. Should the fact that many tribes regard the site as sacred or as culturally significant impact how the National Park Service expects visitors to behave?

Activity Two: Passage Close Reading

Read the passage carefully and then answer the questions to the right.

Close Reading Passage	Close Reading Questions
<p>5 A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devils Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devils Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:</p> <p>10 <i>Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was</i></p> <p>15 <i>covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began</i></p> <p>20 <i>to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.</i></p> <p>25 From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.</p> <p>30 My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance</p> <p>35 was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head</p> <p>40</p>	<p>1. What is argued about the relationship between man and nature in lines 6-7?</p> <p>2. Examine lines 11-24.</p> <p>a. What is their reasoning in making the legend about Devils Tower?</p> <p>c. What does this story suggest about their culture?</p> <p>3. Examine the paragraph starting at line 31.</p> <p>a. What purpose does the Sun Dance serve?</p> <p>b. Why do the Kiowas revere the sun?</p> <p>c. What is suggested about the evolution of traditions?</p>

45 of a buffalo bull upon the medicine tree—a delegation
of old men journeyed into Texas, there to beg and
barter for an animal from the Goodnight herd. She was
ten when the Kiowas came together for the last time as
a living Sun Dance culture. They could find no buffalo;
they had to hang an old hide from the sacred tree.
50 Before the dance could begin, a company of soldiers
rode out from Fort Sill under orders to disperse the
tribe. Forbidden without cause the essential act of their
faith, having seen the wild herds slaughtered and left to
rot upon the ground, the Kiowas backed away forever
from the medicine tree. That was July 20, 1890, at the
55 great bend of the Washita. My grandmother was there.
Without bitterness, and for as long as she lived, she
bore a vision of deicide.

60 Now that I can have her only in memory. I see my
grandmother in the several postures that were peculiar
to her: standing at the wood stove on a winter morning
and turning meat in a great iron skillet: sitting at the
south window, bent above her beadwork, and
afterwards, when her vision failed, looking down for a
65 long time into the fold of her hands; going out upon a
cane, very slowly as she did when the weight of age
came upon her; praying. I remember her most often at
prayer. She made long, rambling prayers out of
suffering and hope, having seen many things. I was
never sure that I had the right to hear, so exclusive
70 were they of all mere custom and company. The last
time I saw her she prayed standing by the side of her
bed at night, naked to the waist, the light of a kerosene
lamp moving upon her dark skin. Her long, black hair,
always drawn and braided in the day, lay upon her
75 shoulders and against her breasts like a shawl. I do not
speak Kiowa, and I never understood her prayers, but
there was something inherently sad in the sound, some
merest hesitation upon the syllables of sorrow. She
began in a high and descending pitch, exhausting her
80 breath to silence; then again and again—and always
the same intensity of effort, of something that is, and is
not, like urgency in the human voice. Transported so in
the dancing light among the shadows of her room, she
seemed beyond the reach of time. But that was illusion;
85 I think I knew then that I should not see her again.

*from The Way to Rainy Mountain by N. Scott Momaday. University of
New Mexico Press, 1976. Permission Pending.*

d. How is the grandmother depicted as a young girl?

4. In contrast, the next paragraph offers the reader insights into the grandmother at the end of her life.

a. How is she depicted as an older woman?

b. What images are provided to capture the grandmother?

5. Why does the speaker think “there was something inherently sad in the sound” of his grandmother’s prayers?

6. What does this passage suggest about the speaker’s relationship to his culture?

Activity Three: Understanding the Culture of the Speaker

Consider the passage as a whole and what it is suggesting about the values and beliefs of the Kiowa people. Respond to the following questions, employing your knowledge and notes from the close reading you completed.

1. In what way do the final two lines of the passage relate to the story of siblings at the base of Devils Tower? What does this suggest about the culture of the Kiowa people?
2. As a whole, what does this passage suggest about storytelling?
3. Throughout the passage we see references to the past, the present, and the future and their relationship to one another. What does this suggest about the Kiowa people's view of time?
4. After studying the passage, what is suggested about the Kiowa people's attitude toward nature?
5. Taken as a whole, what can you infer the Kiowa people's beliefs about death?
6. Now, combine your answers to the above questions. What does this passage suggest the Kiowa people's beliefs about the relationship between time, death and nature?

Activity Four: Connecting Ideas

Examine the proverb in close detail by answering the following questions.

Native American Proverb

“We have all come from the one Great Spirit and this precious Earth is our Common Mother. Let us walk in harmony.”

1. Study the proverb.
 - a. In your opinion, what is the “Great Spirit” the proverb references?
 - b. According to the proverb, what is the relationship between “we” and the “Great Spirit”?
 - c. Who is the “Common Mother,” according to the proverb?
 - d. What does it mean to “walk in harmony”?
 - e. In your opinion, how do we “walk in harmony” with our “Common Mother”?
2. Now, consider the extent to which the passage from N. Scott Momaday aligns with this proverb. Use your knowledge gained from this lesson to develop answers to the following questions, which will help craft a response to this prompt.
 - a. Does Momaday suggest “we have all come from the one Great Spirit”? Provide proof from the passage to support your position.
 - b. Does Momaday suggest that “this precious Earth is our Common Mother”? Provide proof from the passage to support your position.

- c. Does Momaday's belief about the relationship between humans and nature match with the relationship described in the proverb? Provide proof from the passage to support your position.
- d. What does Momaday suggest about the extent to which humans "walk in harmony" with nature? Provide proof from the passage to support your position.

Activity Five: Writing to a Prompt

Write a paragraph response that explores the extent to which the Native American proverb that states "We have all come from the one Great Spirit and this precious Earth is our Common Mother. Let us walk in harmony" is aligned with the N. Scott Momaday passage. To craft your response, use the following sentence template for assistance.

Sentence #1: Your position (aligned or not aligned) and why you feel this way.

Sentence #2: One example from the passage that supports your position.

Sentence #3: Explain how it supports your position.

Sentence #4: A second example from the passage that supports your position.

Sentence #5: Explain how it supports your position.

Sentence #6: A culminating statement about the relationship between man and nature.

Using Poetic Techniques to Compare and Contrast Ideas

In this lesson, students will compare and contrast two poems by William Blake that appeared on Question 1 of the 2005 AP Literature & Composition Exam. First, students will examine the components of the prompt; then, they will analyze Blake's use of poetic techniques in order to review sample student essay responses.

Activity One: Analyzing the Prompt

Carefully read the prompt below carefully. Then, underline what tasks need to be addressed in the essay response.

AP Literature Question One, 2005

The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children, sweeps were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

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1. Conduct some brief research on the topic of chimney sweeps in England in the 18th century
 - a. What are two facts you learned about chimney sweeps?
 - 1.
 - 2.
 - b. What kind of impact did this work have on children?
 - c. Why might Blake choose this topic for his poetry?
2. Reread the prompt. Breakdown the various parts of it by answering the following questions.
 - a. What are some examples of poetic techniques that poets use to convey meaning?
Brainstorm a list here.
 - b. When analyzing poems, what advantages are there to *comparing* poetic techniques?
 - c. When analyzing poems, what advantages are there to *contrasting* techniques in poetry?
 - d. What does is the difference between comparing and contrasting?

Activity Two: Reading Poem One

Read the following poem from William Blake’s collection entitled *Songs of Innocence*.

As you read, mark words or lines in the poem for evidence of how the chimney sweeps were impacted by their jobs.

“The Chimney Sweeper” by William Blake (1789)	Guided Reading Questions
<p>When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry 'weep! 'weep! 'weep! 'weep!*</p> <p>So your chimneys I sweep, and in soot I sleep.</p> <p>5 There's little Tom Dacre, who cried when his head, That curled like a lamb's back, was shaved: so I said, "Hush, Tom! never mind it, for when your head's bare, You know that the soot cannot spoil your white hair."</p> <p>And so he was quiet; and that very night,</p> <p>10 As Tom was a-sleeping, he had such a sight— That thousands of sweepers, Dick, Joe, Ned, and Jack, Were all of them locked up in coffins of black.</p> <p>And by came an angel who had a bright key, And he opened the coffins and set them all free;</p> <p>15 then down a green plain leaping, laughing, they run, And wash in a river, and shine in the sun.</p>	<p>1. Why is the child forced to become a chimney sweep?</p> <p>2. What is the effect of the repetition of the word “weep”?</p> <p>3. Who is Tom Dacre? How is he portrayed in the third stanza?</p> <p>4. What patterns do you notice about colors in stanzas two, three and five?</p> <p>5. How is the angel depicted in stanza four?</p>

<p>Then naked and white, all their bags left behind, They rise upon clouds and sport in the wind; And the angel told Tom, if he'd be a good boy, 20 He'd have God for his father, and never want joy.</p> <p>And so Tom awoke; and we rose in the dark, And got with our bags and our brushes to work. Though the morning was cold, Tom was happy and warm; So if all do their duty they need not fear harm.</p> <p><i>*The child's lisping attempt at the chimney sweep's street cry, "Sweep! Sweep!"</i></p>	<p>6. What does the speaker decide to do at the end of the poem?</p> <p>7. What do you notice about the rhyme scheme throughout?</p> <p>8. Where do you notice a shift within the poem? What signifies this shift?</p>
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Activity Three: Analyzing the Poem's Point of View, Diction, and Tone

Use evidence from the poem to address the following questions.

1. Point of view is the position or perspective from which a topic is considered. In literature, point of view can reveal the opinion or feelings of the narrator or speaker toward another person, situation, or idea.
 - a. What is the point of view in this poem and how do you know?
 - b. What textual evidence would support the point of view of an unsuspecting child?

2. A poet's diction, or word choice, creates associations that illuminate his or her purpose.
- List words from the poem associated with the following ideas.

Innocence & Youth	Religion & God

b. What patterns do you see in the poet's word choice?

b. What is the significance of these patterns?

3. The speaker's attitude towards the institution of chimney sweeps can help to convey meaning. Define the following tone words. Then, check your definitions at www.merriam-webster.com.

Tone Word	Definition
<p>Naïve</p>	<p>Vocabulary in Context: The students were naïve about the demands of high school and the amount of time expected for homework.</p> <p>Definition:</p>
<p>Innocent</p>	<p>Vocabulary in Context: Their views were childish and full of innocence.</p> <p>Definition:</p>
<p>Pitiful</p>	<p>Vocabulary in Context: Some might say the student's efforts were pitiful since they did not complete the task fully.</p> <p>Definition:</p>
<p>Trusting</p>	<p>Vocabulary in Context: At times, they were too trusting of upperclassmen.</p> <p>Definition:</p>

a. Choose one of the words above that best describes the tone of the poem as a whole.

b. Why did you choose this word?

Activity Four: Reading Poem Two

Read the following poem from William Blake’s collection entitled *Songs of Experience*.

As you are reading, mark words or lines in the poem for evidence of chimney sweeps’ attitudes towards their jobs.

“The Chimney Sweeper” by William Blake (1794)	Guided Reading Questions
<p>A little black thing among the snow, Crying " 'weep! 'weep!" in notes of woe! "Where are thy father and mother? say?"— "They are both gone up to the church to pray.</p> <p>5 "Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.</p> <p>"And because I am happy and dance and sing, 10 They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery."</p>	<p>1. What does this poem repeat from the previous poem?</p> <p>2. What is the situation occurring in this poem?</p>

Activity Five: Analyzing the Poem’s Point of View, Diction, and Tone

Use evidence from the poem to address the following questions.

1. Point of view is the angle in the poem that highlights the attitude or feelings of the speaker.

a. What is the point of view in this poem and how do you know?

b. What textual evidence would support the point of view of a distrusting adult?

2. A poet’s diction creates associations that illuminate his or her purpose.

a. List diction from the poem associated with the following ideas.

Innocence & Youth	Religion & God

b. What are the strongest or most evocative words in the poem? Why?

3. The speaker's attitude towards the institution of chimney sweeps can help to convey meaning.
a. Define the following words. Check your definitions at www.merriam-webster.com.

Tone Word	Definition
<p>Cynical</p>	<p>Vocabulary in Context: Voters have a cynical attitude about the election because of all the negative campaigning.</p> <p>Definition:</p>
<p>Disparaging</p>	<p>Vocabulary in Context: The article included disparaging remarks about the candidate's poor personal choices.</p> <p>Definition:</p>
<p>Disillusioned</p>	<p>Vocabulary in Context: People can become easily disillusioned with the political process because they can feel their voices aren't being heard.</p> <p>Definition:</p>
<p>Pessimistic</p>	<p>Vocabulary in Context: Political elections sometimes highlight pessimistic views when candidates only look at the failures of past politicians.</p> <p>Definition:</p>

- b. Choose one of the words above that best describes the tone of the poem as a whole.

- c. Why did you choose this word?

Activity Six: Crafting an Introduction, Developing a Thesis, and Selecting Evidence

Reread the prompt that began the lesson. Using your analysis from the above activities, complete the blanks to develop a sample introduction paragraph and thesis statement.

AP Literature Question One, 2005

The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children, sweeps were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

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Sample

Both William Blake poems entitled “The Chimney Sweeper” reflect on the difficult lives of

young boys who are forced to work as chimney sweeps. While one was dated 1789 and the

other 1794, these poems both comment directly on the conditions of this labor situation within

that century--yet, the _____ are quite different. In the first poem, Blake illustrates

(diction, imagery, tone, point of view)

a speaker who is the innocent young chimney sweeper, producing a tone of _____;

(see response to question above)

however, in the second poem, he depicts the speaker as an experienced adult who condemns

child labor, resulting in a _____ tone.

(see response to question above)

1. To what extent does this introduction and thesis address the prompt?

2. What are the key words that the student uses to highlight the comparison and contrast between the two poems?

3. Complete the chart below to include your evidence from each poem and to organize your ideas.

Introduction paragraph and Thesis Statement-- Draft an opening.	
Body Paragraph One	Body Paragraph Two
<p>Identify poetic technique below.</p> <p>Evidence from first poem—List below.</p> <p>Evidence from second poem—List below.</p>	<p>Identify poetic technique below.</p> <p>Evidence from first poem—List below.</p> <p>Evidence from second poem—List below.</p>
Conclusion Paragraph— List ideas for a meaningful conclusion.	

Activity Seven: Assessing a Sample Essay

Now that you have examined the prompt, analyzed the poems, and outlined your ideas, examine the sample student essay below. Use the guiding questions to analyze the content of the essay.

<p style="text-align: center;">Sample Essay Score: 8</p>	<p style="text-align: center;">Guiding Questions</p>
<p>5 The Chimney Sweeper pair of poems is part of a series by Blake which presents dichotomous descriptions of the same subject matter; i.e. a cynical perspective versus a more innocent, victimized one. This pair comprises a caustic social criticism of the conditions in 18th century London. The first of the two features the point of view of an unnamed chimney sweep, and is consequently less theoretical in its approach to the chimney sweeper injustice. Poem two is far more direct, and does not hesitate to censure the iniquities of the system, whether they be societal, political, or religious. Thus the pair is similar in their syntactic approach – they both consist of quatrains, mostly with rhyming couplets. They differ in the voice of the speaker and the explicitness of their condemnation.</p> <p>10 These two poems are comparable stylistically as they both deal quite directly with chimney sweepers. They both appeal to our sense of justice and sentimentality, particularly with the unabashedly sentimental “weep! ’weep! ’weep! ’weep!” line, which occurs in both within the first three lines. There is a compact AABB rhyme scheme throughout all of poem one. This persists into stanza one of poem two, which segues into a similar ABAB rhyme pattern for the last two stanzas. There is also an imperfect iambic pentameter, which averages in at around ten syllables per line. Both poems make use of dialogue, such as in lines 7-8 of poem one, with “Hush Tom! Never mind it...” and lines 3-4 of poem two with “Where are thy father and mother? say?” There is also an abundant use of the ampersand (&) symbol throughout each poem. This likely serves to diminish the pretense of the medium, and to show readers that he has working class sensibilities, in contrast to the aristocratic tastes of many of his contemporaries. And, significantly, though the voice of the two poems</p> <p>15 </p> <p>20 </p> <p>25 </p> <p>30 </p> <p>35 </p>	<ol style="list-style-type: none"> 1. What are the poetic techniques the writer addresses in the introduction? 2. What specific words does the writer use to compare and contrast the two poems in the introduction? 3. What is the strongest evidence the writer uses from each poem in this paragraph? 4. What makes this paragraph effective?

<p>40 may differ, the fundamental point of view does not. There are a good deal of differences between these two poems. Most noticeable is the difference in tone. Poem one has a single youthful protagonist whose perspective is reflected throughout. This 45 protagonist introduces us to the plight of his fellow chimney sweep Tom Dacre, who objects to having his head shaved. This protagonist introduces us to the figurative language of the “coffins of black” (line 12) and “Angel who had a bright key” (line 50 13) which metaphorically illustrates the anguish of these underage workers. Of course, the dream ends in a comforting thought – frolicking on a pine plain in the sun – and the two could continue with their unpleasant tasks. The second poem could be no 55 more direct. Blake does not pull any punches here, and instead tells us the truth as he sees it, with very little in the way of poetic conceit. In a short three stanzas, Blake criticizes the church, which attempts to hide these conditions, and the political 60 establishment, which takes money and reinvests none of it into the working class. Blake has here constructed a potent, though contrasting, set of criticisms of the social standards of his day, almost directly encouraging his readers to attempt to 65 change them.</p>	<p>5. What is the strongest evidence the writer uses from each poem in this paragraph?</p> <p>6. What makes the paragraph effective?</p> <p>7. The writer neglects to include a conclusion to the essay. What effect does this omission have on the essay as a whole?</p>
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Activity Eight: Relating to *The Round House*

Now that you have done a close study of the two poems by William Blake, determine which of these poems best capture the main character of *The Round House*. Read the passage below, in which Joe tells his mother he plans to catch the man who sexually assaulted her. Pay close attention to the way in which Joe responds and reacts to his mother in this excerpt. Then, answer the questions to help you come to a conclusion of which of the Blake poems most closely relates to Joe's maturity at this point in the novel

***The Round House* Excerpt, Chapter Five**

Mom, listen. Don't you want us to catch him?

She opened her eyes. Her eyes were black pits. She did not answer.

Mom, listen. I'm going to find him and I'm going to burn him. I'm going to kill him for you.

5 She sat up suddenly, activated, like rising from the dead. No! Not you. Don't you. Listen, Joe, you've got to promise me. Don't go after him. Don't do anything.

Yes, I'm going to, Mom.

This jolt of strong reaction from her triggered something in me. I kept goading her.

10 I'll do it. There is nothing to stop me. I know who he is and I'm going after him. You can't stop me because you're here in bed. You can't get out. You're trapped in here. And it stinks. Do you know it stinks in here?

I went to the window and was about to pull the shade up when my mother spoke to me. What I mean is, my before-mother, the one who could tell me what to do, she spoke to me.

Stop that, Joe.

15 I turned away from the window. She was sitting up. There was no blood in her face at all. Her skin had a pasty, sunless quality. But she stared at me and spoke in an even and commanding tone.

Now you listen to me, Joe. You will not badger me or harass me. You will leave me to think the way I want to think, here. I have to heal any way I can. You will stop asking
20 questions and you will not give me any worry. You will not go after him. You will not terrify me, Joe. I've had enough fear for my whole life. You will not add to my fear. You will not add to my sorrows. You will not be part of this.

I stood before her, small again.

This what?

25 All of this. She swept her arm toward the door. It is all a violation. Find him, don't find him. Who is he? You have no idea. None. You don't know. And you never will. Just let me sleep.

All right, I said, and left the room.

As I descended the stairs my heart grew cold. I had a sense that she knew who had done
30 the thing. For sure, she was hiding something. That she knew who did it was a kick in the stomach. My ribs hurt. I couldn't get my breath. I kept walking straight into the kitchen and then out the back door, into the sunshine. I took great gulps of sunshine. It was as though I had been locked up with a raging corpse. I thought of ripping out every single flower I had planted and of stomping those blossoms into the earth. But Pearl came up to me. I felt my
35 anger blazing out.

1. Examine Joe’s point of view from the beginning of the passage until the end.
 - a. Circle which best describes Joe’s point of view in the passage as a whole.

Unsuspecting Child

Distrusting Adult

- b. What textual evidence from the passage supports your answer?

2. Consider the diction Louise Erdrich uses to illuminate her purpose.

- a. List the diction from the passage associated with the following ideas.

Innocence & Youth	Distrusting Adult

3. Review the definitions of the tone words explored earlier in the lesson.

Cynical	Disparaging	Disillusioned	Pessimistic
Naive	Innocent	Pitiful	Trusting

- a. Circle one of the words above that best describes Joe’s attitude when looking at the passage as a whole.

- b. What details from the passage caused you to choose this word?

4. Select one of the chimney sweeper poems.

- a. Which of these poems best represent Joe and his maturity at this point in the novel?

- b. Why did you select this poem?

Recognizing Conflict in the Lives of Modern Native Americans

While it is important to understand the cultural heritage of Native Americans, like any culture, the modern lives of Native Americans are starkly different because of the society in which they live. The 21st century Native American is forced to deal with things unknown to those of the past. In this lesson students will begin by analyzing photographs depicting the daily lives of contemporary Native Americans, and then they will watch a TED Talk that presents a timeline of events affecting Native Americans. The students will explore a variety of texts (both print and visual) that capture the various challenges faced by Native Americans. The lesson concludes with students engaging in a close reading of a passage from *The Round House* and writing a body paragraph about the colliding cultures experienced by the narrator

Activity One: Image Analysis

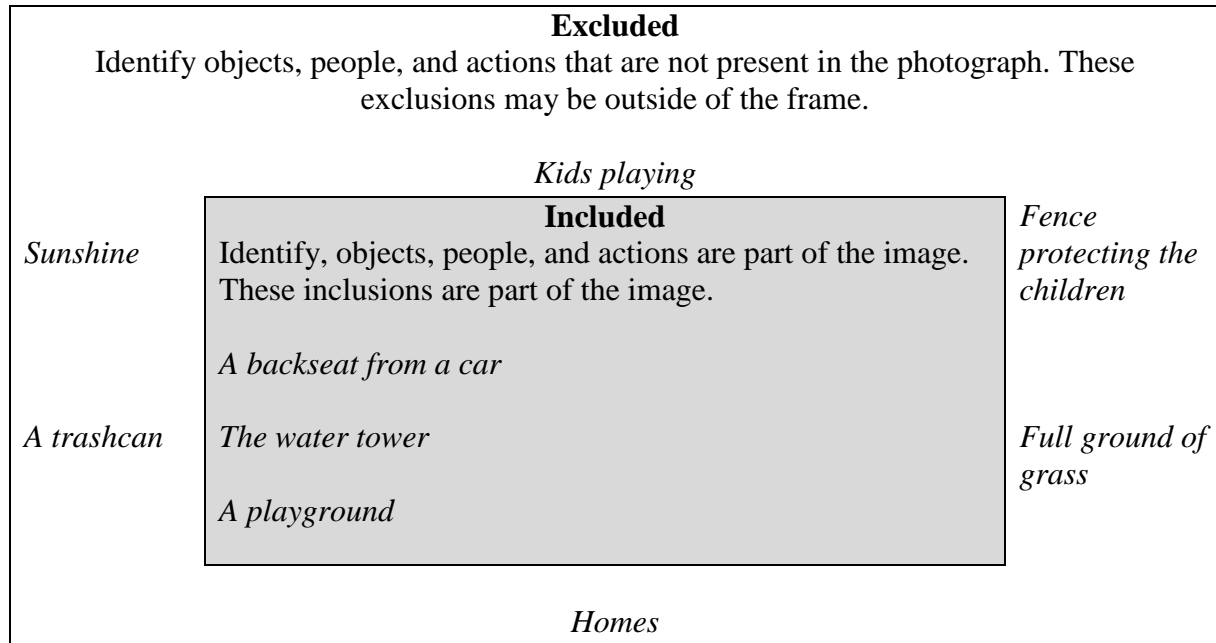
Diane Arbus, a photographer, said “Lately, I’ve been struck with how I really love what you can’t see in a photograph.” It is often what is omitted from an image that really clarifies the argument the photographer is trying to make. Below are several photographs from Aaron Huey, who photographed the Pine Ridge Indian Reservation. For each, list what is included and what is excluded from the image. A sample is provided.

Model Image



Sample Viewing and Annotation Activity for Model Image

Examine the sample and discuss any other objects, people, or actions that could have been listed in either category.



1. Why do you think that the photographer did not include an image of pristine playground with children playing?

2. Why might Arbus have chosen to showcase this specific image?

3. What argument do you believe this image makes about the Pine Ridge Indian Reservation?

With a partner, you will be assigned one the following images. Complete the Viewing and Annotating assignment and be prepared to discuss your findings with the entire class.

Image One



from Mitakuye Oyasin by Aaron Huey. Radius Books, 2013. Permission Pending.

Excluded

Identify objects, people, and actions that are not present. These exclusions are outside of the frame.

Included

Identify, objects, people, and actions are part of the image.

Image Two



from Mitakuye Oyasin by Aaron Huey. Radius Books, 2013. Permission Pending.

Excluded

Identify objects, people, and actions that are not present. These exclusions are outside of the frame.

Included

Identify, objects, people, and actions that are part of the image.

Image Three



from Mitakuye Oyasín by Aaron Huey. Radius Books, 2013. Permission Pending.

Excluded

Identify objects, people, and actions that are not present. These exclusions are outside of the frame.

Included

Identify, objects, people, and actions that are part of the image.

Image Four



from Mitakuye Oyasmin by Aaron Huey. Radius Books, 2013. Permission Pending.

Excluded

Identify objects, people, and actions that are not present. These exclusions are outside of the frame.

Included

Identify, objects, people, and actions are part of the image.

Activity Two: Image Synthesis

Review the things you recorded as being included and absent from the images and determine which of these things you found most significant to the collection as a whole. Write seven significant things that were included and seven significant things that were excluded in the chart below and then answer the questions that follow.

Significant Things INCLUDED	Significant Things EXCLUDED

1. Study your list of significant things that were included and excluded.

a. Which of the following tone words best captures the attitude expressed in the images as a whole because of what is included and excluded?

Disheartening Overwhelming Deprived Detached

b. Are there any trends or patterns you see of what is included and excluded?

c. What relationship exists between the things that are included and excluded?

2. Now examine what these images suggest about the situation experienced by some Native Americans.

a. What do these things suggest about their attitudes and values?

b. What do these things suggest about their current economic state?

c. What do these things suggest about their culture in contemporary America?

3. Now, consider your answers and examine the images as a whole to determine the argument that Huey is making through his collection.

a. What do these things suggest about the current lives of many modern Native Americans?

b. What do these things suggest about the future for modern Native Americans?

Activity Three: Using TED Talks to Extend Prior Knowledge

The photographer of these image, Aaron Huey, was so moved by his experiences and interactions with those of the Lakota/Sioux tribe that he was moved to share his views with the public through a TED Talk given in 2010, titled “America’s Native Prisoners of War.” View the TED Talk and answer the following questions. Approximate time markers have been provided to aid in your viewing. *Warning, inappropriate language is used at the 5:25 mark.*

Approximate Time in the Speech	Question	Answer
1:30-2:30	What is the definition of “wasichu”?	
	What does it mean “to take the best part of the meat”?	
2:30-10:00	Which of the treaties and events happening to the Native Americans did you find the most startling?	
5:00	What happened to make the Indians officially decreed as “prisoners of war”?	
7:45-9:30	In Huey’s perspective, why is the Battle of Wounded Knee so significant?	
8:00	Why does he use archived photos instead of the contemporary photos he shot?	

Approximate Time in the Speech	Question	Answer
9:50	What did the Supreme Court decide in 1980?	
11-12:30	Here he provides multiple shocking statistics. What is one statistic he provides that you find particularly shocking?	
13:00	What is the fix Huey offers?	
	What is his TED Wish?	

Consider the TED Talk as a whole and answer the following questions.

1. What is Huey’s attitude toward the treatment of Native Americans?

2. Examine Huey’s tone.
 - a. Which of the following words best represent his tone in this presentation: angry, disappointed, resentful, or forlorn?

 - b. Why did you select this word?

3. What are his feelings of the “wasichu”?

4. Why would he choose to organize his speech around the major events and battles that happened to the Native Americans from 2:30-10:00?

5. What effect does this listing of events and battles have on the listener?

Activity Four: Using Sources to Understand Conflicts in Native American Culture

Read the following sources which capture the lives of contemporary Native Americans. Each source presents a perspective of issues and challenges they face. Before reading each source, analyze the title and summary of the text and make predictions about the text's focus. Then, as you read each source, take notes about the central premise of each source and answer the provided questions.

Source A: “Obama Pledges New Relationships with Native Americans”

The article below summarizes comments made by President Obama that capture his sentiments about Native Americans and the types of regulations he believes need to be enforced to support Native American culture.

Source B: The Tribal Law and Order Act of 2010: A Step Forward for Native Women

This press release details the characteristics of the Tribal Law and Order Act, a bill that focuses on supporting Native American women who are victims of sexual assault.

Source C: “The Cherokee Nation’s New Battle”

This source examines the criterion for determining the qualifications for being considered a true Cherokee.

Source D: *The New Yorker* cartoon

This cartoon satirizes the controversy surrounding sports teams with Native American mascots.

Source E: *The Daily Show*: The Redskin’s Name—Catching Racism

Jon Stewart’s program *The Daily Show* seeks to provide levity to serious topics. In this video, the show pokes fun at those who are opposed to the Washington Redskins changing their mascot to a more politically-correct symbol.

Source F: Plight or Flight Infographic

The below infographic provides statistics about the individuals living on reservations in America today.

Responding to the Overviews

Based on these descriptions, what predictions can you make about the lives of Native Americans today?

Source A

"Obama Pledges New Relationship with Native Americans." *CNN*. Cable News Network, 05 Nov. 2009. Web. 06 Mar. 2016

The article summarizes comments made by President Obama that capture his sentiments about Native Americans and the types of regulations he believes need to be enforced to support Native American culture.

President Obama said Thursday that the federal government was guilty of mistreating Native Americans in the past and promised to forge a new relationship between the federal government and tribal leaders.

5 "You deserve to have a voice," Obama told representatives of 386 tribes at a White House Tribal Nations Conference. "You will not be forgotten as long as I'm in this White House."

Obama signed a memorandum directing federal agencies to submit recommendations within 90 days on how best to improve tribal participation in key government policy decisions.

10 Leaders of all 564 federally recognized tribes were invited to the daylong meeting.

Interior Minister Ken Salazar and other Cabinet members participated in the conference, which focused on the challenges and priorities of the tribal leaders and their people.

Obama acknowledged misdeeds by the U.S. government in dealing with Native Americans.

15 "We know the history that we share," Obama said. "It's a history marked by violence and disease and deprivation. Treaties were violated. Promises were broken. You were told your lands, your religion, your cultures, your languages were not yours to keep."

20 In addition, he said, the federal government failed to properly consult Native American leaders and communities on what they needed, leading to current conditions that include unemployment up to 80 percent on some reservations, roughly 25 percent of Native Americans living in poverty and more than 10 percent of reservation homes lacking electricity or safe water supplies.

25 During a question-and-answer session with conference participants, the tribal chiefs welcomed Obama and thanked him for his leadership, with many asking for his help on problems facing their people.

Bill Martin, president of the Tlingit-Haida Indian tribes of Alaska, noted that the suicide rate for Native American men between 15 and 27 years old in the state was 12 times the national average.

30 "It's a serious issue, and we hope that we can be able to provide more funding to combat suicide," Martin said.

Others asked for help on securing land rights, improving education and other social issues.

35 "I want to give you my solemn guarantee that this is not the end of the process but the beginning of the process and that we are going to follow up," Obama said to applause in his closing remarks to the conference. "We are going to keep on working with you to make sure that the first Americans get the best possible chances in life."

Questions about the Source

1. What conflict is faced by Native Americans today, according to this source?
2. What is the central premise of this source?
3. What is one quotation that captures this central premise?
4. What did you read that you found particularly surprising or interesting given your previous understanding of Native American culture?

Source B

Rosenthal, Lynn. "The Tribal Law And Order Act Of 2010: A Step Forward For Native Women". *whitehouse.gov*. N.p., 2010. Web. 4 Feb. 2016.

This press release details the characteristics of the Tribal Law and Order Act, a bill that focuses on supporting Native American women who are victims of sexual assault.

President Obama today signed the Tribal Law and Order Act—an important step to help the Federal Government better address the unique public safety challenges that confront tribal communities.

5 According to a Department of Justice report, Native American women suffer from violent crime at a rate three and half times greater than the national average. Astoundingly, one in three Native American women will be raped in their lifetimes. At the White House Tribal Nations Conference in November 2009, President Obama stated that this shocking figure “is an assault on our national conscience that we can no longer ignore.”

10 Last week, Congress took another important step to improve the lives of Native American women by passing the Tribal Law and Order Act of 2010. The Act includes a strong emphasis on decreasing violence against women in Native communities, and is one of many steps this Administration strongly supports to address the challenges faced by Native women.

15 The stipulations in the Act that will benefit Native women reflect several Administration priorities. The Act will strengthen tribal law enforcement and the ability to prosecute and fight crime more effectively. The Indian Health Care Improvement Act will require that a standardized set of practices be put in place for victims of sexual assault in health facilities. Now, more women will get the care they need, both for healing and to aid in the prosecution of their perpetrators.

20 Victims of domestic violence and sexual assault will now more often encounter authorities who have been trained to handle such cases. The Act expands training of tribal enforcement officers on the best ways to interview victims of domestic and sexual violence and the importance of collecting evidence to improve rates of conviction. The Director of Indian Health Services will coordinate with the Department of Justice, Tribes, Tribal
25 organizations and urban Indian organizations to develop standardized sexual assault policies and protocols.

30 Special Assistant US Attorneys will be deputized under the Act to prosecute reservation crimes in Federal courts, and tribes will be given greater authority to hold perpetrators accountable. These provisions help to increase communication between tribal law enforcement, Federal authorities and the court system. As numbers of convictions grow, more women may be willing to report the abuses against them so that their abusers may be prosecuted.

35 However, the Act focuses not only on prosecution but also on prevention. It reauthorizes and improves programs that improve opportunities for at-risk Indian youth. Getting men and boys involved in stopping the violence against women and girls is an important step to ending it everywhere, giving youth a chance to change their own futures.

This Act, combined with the great work that Attorney General Eric Holder and the Department of justice are doing to combat violence in American Indian/Alaska Native communities, is an important step towards our Administration’s priority of ending violence

Source C

Lee-St. John, Jeninne. "The Cherokee Nation's New Battle". *TIME.com*. N.P., 2007. Web. 4 Feb. 2016.

This source examines the criterion for determining the qualifications for being considered a true Cherokee.

Should Washington have a say in who is considered a full-fledged member of a Native American tribe?

That question has now moved to the forefront of a heated racial battle within the Cherokee nation, which earlier this year voted to exclude a group of blacks and multiracials known as the Freedmen from citizenship in the tribe. The Cherokee say they have the right to determine their membership, while the Freedmen say their expulsion violates the tribe's post-Civil War treaty with the U.S. government. As the courts and the Interior Department mull over the case, Rep. Diane Watson, a Democrat from California, introduced legislation Thursday that would block the estimated \$300 million in federal funds that the Cherokee receive annually and nullify their gaming rights unless the tribe reinstates equal membership to the Freedmen.

The Freedmen's expulsion would strip them of tribal voting, housing and health care rights (though they will keep those benefits until the case is resolved). The question of who decides Indian identity affects not just the 2,800 or so Freedmen and 100 times as many Cherokee Nation citizens, but the half a million people who identified themselves on the last census as being of Cherokee heritage but not belonging to the Cherokee Nation — as well as, potentially, the more than 4.3 million Americans who consider themselves at least part American Indian and who could find themselves randomly booted from their tribes. And it creates new complications for the relationship between blacks, who have long held a romantic view of their kinship with American Indians, and Native Americans, some of whom owned black slaves and fought for the Confederacy.

That's why the case has drawn the ire of the entire Congressional Black Caucus, which, in recognition of the shared suffering of Native and African Americans, has been a consistent champion of Indian causes. When Cherokee voters decided to strip the Freedmen of their full membership they were essentially legitimizing the one-drop rule. At the turn of the 19th century, the U.S. government relied on that racist tool, originally used to determine whether people were black or not, in combination with other factors for a census of people living on Native American tribal lands. Those who seemed Cherokee, or Cherokee mixed with white, were placed on a "Cherokee-by-blood" list. Those who seemed black, or Cherokee mixed with black, were generally placed on a "Freedmen" list. Both lists, known as the Dawes Rolls, were used to divest the collective tribe of its land holdings and apportion acreage to individual members — to make way for white settlers to move in and buy up the individual holdings. But spouses of Freedmen did not receive land allotments, while spouses of Cherokee-by-blood did, and land given to Freedmen was made available for sale sooner than Indian land.

The Cherokee Nation has not kicked out all people of African descent. Some of them were on the Cherokee-by-blood list, and some Cherokees-by-blood intermarried with blacks in the century since the lists were made. Tribal officials say this shows the movement to exclude the Freedmen isn't racist. "If you really look at the Cherokee population, we have a wide difference of appearances," says Principal Chief Chad Smith, who is hoping to retain

his post in a general election this weekend.

But the Freedmen and their advocates contend that this historic inclusiveness only makes the sudden casting off of people with black blood more unfair. "There really is an ethnic cleansing going on," says Jon Velie, the attorney who represents the Freedmen. Adds
45 Marilynn Vann, president on the Descendants of the Freedmen of the Five Civilized Tribes, "It's not a matter of Indians versus non-Indians. The majority of Freedmen can prove they have Indian blood, if not through DNA then through government documents."

Both sides, oddly enough, agree that tribal membership is a political designation, rather than a racial one. No one wants to use a strict blood quantum — say, a requirement of
50 1/16th Cherokee blood — to determine who belongs. "I refuse to create a sieve through which our grandchildren will fall out," says David Cornsilk, a Cherokee-by-blood who sides with the Freedmen. But each side sees very different implications. "What is identity?" posits Smith. "What is an Indian? What is a Cherokee? I would say it's someone part of a recognized community." Recognized, though, meaning on the proper Dawes List — not
55 meaning active members of the tribe, as Vann asserts it should. "Even though Freedmen people didn't participate in tribal councils for many years, they have served in Cherokee schools and hospitals."

Perhaps more importantly, they have considered themselves Cherokee their whole lives. "There's a tremendous amount of cultural identification that former slaves felt with Native
60 tribes, of shared homeland, food, familial ties," says Tiya Miles, a historian who runs the Native American Studies program at the University of Michigan. Cherokee had slaves. Cherokee also married, and slept with, blacks. And there were blacks who were adopted into the Cherokee tribe though they had no blood or slave ties. They all walked the Trail of Tears with the Cherokee, from the Deep South to Oklahoma.

These are the facts, but for blacks, especially, the mythology holds equally strong sway. A kinship with Native Americans has been a logical way to claim some sort of "non-black" status in a society where black is the most demeaned racial category. It's also helped ground many black people searching for an original homeland, says Miles. "Native America was connected to freedom," says Miles. "It was said slaves could run away to tribes and find
70 shelter." Clearly that wasn't always the case, and the Cherokee controversy is, for Miles, "the end of innocence about what the historical relationship between African Americans and Native Americans really consisted of."

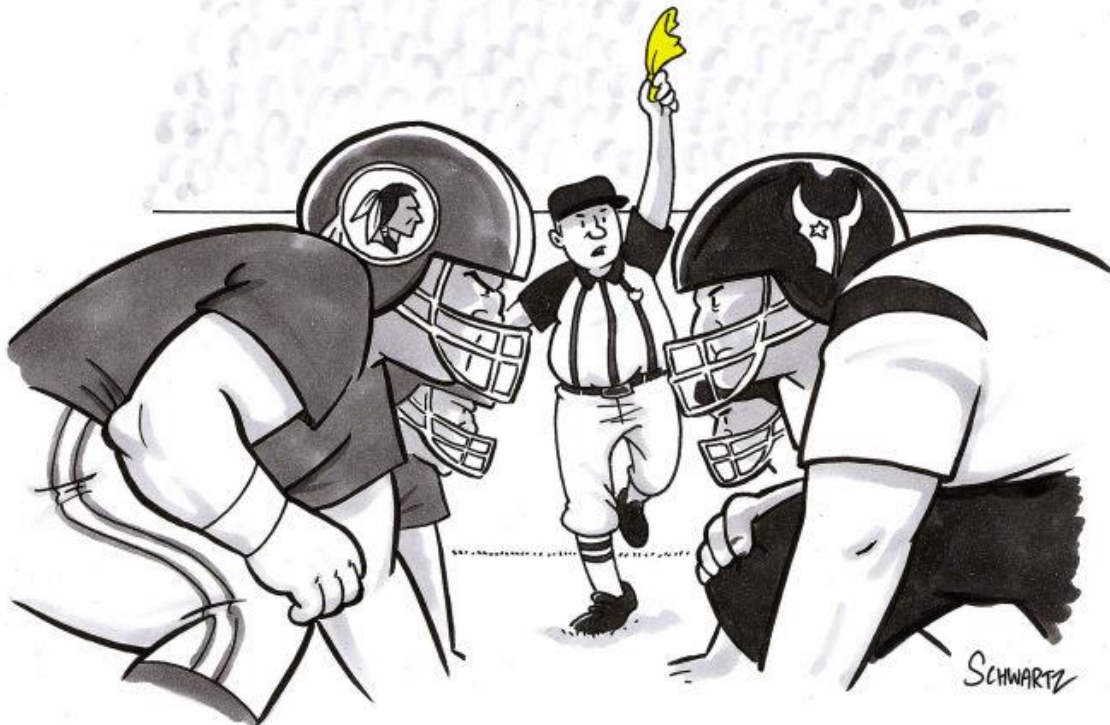
It is ironic that the tribe wants to use the Dawes Rolls, which discriminated against Native Americans collectively, as a tool of discrimination against a group of blacks. But the
75 Cherokee case is not without precedent. Several years ago, the Seminoles tried to kick their Freedmen out of their tribe. So, the federal government declared the Seminoles in violation of their treaty and refused to recognize the tribe's sovereignty. As a result the Freedmen were reincorporated in the Seminole nation in 2003.

That could bode well for the Cherokee Freedmen, if Watson's bill passes. But Oklahoma
80 Representatives Dan Boren, a Democrat, and Tom Cole, a Republican, have come out against any Congressional action right now, saying it would be premature. Most folks agree that this country owes the Cherokee a lot for centuries of theft and brutal oppression. But if the Cherokee won't reinstate the Freedmen, or both sides can't come to a mutually acceptable compromise, the U.S. government will have to take the impolitic step of
85 overruling tribal sovereignty, withholding federal dollars, and ushering the Freedmen back into the fold.

Source D

Schwartz, Benjamin. "Daily Cartoon: Monday, September 8th - The New Yorker." *The New Yorker*. N.p., 08 Sept. 2014. Web. 06 Mar. 2016

This cartoon satirizes the controversy surrounding sports teams with Native American mascots.



"Offside—the Redskins are on the wrong side of history."

Questions about the Source

1. What conflict is faced by Native Americans today, according to this source?
2. What is the central premise of this source?
3. What is one quotation that captures this central premise?
4. What did you read that you found particularly surprising or interesting given your previous understanding of Native American culture?

Source E

“The Daily Show”

The Redskin’s Name—Catching Racism

September 26, 2014

Jon Stewart’s program The Daily Show seeks to provide levity to serious topics. In this video, the show pokes fun at those who are opposed to the Washington Redskins changing their mascot to a more politically-correct symbol.

The video can also be found here: <http://www.cc.com/video-clips/189afv/the-daily-show-with-jon-stewart-the-redskins--name---catching-racism>

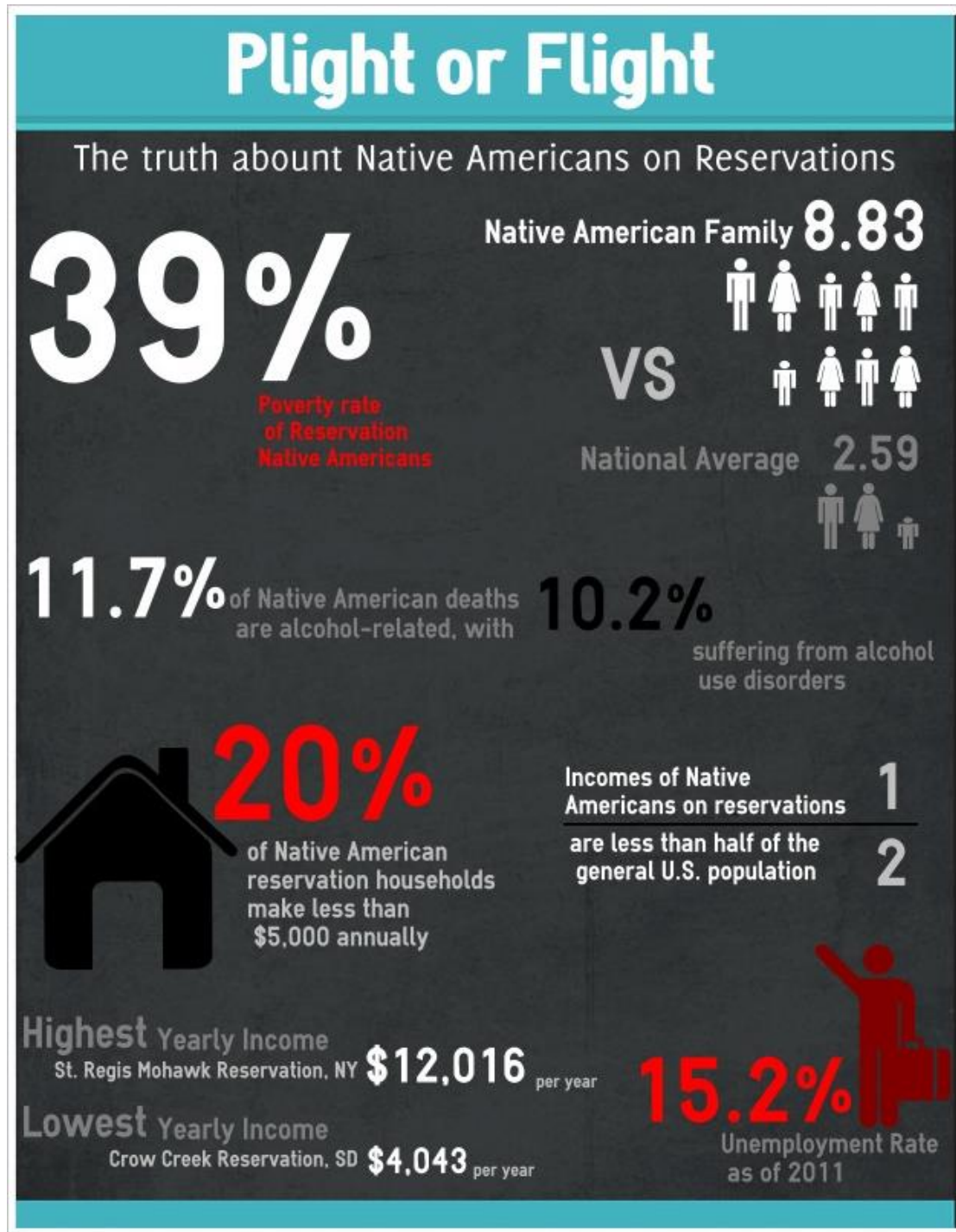
Questions about the Source

1. What conflict is faced by Native Americans today, according to this source?
2. What is the central premise of this source?
3. What is one quotation that captures this central premise?
4. What did you read that you found particularly surprising or interesting given your previous understanding of Native American culture?

Source F

"Infographic: Plight of the Native American." *EDMhead*. N.p., 31 Oct. 2012. Web. 06 Mar. 2016.

The infographic provides statistics about the individuals living on reservations in America today.



Questions about the Source

1. What conflict is faced by Native Americans today, according to this source?
2. What is the central premise of this source?
3. What is one quotation that captures this central premise?
4. What did you read that you found particularly surprising or interesting given your previous understanding of Native American culture?

Activity Five: Drawing Conclusions from Sources

Now, demonstrate your understanding gained from each of the sources to answer questions about the lives of modern Native Americans

1. Taken as a whole, what ideas about the lives of modern Native Americans are being put forth in these sources?

2. After reading the sources, what is the most common conflict faced by Native Americans today?

3. Who and/or what is responsible for this conflict?

4. In what ways are Native Americans affected by this conflict?

5. Now, write a sentence that synthesizes the sources and clearly defines the lives of modern Native Americans.

Through these sources, it becomes evident that Native Americans are faced with _____

(Identify specifically the conflict)

which impacts them by _____.

(Discuss the impact directly.)

Activity Six: Close Reading of a Passage

Below is a passage from *The Round House*, Chapter Eight, which takes place in the Youth Encounter Christ Camp, an organization that Joe, Cappy, Zach, and Angus joined the day before in order to get out of trouble for knocking Neal unconscious. In this scene, Joe learns more about Christianity, a topic relatively foreign to him and antithetical to his Native American spirituality.

Passage from Chapter Eight	Close Reading Questions
<p>The second day at Youth Encounter Christ was better than the first—we got our T-shirts that morning and put them right on over our clothes, patting the thorn-encircled sacred hearts printed over</p> <p>5 our own hearts. We went down to the lake and started lip-synching the songs everyone else in the group knew. Neal was our best friend now. The other kids from the reservation, real devout ones whose parents were deacons and pie makers for the</p> <p>10 funerals, had told Neal that the four of us were the worst bunch in school, which wasn't even true. They were just trying to help Neal feel impressed with himself as from the beginning he had confessed low self-esteem. Unfortunately for us and for our</p> <p>15 chances of long-term salvation, Youth Encounter Christ was only a two-week camp. We had been converted with only a day left. So we were in wrap-up sessions. And since they were wrapping up the insights gained over the two weeks, we didn't have</p> <p>20 much to contribute.</p> <p>One girl whose sister we knew, Ruby Smoke, stated that she had been delivered of a serpent. I felt Zack shaking beside me, and I elbowed him hard. Angus knew the score and murmured praise, but</p> <p>25 Cappy said, What kind of snake was it, in a deadpan voice, and Father Travis bent forward giving him a</p>	<ol style="list-style-type: none"> 1. Why didn't the boys know the words to the song? 2. This paragraph describes various ways that Joe (and his friends) are different from other people attending the camp. List three differences. 3. Which of the following best captures Joe's attitude toward religion and the camp in this first paragraph: Ambivalent OR Captivated? What proof do you have for your answer? 4. What does it mean to be "delivered of a serpent" (line 22)?

sideways stare.

30 Ruby was a big girl with short, sprayed hair,
streaked with dry red, and hoop earrings. Lots of
makeup. Her boyfriend, Toast, I don't recall his real
name, nobody did, was there too—very skinny with
basketball shorts and a sad slump. He looked over
at Cappy not with malice, and said, None of your
business. A serpent is a serpent.

35 Cappy put his hands up, Just asking, man! He
fixed his eyes on the ground.

But since you're interested, said Ruby, it was a
humongous serpent, brownish, with crisscross lines.
And its eyes were golden and it had a wedge head
40 like a rattlesnake.

A pit viper, I said. You were delivered of a pit
viper.

Father Travis looked ominous, but Ruby looked
pleased.

45 It's okay, Father, she said. Joe's uncle is a
science teacher.

In fact, I went on, encouraged, it sounds to me
like you were delivered of the fer-de-lance, which is
hands down the deadliest snake in the world. If it
50 bites your hand they chop off your arm. That's the
treatment. Or you could have been delivered of the
bushmaster, which can get to ten feet and waits to
ambush its prey and can take down a cow. You
can't see it when the fer-de-lance strikes, it moves at
55 lightning speed.

Everyone nodded in excitement at Ruby and
someone said, Way to go, Ruby. She looked proud

5. Joe demonstrates knowledge
about the serpent in lines 41-55.

a. What does this knowledge suggest
about Joe's culture/background?

b. Why is Joe's explanation so ironic,
given the setting?

6. Examine Father Travis' description of sin
in lines 58-73.

a. The sentences are very short.
How does this affect the pacing
of the passage?

b. How does Father Travis describe
religion in this paragraph?

of herself. Then Father Travis spoke: Sometimes things happen very quickly, like that, which is why
 60 in this encounter group we work to prepare you for those lightning-fast moments. Those moments aren't temptation, really. You react on instinct. Temptation is a slower process and you'll feel it more in the morning just after waking and in the
 65 evening, when you are at your loose ends, tired, and yet not ready to fall asleep. You're tempted then. That's why we learn strategies to keep ourselves occupied, to pray. But a quick-acting poison, that's different. It strikes with blind swiftness. You can
 70 be bit by temptation anytime. It is a thought, a direction, a noise in your brain, a hunch, an intuition that leads you to darker places than you've ever imagined.

I sat rooted, struck into an odd panic by his
 75 words.

We caught hands all around and put our heads down and prayed the Hail Mary, which you don't have to be a Catholic to know on this reservation as people mutter it at all hours in the grocery store or
 80 bars or school hallways. We did ten, mentioning the fruit of the womb every time, a phrase that Zack found unbearable and couldn't even say for fear he'd laugh. The day went on pretty much like that—confessions, pep talks, tears, drama-praying.

7. Joe says he “sat rooted, struck into an odd panic” (lines 74-75).

a. Describe this reaction in your own words.

b. What does this reaction say about Joe?

c. Underline the word that best captures Joe's attitude toward religion after Father Travis' description:

Ambivalent OR Captivated

d. What proof do you have for your answer?

8. The final paragraph explores Joe's reaction to the Catholic faith.

a. What is Joe's attitude toward the Catholic faith at the end of the passage?

b. What words or phrases lead you to this attitude?

Activity Seven: Colliding Cultures Prompt Analysis

Below is a prompt from the 2003 AP English Literature Exam. Break down the prompt by answering the following questions.

2003 AP Literature Question Three

Novels and plays often depict characters caught between colliding cultures—national, regional, ethnic, religious, institutional. Such collisions can call a character’s sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character’s response and explain its relevance to the work as a whole.

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1. There are four major components to this prompt.
 - a. What does “colliding cultures” mean?
 - b. In what way do these collisions “call a character’s sense of identity into question”?
 - c. One of the key words in the prompt is “response.” In what ways are our responses to difficult situations indicative of our persona?
 - d. In your own words, describe what needs to be explored in an essay response to this prompt.

Activity Eight: Relating to *The Round House* Passage

The major components of the prompt ask writers to consider four things: colliding cultures, responses, sense of identity being challenged, and relationship to the novel as a whole. Examine each of these areas by completing the questions in the chart below. Use your answers to the close reading questions of the passage for support.

Elements of the Prompt	Questions	Answers
<p>Colliding Cultures</p>	<p>What are the cultures that collide in this passage?</p>	
	<p>In what way are these cultures in opposition to one another?</p>	
<p>Joe's Response</p>	<p>How would you describe Joe's response to the cultural collision he experienced in this passage?</p>	
	<p>What is one detail or quotation from the passage that conveys this attitude?</p>	
	<p>What does this detail or quotation suggest about Joe's reaction toward each of the colliding cultures?</p>	

Elements of the Prompt	Questions	Answers
Sense of Identity	<p>What did Joe question about his identity in this passage?</p>	
	<p>What does this response suggest about Joe's personal values and ideals?</p>	
Relevance to the Novel as a Whole	<p>Why is this response so important to the growth he has experienced thus far in the novel?</p>	
	<p>To what extent is Joe's response typical or atypical to the character we have gotten to know thus far in the novel?</p>	

Activity Nine: Writing About Colliding Cultures in *The Round House*

Now, write a body paragraph describing Joe's response to these colliding cultures and its relevance to the work as a whole. Using your answers in the above chart, construct a body paragraph including the following things in each sentence.

Sentence One: Identify the two cultures that collide, reference the title of the novel, provide a summary statement of Joe's response

Sentence Two: Describe how the cultures collide in the passage.

Sentence Three: Explain Joe's response.

Sentence Four: Provide one textual detail for support.

Sentence Five: Analyze what this detail suggests about Joe's attitude.

Sentence Six: Explain how this collision caused Joe to rethink his identity.

Sentence Seven: Explore how this collision is important for Joe's characterization.

Analyzing Images to Understand Characterization and Tone

In this lesson, students will research and become familiar with Frida Kahlo, an artist known for her powerful self-portraits. Like Joe, the main character of *The Round House*, Kahlo underwent significant changes in her life. While not Native American, Kahlo's life experiences and her culture heavily influenced her life, much like Joe. This self-acceptance is reflected in her works.

Throughout this lesson, students will begin by exploring Kahlo's life and purpose for painting. They will then analyze two works and the major symbols used to characterize her growth and the way she saw herself. The lesson will conclude with students producing an image that captures Joe at a point in the text.

Activity One: Researching Frida Kahlo

Prior to studying paintings from Frida Kahlo, become familiar with her as an artist and the symbolism included in her paintings. Read/view the following sources, synthesize their information, and then answer the following questions.

- [Diary of a Mad Artist](#)
- [Feel My Pain](#)
- [Frida Kahlo's Evolution](#)
- [Kahlo, The Two Fridas](#)

1. What are some major events in Frida Kahlo's life that impacted her?
2. What are some of the major themes she depicted in her works?
3. Kahlo is known for her self-portraits. Consider Kahlo's impressions of self.
 - a. What are the different ways that Kahlo saw herself?
 - b. What are several key artistic elements that symbolize how she views herself? Consider color, elements, garments, hair style,

Activity Two: Image Reaction

Below are two self-portraits from Frida Kahlo that reflect different views of herself. One of the first steps of analyzing an image is just to have a reaction. Look at each image and then answer the following questions.

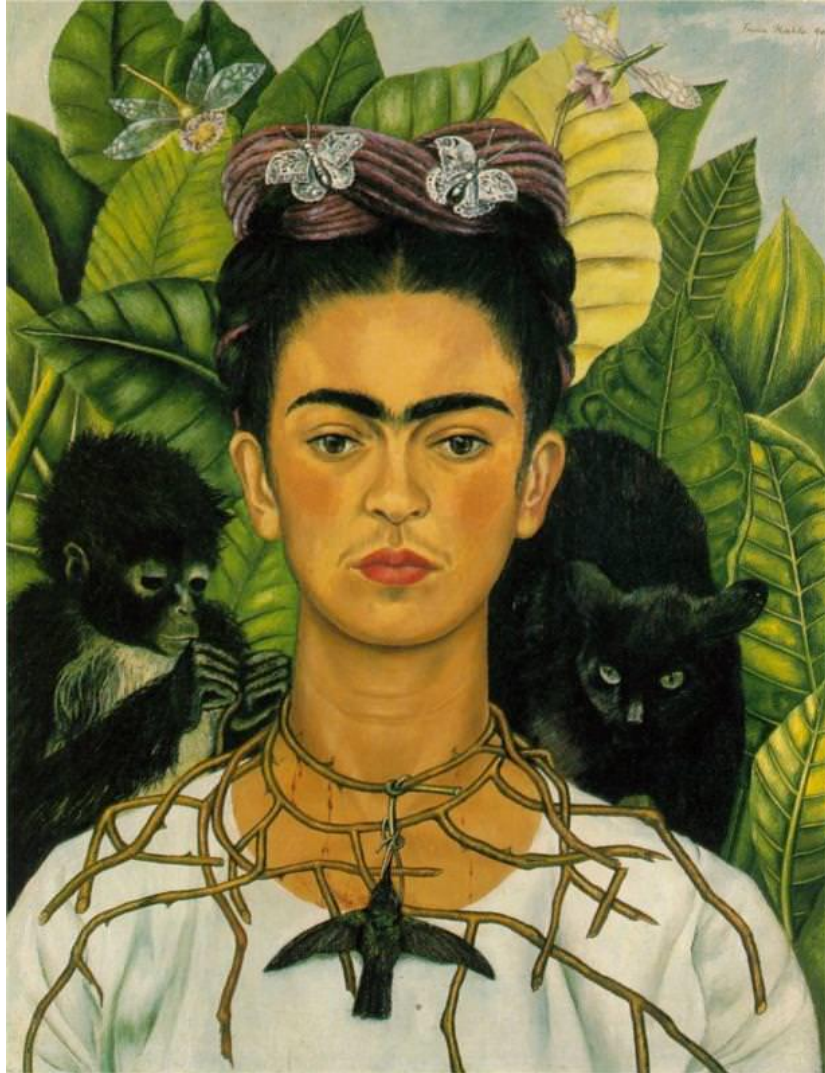
Image One



The Wounded Deer, by Frida Kahlo. 1946. Permission Pending.

1. Write a 1-2 sentence summary of what is happening in the image.
2. What is the first word that comes to your mind when you saw this painting?
3. What questions do you have about the image?
4. What does the title suggest about the main idea or argument of the painting?

Image Two



Self-Portrait with a Thorn Necklace by Frida Kahlo. 1940. Permission Pending.

1. Write a 1-2 sentence summary of what is happening in the image.
2. What is the first word that comes to your mind when you saw this painting?
3. What questions do you have about the image?
4. What does the title suggest about the main idea or argument of the painting?

Activity Three: Understanding Images

Now that you have more knowledge about why and how Frida Kahlo painted and have reacted to her two works, break them down more analytically to develop an interpretation. Apply the following acronym (SMEARS) to the images. The questions posed through the acronym will help you break the image into more manageable parts before analyzing.

Categories	<i>The Wounded Deer</i>	<i>Self Portrait with Thorn Necklace</i>
<p>S=SIGNIFICANT SECTIONS/ELEMENTS/PEOPLE</p> <ul style="list-style-type: none"> • What are the significant elements (i.e. people/groups) within the image? • Pick specific parts in your image that epitomize or categorize what appears in the image. 		
<p>M=MISSING</p> <ul style="list-style-type: none"> • What is missing from the image? • Often when a person makes a prediction about how the text could be altered, the person comes away with a greater understanding of what the image is actually conveying. 		
<p>E=EMOTION</p> <ul style="list-style-type: none"> • What emotion is derived from the image (either from the elements within the images or from your own response)? • Why did the artist intentionally try to draw out this emotion? <ul style="list-style-type: none"> ○ How does it affect the viewer? ○ How does it alter your understanding? 		

Categories	<i>The Wounded Deer</i>	<i>Self Portrait with Thorn Necklace</i>
<p>A=ARGUMENT</p> <ul style="list-style-type: none"> • What argument/interpretation is being made? <ul style="list-style-type: none"> ○ This will be a step beyond subject matter. • What is the painter arguing about the subject matter? 		
<p>R=RELATIONSHIPS</p> <ul style="list-style-type: none"> • How do the different elements (people/groups/setting) play off one another? <ul style="list-style-type: none"> ○ What is their relationship? • How are the elements of the image interwoven? 		
<p>S=SUBJECT MATTER</p> <ul style="list-style-type: none"> • What is the subject matter of the image? <ul style="list-style-type: none"> ○ The more specific you are the better. Avoid the literal or generic. Consider what is really at stake in the image. 		

Activity Four: Read an Analysis

Now, develop an interpretation by reading the following analyses of the paintings. While reading, underline new ideas. After reading, revise your 1-2 sentence summaries written in Activity Two.

Painting One Analysis

The Wounded Deer, 1946

“The Wounded Deer, 1946, by Frida Kahlo.” *The Wounded Deer, 1946 by Frida Kahlo*. Frida Kahlo, 2011. Web. 08 Mar. 2016. <http://www.fridakahlo.org/the-wounded-deer.jsp>.

In this painting, Frida used a young deer with the head of herself and was fatally wounded by a bunch of arrows. The background is the forest with dead trees and broken branches, which implied the feeling of fear and desperation. Far away is the stormy, lightning-lit sky which brings some hope but the deer will never be able to reach it.

In 1946 Frida Kahlo had an operation on her spine in New York. She was hoping this surgery would free her from the severe back pain but it failed. This painting expressed her disappointment towards the operation. After she went back to Mexico, she suffered both the physical pain and emotional depression. In this painting she depicted herself as a young stag with her own head crowned with antlers. This young stag is pierced by arrows and bleeding. At the lower-left corner, the artist wrote down the word "Carma", which means "destiny" or "fate". Just like her other self-portraits, in this painting Frida expressed the sadness that she cannot change her own fate.

Frida used her pet deer "Granizo" as the model when she painted this portrait. She had many pets which she used as her surrogate children and deer is her favorite kind.

This painting has multiple interpretations from different people. Some said it expressed her frustration over the botched surgery. Others said it portrays her incapability to control her own destiny. And some people said it has sexual implication and expressed her struggles in different relationship.

Written Response

Write a 1-2 sentence summary of *The Wounded Deer*. Take the above analysis and your answers to the acronym questions in Activity Three into account when revising your summary.

Painting Two Analysis

Self Portrait with Thorn Necklace, 1940

“Self Portrait with Thorn Necklace, by Frida Kahlo.” *Self Portrait with Thorn Necklace, 1940*, by Frida Kahlo. Frida Kahlo, 2011. Web. 08 Mar. 2016. <http://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp>

This painting, *Self-Portrait with Thorn Necklace and Hummingbird*, was painted by Frida Kahlo in 1940. Although this painting has a small size (about 16x24), it draws lots of interests, since it contains so many aspects which are symbolic to Frida Kahlo. In this portrait, Frida Kahlo faces the viewer with background of large green leaves and a yellow leaf right behind her. The thorns are around her neck like a necklace which is held by a black monkey. Her neck is bleeding from the piercing thorns. On right side behind her shoulder is a black cat. A hummingbird is hanging on the thorn which knots around her throat. Her expression is calm and solemn. It also seems she is patiently enduring the pain.

Frida Kahlo put so many symbolic creatures in this painting. She was not painting a realistic scene but using these symbolic elements to express her feelings. A bird is often symbolize freedom and life. Especially hummingbird which is colorful and always hovering above flowers. But in this painting the hummingbird is black and lifeless. This might be a symbol of Frida herself. Frida spent most of her life in physical pain after the bus accident happened when she was eighteen. After that she endured about thirty-five operations to fix her body. She spent so many years bedridden and cannot bear any children. This is a painting about her suffering.

Written Response

Write a 1-2 sentence summary of *Self Portrait with Thorn Necklace*. Take the above analysis and your answers to the acronym questions in Activity Three into account when revising your summary.

Activity Five: Identifying Joe's Perception of Self

As you have learned, Frida Kahlo incorporated symbols in her paintings to convey a tone or emotion. This is similar to symbols used by Joe to capture his perception of himself. The following passage from Chapter Nine of *The Round House* takes place after Joe learns about how the closeness of his friend Cappy and Cappy's girlfriend Zelia. Joe comes to understand how different Cappy's love is different from his fondness and friendship with Sonja.

It is in this scene that Joe becomes overwhelmed by his separation from Cappy and the assault of his mother. Read the following passage from Chapter Nine of *The Round House* and then describe what symbols you would use to capture Joe's perception of self in this scene.

I didn't answer [Cappy]. His love for Zelia was not like my love for Sonja, which had become a thing contaminated by humiliation, treachery, and even bigger waves of feeling that tore me up and threw me down. By contrast, Cappy's love was pure. His love was just starting to manifest. Elwin had a tattoo gun and traded for his work. Cappy said he wanted
5 to go to his place and get Elwin to etch Zelia's name in bold letters across his chest....

Meandering back toward our house, where my mother and father were supposed to have returned that afternoon, I had the feeling again of not wanting to go home. But I didn't want to go back to anywhere Sonja was, either. Thinking of her made me think of everything. Into my mind there came the picture of that scrap of blue-and-white checked cloth, and the
10 knowledge I kept pushing away about the doll being in that car. By throwing out the doll I'd obviously destroyed evidence, maybe even something that would tell Mayla's whereabouts. Where she lay, in a place so obscure that even the dogs could not find her. I put the thought of Mayla from my mind. And Sonja. I tried also not to think of my mother. Of what had maybe happened in Bismarck. All of these thoughts were reasons I did not want to go home,
15 or to be alone. They came up over me, shrouding my mind, covering my heart. Even as I rode, I tried to get rid of the thoughts by taking my bicycle over the dirt hills behind the hospital. I began to course violently up and down, jumping so high that when I landed my bones jarred. Whirling. Skidding. Raising clouds of grit that filled my mouth until I was sick and thirsty and dripping with sweat so I could finally go home.

1. Which of the following words would you describe Joe's attitude in this scene?

Knowledgeable Cunning Curious Alert Wise Playfulness

What proof do you have from the passage to support this selection?

2. Which of the following values or beliefs are presented in this passage? Circle all that apply.

Love Power of Community Truth Patience Creativity Shrewdness Trust

What proof do you have from the passage to support this selection?

3. What are two images that appear in this passage?

4. Which of the following words best conveys the tone of this passage?

Strength Loyalty Stubbornness Innocence Gentleness Joy

What proof do you have from the passage to support this selection?

Activity Six: Designing a Portrait for Joe

Now, review your answers to the questions of Activity Five and consider which of the words appear in the chart below. Consider what kind of an image best captures how Joe feels about himself in this passage. When determining what will take place in your image, consider common Native American symbols and their meaning. Below are a series of symbols to consider.

Symbol	Meaning
Antelope	Speed, knowledge, action
Bear	Power, adaptability
Bear Paw	Strength, mobility
Bee	Service, gathering, community
Buffalo	Sacredness, life builder
Bull	Strength
Coyote	Prankster, insight, playful
Deer	Love, gentleness, kindness
Dog	Loyalty, protection
Eagle	Divine spirit, connection to creator
Elk	Agility, freedom
Fox	Cunning, provider, intelligence
Goat	Stubbornness
Hawk	Messenger, stopper of time
Hummingbird	Joy, miracles, beauty
Loon (bird)	Solitude, song, romance
Monkey	Playfulness, agility
Otter	Laughter, curiosity, truth, patience
Owl	Wisdom, perseverance
Rabbit	Alertness, resourceful
Ram	New beginning, teacher
Snake	Shrewdness, transformation
Spider	Creative, pattern of life
Squirrel	Trusting, innocence
Sun	Source of Life

1. Which of these symbols will you incorporate into your image and how?
2. Provide a 1-2 sentence summary of the portrait you would construct to capture Joe's view of self in this passage. Remember that Frida Kahlo put her face on a wounded deer. Be as creative as possible.
3. What choices did you make when constructing this image?
4. What details from the passage informed these decisions?

Joe's Self Portrait—Using Kahlo's images as a starting point, design a self-portrait for Joe based on his behavior in the novel thus far and specifically his behavior in this passage.



Moments in a Novel to Illuminate Meaning-Chapter Ten

In this multi-chapter lesson, students will consider various illuminated incidents in the novel and consider the significance of the scenes on the novel as a whole. Throughout the unit, students will construct paragraphs about individual incidents. Then, at the conclusion of the novel, they will determine which of the scenes “functions as a ‘casement,’ a window that opens onto the meaning of the work as a whole” as discussed in question three from the 2011 AP Literature. This particular lesson is centered on Chapter Ten.

Activity One: Review the Wharton Quotation

Reread the quotation below from Edith Wharton about the importance of individual moments in novels. Then, review your answers to the questions that were posed about the quotation to remind yourself of the meaning of the quotation.

2011 AP Literature Question Three

In *The Writing of Fiction* (1925), novelist Edith Wharton states the following.

At every stage in the progress of his tale the novelist must rely on what may be called the *illuminating incident* to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

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Responding in Writing

Ultimately, what is Wharton suggesting about individual moments in novels and their impact on the work as a whole?

Activity Two: Connection to *The Round House*

Earlier in this unit you examined an “illuminating incident” from Chapter One and Chapter Four. Many critics argue that the passage below from Chapter Ten also serves as a “magic casement of fiction, its vistas on infinity.” Read the following passage from pages 281 and 283 and answer the accompanying questions.

I went anyway. Once I got to the overlook, I went through all of the actions that had become routine by now. I sat under the oak tree with the rifle, safety on. The water beside me. There was low cloud cover and the air smelled like rain. I had been there for maybe an hour, waiting for the clouds to break, when Lark walked onto the tee dragging his clubs in a stained old canvas wheeled cart. He disappeared behind the planted pines. Cradling the rifle the way Cappy had taught me, I stepped down the hill. I’d told myself exactly what to do so often that at first I thought I’d be all right. I found the spot marked out just at the edge of the bushes where I could stand, nearly hidden. From there I could sight and aim just about any place Lark might be on the green. I thumbed off safety. I gulped in air and let it out explosively. I held the rifle gently the way I’d practiced, and tried to control my breathing. But each breath got stuck. And there was Lark. He hit from a low rise near the pine trees. The ball arced and landed at the edge of the clipped circle with a bounce that took it another year toward the hole. Lark walked down quickly. The scent of minerals began to seep out of the earth. I brought the rifle to my shoulder and followed him with the barrel. He stood sideways, staring down at his golf ball, squinting his eyes, opening them, squinting again, completely absorbed. He wore tan pants, golf shoes, a gray cap, and a brown short-sleeved T-shirt. He was so close I could read the logo of his defunct grocery store. Vinland. The golf ball rolled to a spot half a foot from the hole. He’d tap it in, I thought. He’d bend over to scoop it out. When he straightened up I’d shoot.

from The Round House by Louise Erdrich. New York: Harper Perennial. 2013. Permission Pending.

1. What is happening in this scene or moment? Summarize the passage.

2. Which of the below topics or areas are being explored in this scene or moment? Circle one.

Family

Justice

Inequality

Nature

Identity

Childhood vs. Adulthood

3. Identify three specific details from the passage that illuminate this topic or area and explore their significance.

Textual Details from the Passage Identify specific phrases from the passage.	Explanation What do the details suggest?

4. Look closely at the answers you wrote in the right column. What idea is Erdrich suggesting about this topic or area?

5. What idea is being illuminated about this topic/area in this scene or moment?

6. What “inner meaning” can the reader gain about the story from this scene or moment?

7. Why is this moment being illuminated?

8. Explain, based only on this excerpt, how this illuminating moment might impact the entire work.

Activity Three: Writing About the Significance of the Incident

Now, write a body paragraph analyzing the function of an “illuminating incident” in Chapter Ten. Fully explore the significance of this incident and what it provides to the text. Encompass the ideas explored through the questions above. Use the templated format below if necessary.

In her novel *The Round House*, Louise Erdrich explores _____
(Identify the topic from question two.)

in this moment that describes _____. This passage serves
(Describe briefly your summary of the passage from question one.)

to illuminate _____. One detail from the passage
(Identify one idea from question four and/or five.)

that helps to illustrate this idea occurs when _____.
(Select one detail from question three)

This example suggest _____ about _____.
(Provide the significance of the detail from question three) *(Identify the topic from question two)*

Another example that highlights _____
(Identify one idea from question four and/or five.)

is _____. This moment is significant in that it _____.
(Select one detail from question three) *(Provide the significance of the detail from question three)*

Overall, this scene is incredibly important because _____.
(Describe the purpose from question six)

It _____
(Identify the impact explored in question seven.)

Activity Four: Evaluating Writing

Review your paragraph and evaluate your strengths and weaknesses.

1. Which of the following areas are your strengths? Circle 1-2 areas you will continue applying to your writing.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

2. What makes these strengths? Identify how they strengthen your paragraph.

3. Which of the following areas are your weaknesses? Circle 1-2 areas you will work on remedying for your next writing.

Selection of Details	Importance of the Scene
Summary of the Passage	Purpose of the Scene
Analysis of the Examples	Connection with the Novel

4. What makes the area(s) you circled above weakness in your writing?

5. What changes will you make to minimize these weaknesses?

Activity Four: Culminating the Incidents

At this point you have written body paragraphs about three illuminating incidents from the novel *The Round House*. Reread these body paragraphs and then answer the following questions. Review the tasks in the 2011 open-ended AP Literature question and consider the connection with *The Round House*.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

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1. Summarize the task in your own words.

2. The prompt asks the writer to consider the “meaning of the work as a whole.”
 - a. In your opinion, what is the primary theme of *The Round House* at this point in the novel?

 - b. What makes this text unique in regards to how it approaches this theme?

 - c. What is Erdrich suggesting about this theme in this novel?

 - d. Why is this interpretation important to communicate to the readers?

3. Review your three body paragraphs and answer the following questions.
 - a. Which of the three illuminating incidents best explores this meaning?

 - b. Summarize what is happening in the incident.

 - c. Explain how this incident connects to the interpretation provided above.

 - d. How would the novel be different had this scene be eliminated?

Close Reading as a Means to Uncover the Development of a Character

As is true in most novels, the main character of *The Round House* undergoes a major transformation throughout the text. These following passages feature the relationship between Joe and his father and serve to highlight the change Joe experiences from the beginning until the end of the novel. In this lesson, students will be asked to examine each passage by utilizing close reading skills. It will conclude with students examining the extent to which this novel represents a bildungsroman and which passage best exemplifies the definition.

Activity One: Analyzing Passage One

Read the following passage from Chapter Five, pages 90-94, that takes place after Joe reveals to his father that he visited the round house where his mother was attacked. After reading the passage answer the questions in the right-hand column.

Passage from Chapter Five	Close Reading Questions
<p>You don't miss a damn thing, Joe, he said after a time. The round house.</p> <p>I took the gas can from under my chair, and set it between us on the ground....</p> <p>5 He reached down to touch the can, but drew his hand back. He put his hand on his chair's aluminum armrest. He squinted out at the neatly planted little seedlings in the garden, then slowly, very slowly, he turned and stared at me with the unblinking all-seeing gaze I used</p> <p>10 to think he turned on murderers before I found out he only dealt with hot dog thieves.</p> <p>If I could just tan your hide, he said, I would do that. But it just...I could never do you harm. Also, I am pretty certain that if I did tan your hide the hiding</p> <p>15 wouldn't work. In fact, it might set your mind against me. It might cause you to do things secretly. So I am going to have to appeal to you, Joe. I am going to have to ask you to stop. No more hunting down the attacker. No more clue gathering. I realize it is my fault because</p> <p>20 I sat you down to read through the cases I pulled. But I was wrong to draw you in. You're too damn</p>	<p>1. Erdrich doesn't use quotation marks around character dialogue. What effect does this have on the reader?</p> <p>2. In lines 13-15 Bazil, Joe's father says "I could never do you harm. Also, I am pretty certain that if I did tan your hide the hiding wouldn't work."</p> <p>a. Why wouldn't it work?</p> <p>b. What does this suggest about Bazil's understanding of Joe?</p>

inquisitive, Joe. You've surprised the hell out of me. I'm afraid. You could get yourself...if anything happened to you...

25 Nothing's going to happen to me!

I had expected my father to be proud. To give me one of his low whistles of surprise. I'd expected that he would help me plan what to do next. How to set the trap. How to catch the priest. Instead, I was getting a

30 lecture. I sat back in my chair and kicked at the gas can.

Heart to heart, Joe. Listen, this is a sadist. Beyond the limits, someone who has no... way... beyond...

Way beyond *your jurisdiction*, I said. There was an edge of juvenile sarcasm in my voice.

35 Well, you understand a bit about jurisdiction issues, he said, catching my scorn, then ignoring it. Joe, please. I am asking you now as your father to quit. It is a police matter, do you understand?

I had worked myself into a fury now, or planted myself into one with every puny hothouse plant that would not succeed in gaining my mother's attention. It seemed that anything my father did, or said, was calculated to drive me crazy. I was strangling there alone with my father in the quiet late afternoon. A

45 rough cloud had boiled over me—I wanted all of a sudden nothing else but to escape from my father, and my mother too, rip away their web of guilt and protection and nameless sickening emotions.

I gotta go.

50 A tick started crawling up my leg. I pulled up the cuff of my trousers, caught it, and ripped it savagely apart with my nails.

3. Read the paragraph that starts at line 26.

a. Which of the following words best describes Joe's attitude at this point?

Indignant	Disappointed
Afraid	Despondent

b. Why did you choose this word?

4. Joe states that when he says "way beyond *your jurisdiction*" in line 33 has had "an edge of juvenile sarcasm" in his voice. How is this sarcastic?

5. Study lines 35-38 when Basil responds to Joe's sarcasm.

a. Which of the following words best describes his response?

Sympathetic	Irritated
Appreciative	Rude

b. Why did you choose this word?

All right, my father said quietly. Where do you want to go? Anywhere.

55 Joe, he said carefully. I should have told you I am proud of you. I am proud of how you love your mother. Proud of how you figured this out. But do you understand that if something should happen to you, Joe, that your mother and I would...we couldn't bear it. You
60 give us life...

I jumped up. Yellow spots pulsed before my eyes.

You gave *me* life, I said. That's how it's supposed to work. So let me do what I want with it!

I ran for my bike, jumped on it, and pedaled right
65 around him. He tried to catch at me with his arms but I swerved at the last moment and put on a burst of speed that put me out of his reach.

from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.

6. The passage ends with Joe becoming increasingly angry.

- a. What makes him so angry?

- b. How does he respond to this anger?

- c. What does this response say about him?

Activity Two: Analyzing Passage Two

Read the following passage from Chapter Nine, pages 226-227, that takes place after Joe learns that his mother's attacker has been set free. After reading the passage answer the questions in the right-hand column.

Passage from Chapter Nine	Close Reading Questions
<p>Pearl heard my bike approach, and she stood at the end of the drive, waiting. I got off the bike and put my forehead on her forehead. I wished I could change places with her. I was holding Pearl when I heard my</p> <p>5 mother scream. And scream again.</p> <p>And then I heard my father's low voice grinding between her shrieks. Her voice veered and fell, just the way I'd been riding, crashing hard, until finally it dropped to an astonished mutter.</p> <p>10 I stood outside, holding my bike up, leaning on it. Pearl was next to me.</p> <p>Eventually, my father walked out the back screen door and lit a cigarette, which I had never seen him do. His face was yellow with exhaustion. His eyes were so</p> <p>15 red they seemed rimmed with blood. He turned and saw me.</p> <p>They let him go, didn't they, I said.</p> <p>He didn't answer.</p> <p>Didn't they, Dad.</p> <p>20 After a moment he dragged on the cigarette, looked</p>	<p>1. Why does Joe wish he could change places with Pearl (lines 3-4)?</p> <p>2. The syntactical structures shift significantly in the dialogue that starts at line 17 and continues through the end.</p> <p>a. Describe the shift.</p> <p>b. Which of the following words best captures the tone conveyed through this dialogue: Terse Quick Flippant Witty</p> <p>c. Why did you choose this word?</p>

<p>down.</p> <p>All of the electric poison that had drained out of me on my bike flooded back and I began to harangue my father, with words. Stupid words.</p> <p>25 All you catch are drunks and hot dog thieves.</p> <p>He looked at me in surprise, then shrugged and tapped the ash off his cigarette.</p> <p>Don't forget the scofflaws and custody cases.</p> <p>Scofflaws? Oh sure. Is there anywhere you <i>can't</i></p> <p>30 park on the rez?</p> <p>Try the tribal chairman's spot.</p> <p>And custody. Nothing but pain. You said yourself. You've got zero authority,</p> <p>Dad, one big zero, nothing you can do. Why do it</p> <p>35 anyway?</p> <p>You know why.</p> <p>No, I don't. I yelled at him and went in to be with my mother, but here was nothing to be with when I got there. She was staring blankly at the blank of the</p> <p>40 refrigerator and when I stepped in front of her she spoke in a weird, calm voice.</p> <p>Hi, Joe.</p>	<p>3. Why does Joe blame his father? In your opinion, is this rational and reasonable?</p> <p>4. The passage ends with Joe's mother.</p> <p>a. What is one detail/word that describes her at this point?</p> <p>b. How has she changed since the beginning of the passage?</p> <p>c. Which of the following best captures the purpose of ending the passage with his mom?</p> <ul style="list-style-type: none"> • To highlight the shift in tone • To remind the readers of her pain • To contrast Joe's father <p>d. Why did you choose this purpose?</p>
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Activity Three: Analyzing Passage Three

Read the following passage from the first half of Chapter Ten, pages 243-244, which conveys an interaction with Linden Lark and results in his father’s heart attack. After reading the passage answer the questions in the right-hand column.

Passage from Chapter 10	Close Reading Questions
<p>I was pushing the cart in front of my dad, and so I saw Linden Lark first. He was leaning into the cold light of the open meat case. My father must have looked up just after I did.</p> <p>5 There was a moment where all we did was stare. Then motion.</p> <p> My father threw the cream, surged forward, and grabbed Lark by the shoulders. He spun Lark, jamming him backward, then gripped Lark around the throat with</p> <p>10 both hands. As I’ve said before, my dad was somewhat clumsy. But he attacked with such an instinct of sudden rage it looked slick as a movie stunt. Lark banged his head against the metal racks of the cooler. A carton of lard smashed down and Lark slipped in the burst cream,</p> <p>15 scraping the back of his head down the lower edge of the case, ringing the shelves. The glass doors flapped against my father’s arms as he fell with Lark, still pressing. Dad kept his chin down. His hair had fallen in strings about his ears and his face was dark with blood.</p> <p>20 Lark flailed, unable to put a similar grip on my father. I was on him too, now, with the cans of Rotel tomatoes.</p> <p> The thing was, Lark seemed to be smiling. If you can smile while being choked can-beaten, he was doing it. Like he was excited by our attack. I smashed the can on</p> <p>25 his forehead and opened a cut just over Lark’s eye. A pure black joy in his blood filled me. Blood and cream. I smashed as hard as I could and—maybe the shock of</p>	<ol style="list-style-type: none"> 1. Joe describes his father as looking “slick a movie stunt” when attacking Lark (line 12-13). What does this suggest about how Joe views his father? 2. Look at the description words used in the paragraph starting at line 7. <ol style="list-style-type: none"> a. What are three words that you find striking? b. What does this suggest about the way Joe perceives the fight? 3. In your opinion, why does Joe wait to join the fight? 4. Study the tonal shift in the second half, starting at line 22. <ol style="list-style-type: none"> a. How has Joe’s attitude shifted? From _____ to _____.

my happiness or Lark's happiness—caused me to let go
of Lark's throat. Lark kicked upward and pushed with
30 all his might.

My father went skidding backward. With a hard jolt
my father landed in the aisle, and Lark fled in a
scrambled crouch.

That was when my father had his first heart attack—
35 it turned out to be a small. Not even a medium one. Just
a small one. But it was a heart attack. In the grocery
store aisle in the spilt cream and rolling cans, next to the
Prell shampoo, my father's face went a dull yellow
color. He strained for breath. He looked up at me,
40 perplexed. And because he had his hand on his chest, I
said, Do you want the ambulance?

When he nodded *yes*, everything went out of me. I
went down on my knees, Puffy made the call.

They tried to tell me I couldn't ride with him to the
45 hospital, but I fought. I stayed with him. They couldn't
make me leave him. I knew what happened if you let a
parent get too far away.

*from The Round House, by Louise Erdrich. New York: Harper Perennial,
2012. Permission Pending.*

b. What evidence do you
have to explain this shift?

5. Choose one of the following
words that best captures Joe's
reaction to his father's heart
attack.

Scared	Confused
Indignant	Vengeful

6. Why did you choose this
word?

Activity Four: Analyzing Passage Four

Read the following passage from the last page of *The Round House*. It describes Joe and his friends in the hospital after their car accident. This scene serves as the culmination of Joe’s development.

Passage from Chapter Eleven	Close Reading Questions
<p>I sat in the police station, attached to the chair. Zack and Angus were in the Havre hospital. They’d taken Cappy someplace else to fix him up for Doe and Randall. The ghost had brought me here. I had seen him</p> <p>5 in the field as I held Cappy—my ghost bent over me, backlit by the flashlight he held cocked over his shoulder, silver haloed, looking at me with a sour contempt. He shook me lightly. His lips had moved but the only words I could make out were <i>Let go</i> and I</p> <p>10 would not. I slept and woke in the chair. I must have eaten, drunk water, too. None of it do I remember. Except that again and again I looked at the round black stone that Cappy had given me, the thunderbird egg. And there was that moment when my mother and father</p> <p>15 walked in the door disguised as old people. I thought the miles in the car had bent them, dulled their eyes, even grayed and whitened their hair and caused their hands and voices to tremble. At the same time, I found, as I rose from the chair, I’d gotten old along with them. I</p> <p>20 was broken and fragile. My shoes were lost in the accident. I walked between them, stumbled. My mother took my hand. When we got to the car, she opened the back door and crawled in. There was a pillow and the same old quilt. I sat in the front with my father. He</p> <p>25 started engine. We pulled out just like that and started driving home.</p> <p>In all those miles, in all those hours, in all that air</p>	<p>1. The passage opens emphasizing Joe’s confusion.</p> <p>a. What are two details that highlight this confusion?</p> <p>b. How is this confusion similar to or different from the confusion he has experienced in earlier passages?</p> <p>2. There are several references to age in lines 14-19.</p> <p>a. How are his parents described?</p> <p>b. How is Joe described?</p> <p>c. What does this suggest about Joe’s maturity?</p>

<p>rushing by and sky coming at us, blending into the next horizon, then the one after that, in all that time there was</p> <p>30 nothing to be said. I cannot remember speaking and I cannot remember my mother or father speaking. I knew that they knew everything. The sentence was to endure. Nobody shed tears and there was no anger. My mother or my father drove, gripping the wheel with neutral</p> <p>35 concentration. I don't remember that they even looked at me or I at them after the shock of that first moment when we all realized we were old. I do remember, though, the familiar sight of the roadside café just before we would cross the reservation line. On every one of my</p> <p>40 childhood trips that place was always a stop for ice cream, coffee and a newspaper, pie. It was always what my father called the last leg of the journey. But we did stop this time. We passed over in a sweep of sorrow that would persist into our small forever. We just kept</p> <p>45 going.</p> <p><i>from The Round House, by Louise Erdrich. New York: Harper Perennial, 2012. Permission Pending.</i></p>	<p>3. Analyze the imagery in the paragraph starting at line 27.</p> <p>a. Which of the following words best capture the tone of the paragraph?</p> <p style="text-align: center;">Reverence Sadness Acceptance Devotion</p> <p>4. Why is it important that they didn't stop for "ice cream, coffee and a newspaper, pie" on this trip (lines 40-41)?</p> <p>5. What does the final sentence of the novel suggest about the change Joe has undergone?</p>
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Activity Four: Learning the Stages of Emotional Maturity

Read the following article about the various stages of achieving maturity. While reading, define each stage by paraphrasing into it. After reading, complete the following tasks.

Growing into a Mature Adult		
<p>According to Erik Erikson, a renowned psychologist, the ego develops as it successfully resolves crises that are distinctly social in nature. These involve establishing a sense of trust in others, developing a sense of identity in society, and helping the next generation prepare for the future. Each stage of this development is captured in the chart below.</p>		
Stage	Key Traits and Characteristics	Paraphrase the stage of maturity
Three: Initiative vs. Guilt	<ul style="list-style-type: none"> • Individuals assert themselves more frequently. • Individuals begin to plan activities, make up games, and initiate activities with others • Parents will often try to stop child in order to protect. • Individual might overstep the mark in forcefulness • Individual asks many questions 	
Four: Industry (competence) vs. Inferiority	<ul style="list-style-type: none"> • Individual's peer group will gain greater significance and will become a major source of the individual's self esteem • Individual now feels the need to win approval by demonstrating specific competencies that are valued by society • Begins to develop a sense of pride in their accomplishments 	
Five: Identity vs. Role Confusion	<ul style="list-style-type: none"> • Individuals are becoming more independent and able to look at the future in terms of career, relationships, families, housing, etc. • Individual wants to belong to a society and fit in. • Learns the roles he/she will occupy as an adult. • Individuals will try to form their own identity based upon the outcome of their explorations. 	
Six: Intimacy vs. Isolation	<ul style="list-style-type: none"> • Individuals begin to share selves more intimately with others • Explore longer term commitments with someone other than a family member • Feels commitment, safety, and care within a relationship—even if just with a friend. 	

McLeod, Saul. "Erik Erikson | Psychosocial Stages | Simply Psychology." *Erik Erikson | Psychosocial Stages | Simply Psychology*. Simply Psychology, 2008. Web. 07 Mar. 2016. Permission Pending

Questions to Consider

1. Review passage one, your answers to the close reading questions, and the article.
 - a. At which stage of moral development would you place Joe?

 - b. What textual evidence do you have from the passage and the article to support this conclusion? Provide at least two details to support your answer.

2. Review passage two, your answers to the close reading questions, and the article.
 - a. At which stage of moral development would you place Joe?

 - b. What textual evidence do you have from the passage and the article to support this conclusion? Provide at least two details to support your answer.

3. Review passage three, your answers to the close reading questions, and the article.
 - a. At which stage of moral development would you place Joe?

 - b. What textual evidence do you have from the passage and the article to support this conclusion? Provide at least two details to support your answer.

4. Review passage four, your answers to the close reading questions, and the article.
 - a. At which stage of moral development would you place Joe?

 - b. What textual evidence do you have from the passage and the article to support this conclusion? Provide at least two details to support your answer.

Activity Five: Charting Character Growth

Now, chart the development Joe experiences in order to analyze the progression using your answers from Activity Four. In the first column are the various stages. In the bottom row are the various excerpts. Follow the corresponding directions.

Stages of Maturity	Stage Six: Intimacy and Isolation					
	Stage Five: Identity vs. Role Confusion					
	Stage Four: Industry vs. Inferiority					
	Stage Three: Initiative vs. Guilt	X				
	Sample Chapter One <i>Joe pulling trees in Chapter One</i>	Chapter Five <i>Joe fighting with his father</i>	Chapter 9 <i>Joe anger that Lark has been released</i>	Chapter 10 <i>Dad's heart attack</i>	Chapter 11 <i>Bazil and Geraldine driving Joe home</i>	
	Passages from the novel					

Step #1: Plotting Passage One

- a. Go to the column labeled Chapter Five.
- b. Move up the column until you find the stage of emotional development that corresponds to Joe at this point in the novel.
- c. Place an “X” in this space. A sample has been provided from Chapter One

Step #2: Plotting Passage Two

- a. Go to the column labeled Chapter Nine.
- b. Move up the column until you find the stage of emotional development that corresponds to Joe at this point in the novel.
- c. Place an “X” in this space.

Step #3: Plotting Passage Three

- a. Go to the column labeled Chapter 10.
- b. Move up the column until you find the stage of emotional development that corresponds to Joe at this point in the novel.
- c. Place an “X” in this space.

Step #4: Plotting Passage Four

- a. Go to the column labeled Chapter 11.
- b. Move up the column until you find the stage of emotional development that corresponds to Joe at this point in the novel.
- c. Place an “X” in this space.

Step #5: Draw a line connecting the various points in the chart.**Step #6: Draw some conclusions about the way in which the line progresses. Answer the following questions.**

1. Which of the following phrases would you use to describe the way in which Joe progresses in emotional maturity from Chapter One through Ten according to the path the line takes in the chart above.

Scattered/Dotted Steady/Gradual Rapid Dramatic Slow

2. Explain why you chose this word.

3. What is suggested about the path from youth to maturity because of Joe’s development from the beginning of the novel until the end?

Activity Six: Defining a Bildungsroman in Relation to *The Round House*

Read the prompt below from the 2013 released AP Literature exam. It explores the development of a main character in a novel. Then, answer the following questions.

2013 AP Literature Question Three

A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

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1. The prompt describes the development of a character occurring “when this character recognizes his or her place in the world.” What does Joe recognize about his place in the world by the end of the novel?
2. Which of these four scenes do you feel serves as the pivotal, or essential, moment in Joe’s journey of coming to the realization identified in question one.
3. What does Louise Erdrich want the reader to learn through following Joe’s recognition of his place in the world?
4. Now construct a thesis combining your answers from above.

Template: Joe comes to understand _____

(Describe his place in the world.)

_____ within *The Round House* when he

_____,
(Summarize a specific scene from the passages above.)

illustrating the idea that _____.

(Describe Joe’s purpose as a character.)

What Warrants an Addition to an English Curriculum?

In the final assessment of this unit, students will evaluate whether or not *The Round House*, a contemporary novel, is worthy of being added to an English curriculum. Students will read a variety of sources that explore various elements to consider when adding a text to the curriculum. After reading the texts, students will be asked to come to a group decision about whether or not the text should be adopted, utilizing the sources provided.

Activity One: Self Reflection on Literature

Before you begin reading what qualifies as important criterion for text adoption, reflect on your own beliefs about what constitutes a quality text worthy of adding to an English curriculum. Research any information needed to complete the table.

1. Make a list of five novels your teachers have assigned in English classes, supplying information about each text. An example has been completed for you.

Text Title	Brief Summary	Major Themes	Year Published
<i>The Adventures of Huckleberry Finn</i>	<i>Story of a young boy who travels down the Mississippi River with a runaway slave.</i>	<ul style="list-style-type: none"> -Race -Friendship -Societal Expectations 	1885

Text Title	Brief Summary	Major Themes	Year Published

2. Based on these similarities and differences, what are five things that you think English teachers consider before adopting a novel into a curriculum?

3. Now, complete the same information about the novel *The Round House*.

Text Title	Brief Summary	Major Themes	Year Published
<i>The Round House</i>			

4. Compare and contrast *The Round House* with more traditional works you have been assigned in your English classes.
- a. What are three ways in which *The Round House* is similar to the other texts assigned by your English teachers?

- b. What are three ways in which *The Round House* is different to the other texts assigned by your English teachers?

experience, students need more exposure to nonfiction, less to help with reading skills, but as a model for their own essays and expository writing.... I love fiction and poetry as much as the next former English major and often despair over the quality of what passes for “informational texts,” few of which amount to narrative much less literary narrative.

What schools really need isn’t more nonfiction but better nonfiction, especially that which provides good models for student writing. Most students could use greater familiarity with what newspaper, magazine and book editors call “narrative nonfiction”: writing that tells a factual story, sometimes even a personal one, but also makes an argument and conveys information in vivid, effective ways....

Narrative nonfiction also provides a bridge between the personal narratives students typically write in elementary school and the essays on external subjects that are more appropriate assignments in high school and beyond. David Coleman may dismiss self-expression. Yet he recommends authors, like the surgeon and medical writer Atul Gawande, who frequently rely on personal storytelling in their reporting.

Models of narrative nonfiction are everywhere, on programs like “This American Life” and “Radiolab,” in nonfiction books for young adults, like “Sugar Changed the World” (which is about slavery and science in the pursuit of the food additive), and even in graphic nonfiction works, like “Persepolis,” which tells the story of a young woman who grew up in Iran during the Islamic Revolution. Each has a personal angle that students can relate to but is also a genuinely enthralling narrative. Adult titles, like “The Omnivore’s Dilemma,” already have young readers editions, and many adult general-interest works, such as Timothy Ferris’s “The Whole Shebang,” about the workings of the universe, are appropriate for advanced high-school students....

“What Should children Read.” The New York Times. 2012. Sara Mosle. Permission Pending.

4. According to this article, what are at least two things that should be considered when adding a book to an English curriculum?

5. React to the source.

a. With what points or ideas do you agree?

b. Why do you feel this way?

c. With what points or ideas do you disagree with?

d. Why do you feel this way?

Activity Three: Source “B” Evaluation

Read the provided sources and answer the following questions.

<p>Excerpted from “Some Books Are More Equal Than Others” By Claire Needell Hollander <i>The New York Times</i> June 23, 2012</p>	<p>Questions to Answer</p>
<p>Because I am a middle school reading enrichment teacher, parents and colleagues often ask my advice about summer assignments. My automatic reply echoes a hit song from the '70s, “any love is good lovin’.” I tell them blithely that any reading is good reading, while I think to myself, we’ll take whatever we can get.</p> <p>The data, however, show that my mantra holds true only for the least experienced readers, who attain knowledge every time they read. This age group is fast acquiring verbal knowledge (an increase in word recognition) and world knowledge (an increase in understanding about the world around them), even when they’re reading comic books or relatively simple narratives. For newly fluent readers, usually age 8 or 9, any reading is indeed good reading.</p> <p>But for students in middle school and high school, reading selection does matter. Students attain more knowledge of both kinds reading Stephen Crane’s “Red Badge of Courage” than they do reading the “Hunger Games” series. When the protagonist of “Red Badge” reflects on his pride in having “donned blue,” it requires both verbal and world knowledge to comprehend that he is proud of having enlisted as a Union soldier.</p> <p>While “The Hunger Games” may entrance readers, what does a 13-year-old gain in verbal and world knowledge from the series? A student may encounter a handful of unfamiliar words, while contemplating human dynamics that are cartoonish, with violent revolution serving as the backdrop for teen romance.</p> <p>So what should students be asked to do? I propose focusing on accessible nonfiction guaranteed to increase world and verbal knowledge. I recommend the following books. For middle schoolers: “Facing the Lion,” by</p>	<ol style="list-style-type: none"> 1. What types of books does this source argue adding to the curriculum? 2. What traits or qualities do these books have that the source believes make them important to add to the curriculum?

Joseph Lemasolai Lekuton with Herman Viola; “A Long Way Gone,” by Ishmael Beah; and “Iqbal,” by Francesco D’Adamo and Ann Leonori (which is a novel about a real kid). For upper middle school and high school students: “Hiroshima,” by John Hersey; “Night,” by Elie Wiesel; “Fast Food Nation,” by Eric Schlosser; “The Omnivore’s Dilemma,” by Michael Pollan; “Girls Like Us,” by Rachel Lloyd; and “Behind the Beautiful Forevers,” by Katherine Boo.

These nonfiction books provoke students to desire an expanded world knowledge, to consider the flawed moral decision making of the past and the imperiled morality of the future. They all contain high-level vocabulary, but not so much that a typical student might fail to grasp major points.

As we rounded the corner into the tail end of eighth grade, I set out a number of these books for students to choose from for an informal reading class. One student chose to read “Hiroshima” during her last two weeks of school. After a day or so, I checked in with her. Although the eighth grade covered the dropping of the bomb in social studies, I wanted to be certain she could handle the material. I asked, as a casual conversation opener: “It’s pretty disgusting, isn’t it?” She replied, “I feel more sympathy than disgust for these people, Ms. Hollander.”

Another student, a struggling reader, chose “A Long Way Gone,” about a child soldier. When I checked in with him, he opened his laptop, pointing out his home country on a map that showed places in which young men, including his father, had been forced into armed service. He reminded me that I cannot always anticipate what a book will say to a reader.

While reading classic literature with students is my passion, I prefer that students explore literature in the summer as a pleasure and return to school curious about the world around them, not weary from having written about books they could not fully understand, or smug from having earned credit for an essay on a book they could have easily comprehended in fourth grade. Summer assignments should be about why we

3. What does the source suggest about the controversies surrounding text adoption?

4. According to this article, what are at least two things that should be considered when adding a book to an English curriculum?

5. React to the source.
a. With what points or ideas do you agree?

need to learn and why we need to talk about what we think. We have to move students away from disgust at the unknown, at the horrors visited on other human beings, and toward sympathy. Students who have immersed themselves in real-world problems become excited by current events and history as well as literature. They can make connections between academic areas that are ordinarily divided. They will understand Dickens better for having read “Iqbal,” which tells the story of a boy who is sold into slavery at a carpet factory.

from “Some Books Are More Equal Than Others.” Claire Needell Hollander, The New York Times. June 23, 2012. Permission Pending.

- b. Why do you feel this way?

- c. With what points or ideas do you disagree with?

- d. Why do you feel this way?

Activity Four: Source “C” Evaluation

Read the provided sources and answer the following questions.

Excerpted from AP Literature Course Description Fall 2010	Questions to Answer
<p>Reading in an AP course is both wide and deep. This reading necessarily builds upon and complements the reading done in previous English courses so that by the time students complete their AP course, they will have read works from several genres and periods — from the 16th to the 21st century. More importantly, they will have gotten to know a few works well. In the course, they read deliberately and thoroughly, taking time to understand a work’s complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work’s literary artistry, students reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied. . . .</p> <p>In short, students in an AP English Literature and Composition course read actively. The works taught in the course require careful, deliberative reading. And the approach to analyzing and interpreting the material involves students in learning how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the meaning and value of a piece of writing.</p> <p>Most of the works studied in the course were written originally in English, including pieces by African, Australian, Canadian, Indian and West Indian authors. Some works in translation may also be included (e.g., Greek tragedies, Russian or Latin American fiction). The actual choice is the responsibility of the AP teacher, who should consider previous courses in the school’s curriculum. In addition, the AP teacher should ensure that AP students will have studied, at some point in their high school years, literature from both British and American writers, as well as works written from the 16th century to contemporary times. In addition to British and American literature,</p>	<ol style="list-style-type: none"> 1. What types of books does this source argue adding to the curriculum? 2. What traits or qualities do these books have that the source believes make them important to add to the curriculum? 3. What does the source suggest about the controversies surrounding text adoption? 4. What kind of skills will students need

teachers are encouraged to include in their curricula other literature in English.

Although neither linguistic nor literary history is the principal focus in the AP course, students gain awareness that the English language that changed dramatically through history, and that today it exists in many national and local varieties. They also become aware of literary tradition and the complex ways in which imaginative literature builds upon the ideas, works and authors of earlier times. Because the Bible and Greek and Roman mythology are central to much Western literature, students should have some familiarity with them. These religious concepts and stories have influenced and informed Western literary creation since the Middle Ages, and they continue to provide material for modern writers in their attempts to give literary form to human experience. Additionally, the growing body of works written in English reflecting non-Western cultures may require students to have some familiarity with other traditions.

Suggested Fiction (Novel and Short Story) Authors
Chinua Achebe; Sherman Alexie; Isabel Allende;
Rudolfo Anaya; Margaret Atwood; Jane Austen;
James Baldwin; Saul Bellow; Charlotte Brontë;
Emily Brontë; Raymond Carver; Willa Cather; John
Cheever; Kate Chopin; Sandra Cisneros; Joseph
Conrad; Edwidge Danticat; Daniel Defoe; Anita
Desai; Charles Dickens; Fyodor Dostoevsky;
George Eliot; Ralph Ellison; Louise Erdrich;
William Faulkner; Henry Fielding; F. Scott
Fitzgerald; E. M. Forster; Thomas Hardy; Nathaniel
Hawthorne; Ernest Hemingway; Zora Neale
Hurston; Kazuo Ishiguro; Henry James; Ha Jin;
Edward P. Jones; James Joyce; Maxine Hong
Kingston; Joy Kogawa; Jhumpa Lahiri; Margaret
Laurence; D. H. Lawrence; Chang-rae Lee; Bernard
Malamud; Gabriel García Márquez; Cormac
McCarthy; Ian McEwan; Herman Melville; Toni
Morrison; Bharati Mukherjee; Vladimir Nabokov;
Flannery O'Connor; Orhan Pamuk; Katherine Anne
Porter; Marilynne Robinson; Jonathan Swift; Mark
Twain; John Updike; Alice Walker; Evelyn Waugh;
Eudora Welty; Edith Wharton; John Edgar
Wideman; Virginia Woolf; Richard Wright

*from AP Literature Course Description. 2010. The College Board.
Permission Pending.*

in order to do well with these types of readings?

5. React to the source.
 - a. With what points or ideas do you agree?
 - b. Why do you feel this way?
 - c. With what points or ideas do you disagree with?
 - d. Why do you feel this way?

Activity Five: Source “D” Evaluation

Read the provided sources and answer the following questions.

<p align="center">“High School Reading: Classics or Contemporary?” By Duaa Eldeib <i>Chicago Tribune</i> March 07, 2014</p>	<p align="center">Questions to Answer</p>
<p>Love it or loathe it, Shakespeare's "Romeo and Juliet" has served as a rite of passage for high school students for generations.</p> <p>In addition to the Bard, teachers have long relied on Socrates, Kafka, Steinbeck and a host of other authors whose works earned the distinction of being a classic — albeit rarely landed on teens' top 10 lists.</p> <p>While few dare challenge the texts as exceptional literature, high school teachers throughout the Chicago area and beyond are swapping out the canon for the contemporary, arguing that their selections impart the same themes and skills, with one important caveat:</p> <p>Students don't audibly groan when they whip out their books at the start of English class.</p> <p>For the first time in decades, teachers in northwest suburban Township High School District 214 aren't teaching "Romeo and Juliet" this year to the majority of freshmen. "Hamlet" didn't make the cut in some classes in Glenbrook High Schools District 225. And some teachers at Stevenson High School in Lincolnshire replaced Kafka with "Life of Pi," a novel written in (gasp) 2001.</p> <p>"We're always going for balance," said Susan Levine-Kelley, instructional supervisor at Glenbrook South High School in Glenview. "So often in the education world, the pendulum swings."</p> <p>That pendulum, teachers and experts agree, has swung toward more modern, multicultural novels written in the same lifetime as the students. Lest Shakespeare devotees feel betrayed, teachers are quick to reassure that they haven't done away with the classics — especially not their beloved Elizabethan playwright.</p> <p>"We've scaled back, but we've realized that anyone living in the world should have some cultural knowledge of Shakespeare," Levine-Kelley said.</p>	<ol style="list-style-type: none"> 1. What types of books does this source argue adding to the curriculum? 2. What traits or qualities do these books have that the source believes make them important to add to the curriculum? 3. What does the source suggest about the controversies surrounding text adoption?

Laurie Elish-Piper, a distinguished teaching professor at Northern Illinois University, is hopeful that high school teachers will continue to push for adding more current texts written by a greater mix of authors. The key, she said, is balance.

"I think that students will be willing to go along with the program and read something that maybe they feel is written by old, dead, white people — usually old, dead, white men — if they know there's something coming along that's going to be a little edgier, a little more modern and closely related to their lives as adolescents," she said.

"One of my hopes is that we can create not only students who can read, but students who really enjoy reading," Elish-Piper said.

Although Shakespeare's language can prove challenging, working through it benefits the reader, said Jeffrey Masten, a Northwestern University professor who teaches Shakespeare. The plays also can get students thinking about gender and race in new ways, he said.

"There's a real value in identifying with, relating to, characters and texts that don't look or talk or act just like ourselves, whoever we may be," Masten said.

Some districts are reluctant to fully embrace novels that haven't stood the test of time. But a number of instructors said they found they could incorporate some books, including the wildly popular dystopian series "The Hunger Games," as independent reading options.

Any method for getting schools to adopt new books works for Teri Lesesne, executive director of the Assembly on Literature for Adolescents, an arm of the National Council of Teachers of English. Lesesne said research shows that high school students have been reading the same rotation of texts since the 1960s.

*from "High School Reading: Classics or Contemporary?"
Duaa Eldeib, Chicago Tribune. March 07, 2014. Permission Pending.*

4. According to this article, what are at least two things that should be considered when adding a book to an English curriculum?

5. React to the source.

a. With what points or ideas do you agree?

b. Why do you feel this way?

c. With what points or ideas do you disagree with?

d. Why do you feel this way?

Activity Seven: Source “E” Evaluation

Read the provided sources and answer the following questions.

<p>Excerpted from “Guidelines for Selection of Materials in English Language Arts Programs” Approved by the National Council of English Teachers Executive Committee April 2014</p>	<p>Questions to Answer</p>
<p>Because instructional materials are a primary resource for English language arts teachers, they must be selected wisely.</p> <p>Each school should develop its own criteria for selecting materials for inclusion in English language arts programs, but virtually all criteria relate to two general requirements for selections: materials must (1) have a clear connection to established educational objectives and (2) address the needs of the students for whom they are intended.</p> <p>Instructional materials in the English language arts program should align with the general philosophy of the school or district, the curriculum goals and objectives of the English language arts program, and the learning outcomes of the particular course or grade level. For instance, some materials may be included because they reflect the school’s philosophy of encouraging critical thinking in relation to controversial situations and points of view. Or materials may be included because they meet the curriculum objective of presenting articulate voices from different eras or diverse cultures. Or they may be included to address specific learner outcomes, such as understanding how imagery can underscore theme....</p> <p>Policies should also reflect the understanding that an English language arts program is not one instructional resource, but many; not one curriculum objective, but several. Therefore, English language arts policies should seek to build a collection of instructional materials that as a whole create balance and emphasis in the curriculum. Clearly, no single textbook or set of instructional materials will meet the curricular goals of presenting various points of view, situations, and styles; addressing diverse ability levels; and representing the contributions of people of diverse religions, ages, races, ethnicity, abilities, and cultures. Nonetheless, the collection of materials in the English language arts program as a whole should address all of these concerns and should emphasize those which</p>	<ol style="list-style-type: none"> 1. What types of books does this source argue adding to the curriculum? 2. What traits or qualities do these books have that the source believes make them important to add to the curriculum? 3. What does the source suggest about the controversies surrounding text adoption?

teachers, as informed professionals working within the district's philosophical framework, find particularly important....

Materials should be examined for level of difficulty. They must be readable if they are to be truly accessible to students. Because readability formulas tend to be simplistic measures, such formulas should be used cautiously, if at all. Teachers' judgments about the difficulty of a work are more soundly based on complexity of plot, organization, abstractness of the language, familiarity of vocabulary, and clarity of syntax. Also, because the average classroom includes students reading at several levels of proficiency, materials judged as inappropriate for whole-class instruction might be suitable for small-group use or for independent reading by more capable readers.

Reading materials which draw upon students' backgrounds are desirable. Both comprehension and engagement are enhanced when students can activate relevant background knowledge as they read, connecting their personal experiences with vicarious experiences. This does not deny the value of reading about the unfamiliar and even the fantastic. But the relevance of a work to students' daily lives or to the lives of their imaginations is worthy of consideration in the selection process....

Selecting materials requires in-depth knowledge: not just of students' backgrounds and learning experiences, but also of their abilities and interests; not just of educational objectives, but of the best practices and range and quality of materials for meeting them; not just of the particular work being considered, but of its place within the medium, genre, epoch, etc., it represents. In short, responsible selection demands not only the experience and education needed to make sound choices but also the ability to defend the choices made.

From "Guidelines for Selection of Materials in English Language Arts Programs." NCTE, April 2014. Permission Pending.

4. According to this article, what are at least two things that should be considered when adding a book to an English curriculum?

5. React to the source.

a. With what points or ideas do you agree?

b. Why do you feel this way?

c. With what points or ideas do you disagree with?

d. Why do you feel this way?

Activity Eight: Compiling a List of Important Considerations

Review your answers from each source to the following question:

- **According to this article, what are at least two things that should be considered when adding a book to an English curriculum?**

Compile your answers (removing any replicas) into a list of the top ten things that should be considered for text adoption. Feel free to add additional considerations that came to you while reading or that you listed in Activity One.

Important Consideration

Activity Nine: Ranking and Relating to *The Round House*

Now, rank these considerations into an order that reflects the most important to the least important consideration in your opinion. Then, place a check in the right column to indicate which criterion applies to *The Round House*.

Rank	Important Consideration	Does this apply to <i>The Round House</i> ?
1 st		
2 nd		
3 rd		
4 th		
5 th		
6 th		
7 th		
8 th		
9 th		
10 th		

Consider your thoughts about *The Round House*, a novel representing Native American heritage published in 2012.

1. Consider the ways in which this novel is similar and different to more traditional texts assigned by English teachers?
 - a. Similarities

 - b. Differences

2. In your opinion, is it worthy of being added to the literary canon and made a core text in English classes?

3. Which of the criterion from the above chart most fully supports your position?

4. What impact does the addition or absence, depending on your answer to question two, have on a student academically or personally?

5. Complete the following frame which includes your position, reasoning, and the effect on the reader.

Template: I believe *The Round House* should/should not (*circle one*) be added to the

curriculum because it _____,
(Describe a consideration from your answers above)

which impacts student learning since _____.
(Describe an impact identified above.)

6. What would be the most compelling reason someone would have that goes against your position?

7. What response would you offer to those who disagree with you?

Activity Ten: Class Debate on the Literary Merit of *The Round House*

As a class, engage in a discussion about whether or not *The Round House* should be added to an English curriculum, utilizing specific evidence from the provided sources and your answers to the questions in the lesson. The questions below have been provided for you to answer as you prepare for the discussion.

1. To what extent is it important for students to have choice in what they are assigned to read in their English class?

2. Why do English teachers tend to assign the classics in English classes?

3. What is the benefit to reading more contemporary works in an English class?

4. How important is student interest in selecting which texts to assign in an English class?

5. What is more beneficial to read in an English class: texts published five years ago or texts published 100 years ago?
 - a. Why do you feel this way?

 - b. What response would a teacher give?

 - c. What response would a parent give?

 - d. What response would a college give?

AP[®] English Literature and Composition Dystopian Novel Unit: Teacher Overview

Dystopian literature tends to engage teenage readers, who relate to its presentation of brooding or oppressed protagonists, its emphasis on rebellion against authoritarian systems, and its criticism of power structures and social norms. Many AP students have been introduced to the concept of dystopia through popular Young Adult novel or film series such as *The Hunger Games* and *Divergent*, and they now are ready to tackle the more substantive, sophisticated, and complex presentations of dystopia that are featured in novels such as George Orwell's *1984* or Aldous Huxley's *Brave New World*. This unit uses dystopian literature as a vehicle for students to practice close reading and interpretive skills as they analyze how authors use literary devices and techniques to develop and expand their social, cultural, or political critiques. Preparing students to address the requirements of the Open Free Response Question is an important emphasis of the unit.

NMSI's Dystopian Novel Unit does not feature a central text around which all activities are developed. Instead, the thematic unit is organized around multiple texts, which will allow instructors to assign small groups different dystopian novels. Individual lessons within the unit introduce important close reading, analytical, and composition skills using excerpts from different dystopian novels. Passages are taken from novels of literary merit and represent titles from the traditional canon (e.g., Orwell's *1984*) and contemporary literary fiction (e.g., Kazuo Ishiguro's *Never Let Me Go* and Margaret Atwood's *Oryx and Crake*).

Running multiple novels within a single thematic unit offers the AP Literature teacher several advantages, including the ability to group students by skill, ability, or interest in order to differentiate instruction. Such groupings also can help students prepare for the AP Literature exam's Open Question by asking students to consider how thematic ideas are addressed through different titles and authors. That being said, the activities in the unit are created so that teachers could choose to have students read and respond to one anchor text while they are practicing interpretive skills using the model passages.

NMSI's Dystopian Novel Unit addresses the following College Board curricular requirements for AP Literature. Students completing the unit of study will

- Write an interpretation of a piece of literature that is based on a careful observation of textual details, considering such elements as the use of figurative language, imagery, symbolism and tone.
- Write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style and themes.
- Write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's social, cultural and/or historical values.
- Complete activities that enable them to discover what they think about their reading (e.g., annotation, free writing, keeping a reading journal, reaction/response papers, and/or dialectical notebooks).
- Write analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's social, historical and/or cultural values.

Creating Student Choice and Engagement: How to Implement Multiple Anchor Texts in the AP English Classroom

Overview

Part of the responsibility of the modern AP English teacher is to offer students a range of texts that enrich students' critical thinking and close reading skills by reading works from a variety of authorial voices. One of the most straightforward ways of allowing student choice without sacrificing AP English expectations is by implementing a unit in which students select their own anchor text for study from a short list of suggested works.

Teachers may construct a unit that is focused on the study of a thematic or current events issues or around a specific genre. Over the course of such a unit, students read the text they have chosen independently and work with a small group of peers to wrestle with the issues at stake. As a culminating project, small groups create synthesis of the work's largest issues and present those ideas and their chosen work to the entire class. Student groups will meet weekly in this endeavor.

While small group work and independent reading are a focus of this unit, all classroom students still engage in classroom exercises that focus on the unit's focus, either thematic or genre, in order to refine their critical thinking, close reading, and AP English skills. As a result, students will focus jointly on the efforts of their small group as well as the study of issues/topics around this unit's focus in larger classroom exercises.

Selecting a Range of Appropriate Anchor Texts

As with text selection for any unit, it is important to consider how the anchor texts you choose will meet the diversity of experience that is representative of fiction and nonfiction. It is also important to be familiar with the content of each anchor text as you create a list of possible texts for students. Keep in mind the needs and expectations of students, parents, and school/district administration as you construct a list of anchor texts from which students can choose.

Monitoring Student Reading and Student Work

Monitoring student work and reading depends upon establishing direct protocols and procedures from the beginning of this type of unit. Teachers may choose to establish their own reading guidelines or they may small groups work out a reading schedule on the first day of the unit. While teachers may choose to have students complete reading quizzes during the week, teachers may also monitor group work productivity/participation for each student as a speaking and listening assignment.

Incentivizing Student Work in Small Groups

Classroom teachers should monitor small groups and incentivize small group work by providing students with clear expectations of how individuals within a group will collaborate and prove that they are reading the anchor text. As students work in small groups, teachers should evaluate each group's organization, work ethic, and efficiency as well as each individual group member's contribution.

AP Literature and Composition

Dystopian Novel Unit: Student Overview

Unit Title: Dystopian Novels

Time Frame: 5 weeks

Objective: Within the anchor and supplemental texts, students will explore the literary genre of dystopia to gain a better understanding of how authors use this genre to make arguments about social and political issues. Students will choose a dystopian novel from the anchor text list to complete an in-depth study of this genre. Classwork will focus on a thematic study of those issues, including the advancement of technology, survival, control, natural disaster, etc. Students will examine a wide range of text, print and non-print, to supplement their understanding of dystopian literature as well as its connections to modernity.

Expectations: Students will examine the craft of writing through close reading passages that allow them to practice multiple choice, prose, and poetry analysis skills. Students will examine how current events are intertwined with the messages found in novels and poetry. Students will examine modern nonfiction that partners with the themes of dystopian literature and draw connections between the two genres. Students will identify and evaluate a variety of writing forms, construct their own argumentation, and synthesize their knowledge through research projects and presentations.

Anchor Text

Students will choose one of the anchor texts from the list.* Student will discuss the anchor text of their choice in small groups.

- [1984](#), George Orwell
- [Never Let Me Go](#), Kazuo Ishiguro
- [Station Eleven](#), Emily St. John Mandel
- [Oryx and Crake](#), Margaret Atwood
- [The Road](#), Cormac McCarthy

**Anchor texts are subject to change based on availability, approval, and need in specific schools.*

Supplemental Texts

These texts will be excerpted for classroom use and are subject to change.

- [“Disappointments of the Apocalypse,”](#) Mary Karr, Poetry Excerpt
- [“Apocalypse Soliloquy,”](#) Scott Hightower
- [“There Will Come Soft Rains,”](#) Sara Teasdale
- [“The Second Coming,”](#) William Butler Yeats
- [“Science Reveals the Comforts of the Apocalypse,”](#) Daisy Yuhas, *Scientific American*
- [“No, Dystopian Sci-Fi Isn’t Bad for Society. We Need It More Than Ever,”](#) Devon Maloney, *Wired Magazine*
- [“Free Speech Isn’t Free,”](#) Garrett Epps, *The Atlantic*

Images, Infographics, Graphs, and Statistics

- [“Tomorrow’s World,”](#) PC Magazine Infographic
- [Apocalyptic Dioramas from The City](#) by Lori Nix
- [Alex Rockman’s Dystopian Artwork](#)

Video, Audio

- [Neil Degrasse Tyson Dystopia Overview](#)

Multiple-Choice

- [“The Albuquerque Graveyard,”](#) College Board 2004 Multiple Choice
- [“A Brief Version of Time,”](#) College Board 2004 Multiple Choice

Close Reading Exercises for Prose and Poetry

- Annotation Assignments
- Poetry Assignments
- Visual Texts Analysis
- Dystopian Close Reading Exercises
 - Excerpts from the Anchor Texts

Critical Thinking Exercises

- Infographic Exercises
 - [“Tomorrow’s World,”](#) Exercise
- Nonfiction Exercises
 - [Science Reveals the Comforts of the Apocalypse,”](#) Exercise
 - [“No, Dystopian Sci-Fi Isn’t Bad for Society. We Need It More Than Ever,”](#) Exercise
 - [“Free Speech Isn’t Free,”](#) Exercise

Open Questions and Exercises

- [1976 College Board Released Open Question](#)
- [1982 College Board Released Open Question](#)
- [1987 College Board Released Open Question](#)
- [2005 Form B College Board Released Open Question](#)
- [2009 Form B College Board Released Open Question](#)
- [2010 College Board Released Open Question](#)
- [2012 College Board Released Open Question](#)
- [2014 College Board Released Open Question](#)
- [2015 College Board Released Open Question](#)
 - [NMSI Deconstruction Lesson](#)
 - [Teacher Overview](#)

Projects

- Free Speech Small Group Project
- Book Marketing Campaign Dystopian Final Project

Dystopian Novel Unit Calendar

Monday	Tuesday	Wednesday	Thursday	Friday
<ul style="list-style-type: none"> Overview of the Unit, Dystopian Assignment, and Group Meeting <p>Hmwk: Reading Part 1</p>	<ul style="list-style-type: none"> Student Resource: Dystopia Synthesizing Perspectives: Understanding Dystopian Fiction 	<ul style="list-style-type: none"> R.E.M. Exercise <i>Station Eleven</i> Close Reading Exercise <p>Hmwk: Reading Part 2</p>	<ul style="list-style-type: none"> <i>Never Let Me Go</i> Close Reading Exercise 	<ul style="list-style-type: none"> Poetry Exercise “Apocalypse Soliloquy” <p>Hmwk: Reading Part 3</p>
<ul style="list-style-type: none"> Dystopia Group Meeting & Work Class Discussion 	<ul style="list-style-type: none"> <i>The Road</i> Dialectical Journal Exercise <p>Hmwk: Reading Part 4</p>	<ul style="list-style-type: none"> Visual Texts: Apocalyptic Dioramas and Artwork 	<ul style="list-style-type: none"> “Psychology Reveals the Comforts of the Apocalypse,” Exercise <p>Hmwk: Reading Part 5</p>	<ul style="list-style-type: none"> “The Albuquerque Graveyard,” Multiple Choice Close Reading and MC Questions Exercise
<ul style="list-style-type: none"> Dystopia Group Meeting & Work Class Discussion <p>Hmwk: Reading Part 7</p>	<ul style="list-style-type: none"> Analyzing Tone in <i>1984</i> Exercise 	<ul style="list-style-type: none"> Newspeak and the Thought Police Exercise <p>Hmwk: Reading Part 8</p>	<ul style="list-style-type: none"> Contextualizing Free: Speech—How Free Is Our Speech? Exercise 	<ul style="list-style-type: none"> Dystopia Free Speech Small Group Activity <p>Hmwk: Reading Part 9</p>
<ul style="list-style-type: none"> Dystopia Group Meeting & Work Class Discussion 	<ul style="list-style-type: none"> <i>Oryx and Crake</i> Close Reading Exercise <p>Hmwk: Complete Reading</p>	<ul style="list-style-type: none"> “The Second Coming,” Yeats Exercise 	<ul style="list-style-type: none"> Open Question Writing Workshop <p>Hmwk: Dystopia Project</p>	<ul style="list-style-type: none"> Open Question Revision Exercises
<ul style="list-style-type: none"> Dystopia Project Small Group Work <p>Hmwk: Dystopia Project</p>	<ul style="list-style-type: none"> Infographic Analysis Exercise 	<ul style="list-style-type: none"> “A Brief Version of Time,” MC <p>Hmwk: Dystopia Project</p>	<ul style="list-style-type: none"> Dystopia Presentations 	<ul style="list-style-type: none"> Dystopia Presentations

Teacher Overview: Evernote Binder Dystopian Novel Unit

Below is a description of how to use Evernote and access a collection of supplementary resources for implementing a dystopian novel unit.

Evernote Overview

Evernote is a free online application that allows users to capture and save information in a variety of forms. It is a digital binder where users can store documents, record audio, store photographs, type notes, and save clipped webpages.

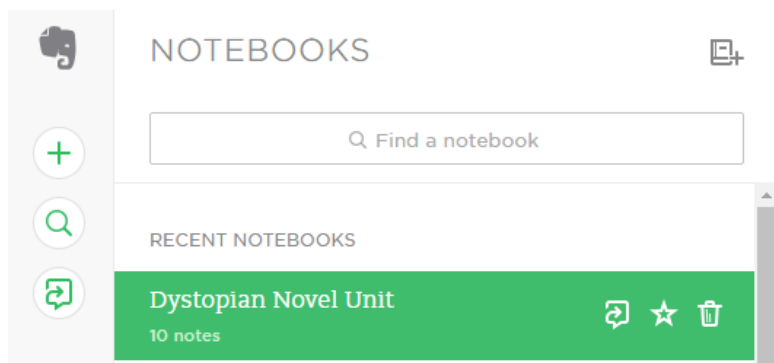
Registering for an account requires users to complete the [registration page](#). Evernote users will want to download the free [web clipper application available on Evernote's website](#). This easy to use application clips web pages and saves them to Evernote.

Clipping Articles and Saving Links

Once the web clipper app is installed, students can clip any webpage or article. Within the application, teachers and students can create binders appropriate for research or focus areas.

Notes can be web clippings, typed notes, scanned materials, audio notes, etc.

If desired, notebooks can be organized into subheadings and topics. You might choose to create folders for each English course that you teach. Underneath each subheading you might organize folders for the specific course.



An example of this would be to create an AP Literature and Composition Primary Folder and then add notebooks for each unit that you teach during the course. Students can also use this organizational method if they are using Evernote for research related projects for any course.

Any of the notebooks that you create in Evernote can be shared easily with students and/or colleagues by modifying the sharing options. Click the information icon, a screenshot is provided below, to modify sharing options.

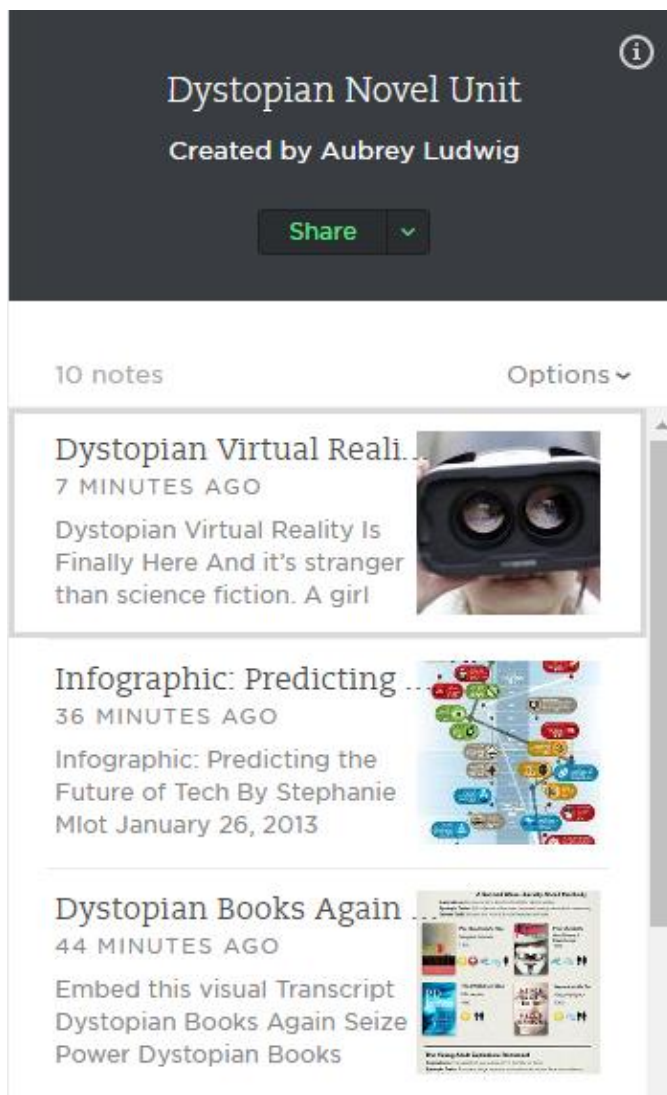


This information icon, seen to the left, appears at the top of your screen when logged into a notebook. Clicking this link, once you've opened your notebook, will allow you to modify how you share your notebook.

Folder View

Once each folder has been populated with materials, those documents will display in a list form. See the notes within the Dystopian Novel Unit notebook as an example.

Evernote displays the title of the “note,” the date it was entered into the folder, and some of the text and/or images included. Teachers or students can search the materials in each folder by key word or tags.



Note Taking

There are several ways to take notes within Evernote. The versatility of the note-taking options make the platform a straightforward one for student use in research.

Web Clipping Notes

Once an article or webpage has been clipped and placed in the Evernote Binder, double clicking will open the note. Evernote provides a tool bar that allows the user to type directly on the saved page in your binder.

A user can attach other documents, add calendar reminders, and add tags that allow searching by key word. Students can share specific web clippings or entire binders. Teachers and/or students working on the topic or collaborative assignments can edit materials simultaneously.

Stand-Alone Notes

Teachers and/or students can construct their own stand-alone notes by clicking the New Note button that appears in the top right hand corner of the Evernote toolbar.

Once a user has created a new note they can title and type information within a blank note space that is the same as the web clippings space. Evernote users can collect and organize their thoughts, draft arguments, brainstorm, or begin writing.

Handwritten Notes

If teachers/students are more comfortable with handwritten notes, they can collect those notes in Evernote either by scanning them or by taking a photo. They can then upload those images to the Evernote binder and label them.

Evernote Audio Notes

Evernote also offers the ability to record audio. The Evernote Knowledge Base resource provides detailed information about how to implement audio recording. Audio recording in Evernote works on all platforms and with all devices. Once an audio note is recorded, typed notes can be added to the file within Evernote. Click the link below to access Evernote's directions.

- [Evernote Audio Directions](#)

Supplementary Resources— Dystopian Novel Unit

- NMSI's Dystopian Novel Unit Evernote Binder can be accessed here:
 - <https://www.evernote.com/pub/aludwiglhs/dystopiannovelunit>
- As you browse through the binder you will notice that there are a variety of audio, video, and print resources. Some of these resources support the text specifically (i.e. book reviews) and others deal with textual themes.
- The range and type of material is meant to support classroom goals and offer a variety of entry points for students. Resources will continue to be added over the course of the school year.
- Some of the articles are used within the NMSI Dystopian Unit. Those that have not been added into the unit may be useful for use in your classroom.

Creating Classroom Lessons

This Evernote binder is a springboard from which you can supplement any aspect of a dystopian unit. Consider using some of the stand-alone strategies for the pieces contained within the binder.

Possible strategies include:

- Annotation Exercises
- Close Reading Questions
- Critical Thinking Exercises
- Poetry Exercises
- Dialectical Journals
- Viewing/Listening Exercises
- Research Assignment

You can also use these supplementary materials to build your own original lessons and/or as a way to get students started on a research project related to issues within the book.

Teacher Overview: Implementing Multiple Texts Effectively

Monitoring Student Reading and Work

One of the challenges of running multiple books in a classroom is assessing student reading. To execute a unit where small groups drive a textual study requires the classroom teacher to set group work expectations, assess and monitor individual students within the small group setting, provide ample feedback for students that encourages them to continue reading, and assess the reading they have completed.

Setting Small Group Expectations

It is important to establish small group work norms on the first day of small group study. While student groups may have autonomy to set reading schedules, run small group discussions, and manage projects/assignments, it is still important to set an expected agenda for each small group meeting. See the **Setting a Reading Schedule and Setting an Agenda** handout in the student activities.

Small Group Autonomy

It is important to remind students that within their small groups they will be responsible for setting goals and reading schedules, accomplishing assignments, and supporting discussion. While they are in charge of organizing their time and accomplishments, the classroom teacher will still monitor and assess each class meeting. Students should set up a way in which they can effectively operate within their small group by using the appropriate templates. See the handouts in the student activities.

Monitoring Student Work

One of the challenges of running multiple books in a classroom is assessing student reading and making sure that small group work is on task over the course of the unit. It is important to interact with small groups during their meetings and move around the classroom to complete observations and possible individual participation/discussion grades. It can also provide an opportunity for you to identify students that are struggling. See the **Work Meeting** handout to assess student reading/participation in the student activities.

Culminating Projects

Running a unit that includes multiple anchor texts requires that small groups work towards a culminating project that showcases their work together and offers a window into the text for the rest of their peers. These projects will vary based on the goals of the unit but they may encompass a small group presentation, culminating piece of writing, a physical representation of key issues within the text, etc. See the specific project included within the model unit as an example of how culminating projects work within a unit that includes multiple anchor texts from which students can choose.

Implementing Multiple Texts via Small Group Student Activity

Since the class is reading several different texts at the same time, you will use small your small groups to set reading goals, discuss your reading, identify key issues at stake in the work, and work on your culminating project. While your group will have autonomy to set some rules and establish a schedule of work, each individual group member will be held accountable for their reading and what they bring to the group meetings.

It is in the best interest of every group member to participate fully. Grades, both for work during group meetings and for the culminating project, will be determined based on each individual student's level of engagement, participation, and tangible production of materials.

Small Group Expectations and Agenda

This document will help identify the expectations of how each group will operate during meetings. This document will also provide an agenda for how to manage the small group time most effectively. Please be sure to keep these documents for reference during each meeting.

Small Group Reading Schedule and Reading

As a group, you will set up your own reading schedule for the book. You must determine how to split the book for reading in the most effective way over the course of the unit. While your group makes this decision themselves, group members must consider how to effectively determine divide up the book for reading based on the number of classes that will spent working on the unit as a whole.

Small Group Discussion Assignment

Each time the small group meets, it is expected that all group members will participate in a discussion that identifies the key issues at stake in the text. Students will complete a discussion log for each meeting that outlines what was discussed, who raised key/important points, and the frequency/depth of what group members are discussing.

Project Management and Task Accomplishment

Over the course of the small group meetings, you will be expected to work towards completing the necessary tasks for the final project. It will be important for group members to identify how they plan to tackle the task of dividing up the project work fairly for each individual over the course of the unit.

Dystopian Group Work and Meeting Record

Group Meeting #1: Setting a Reading Schedule and Following an Agenda

Each time you meet within small groups you will be required to follow an agenda, discuss the text you are reading, and work towards the final project in this unit. For each group meeting you will be given an individual participation grade for being on task, contributing to the group in a meaningful way, discussing the text to prove reading, etc. For each meeting follow the provided agendas and complete the expected tasks.

Meeting Agenda	
Task #1: Set up a Reading Schedule — <i>Determine the reading schedule that will be followed.</i>	
Title of Text: _____	
Date by which reading must be complete: _____	
Reading Homework Assignment #1	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #2	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #3	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #4	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #5	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #7	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #8	
Pages: _____ to _____	Due Date: _____
Reading Homework Assignment #9	
Pages: _____ to _____	Due Date: _____

Task #2: Identifying Group Expectations, Organizing Tasks, and Discussion Topics
Determine how your group will be organized and stay on task over the course of the unit.

Group Expectations

1. What does your group expect from each group member? List expectations below.
 - Group Member Expectations
 - _____
 - _____
 - _____
2. In group meetings, how much time will you spend on expected tasks? Which group members will be in charge of leading each task?
 - Group Discussion
 - Amount of time each meeting: _____
 - Group Leader(s): _____
 - Final Project Planning/Work
 - Amount of time each meeting: _____
 - Group Leader(s): _____

Organizing Task and Assignments for the Final Project

Examine the final project. Discuss how you will accomplish smaller components of this task during each meeting. Brainstorm how to accomplish this task over the course of the unit.

- Project Ideas
 - _____
 - _____
 - _____

Discussion Topics and Group Discussion

1. Based on your introductory knowledge, list the discussion topics your group should always discuss in small group meetings. These topics should be about big picture issues as they relate to the section of reading you have completed (i.e. cruelty, justice, youth, etc.)
 - Possible Discussion Topics for Every Meeting
 - _____
 - _____
2. How will you identify important topics that are specific to a section of reading that your group has completed for a specific group meeting?
3. How will group discussion be organized?

Dystopian Unit Final Project

Creating a Marketing Campaign for your Book

Since every group in the class is reading a different text, it is the job of your group to create a full scale marketing campaign for the book you are reading over the course of this unit. There are many ways that you may choose to do this. However, some guidelines are listed below.

The goal is simple: encourage other students in the class to read your book.

Goal: Serve as the publicity team for the book you have read during this unit. The objective of your group's final project is to encourage other students to spend their precious time reading the text.

Task: You will construct **three** marketing strategies for the book. In order to accomplish this task you must choose two strategies from step one and create a third strategy **all of your own** for marketing this book as described in step two. You will be expected to present this marketing campaign to the entire class during the final days of this unit. Your presentation should be a cohesive "pitch" for the book. Follow the steps below and address the project during each group meeting held during class.

Step #1: Choose Two Identified Marketing Strategies

Choose **two of the three** strategies below. Discuss with group members which marketing strategies will be the best for the book you are reading and for the talents of individual group members.

Strategy #1: Book Trailers

Book trailers are a modern day way of advertising new books. These trailers can take a variety of different forms. Some are very much like the trailer for a film, others like an overview or biography of the book, while others can be animated. View the examples below to familiarize yourself with book trailers and decide what type of trailer will work for your book.

Book Trailer Examples

Dramatic

- [Close Your Eyes, Hold Hands](#), Chris Bohjalian, Popular Novel

Biographical

- [Wild](#), Cheryl Strayed, Nonfiction

Animated/Stop Motion

- [Paper Zoo](#), Oscar Sabini, Children's Book

Strategy #2: Book Advertisements

Book advertisements in newspapers, magazines, and online are meant to interest people in the content of the book and encourage them to purchase and read it. These advertisements almost always include an image of the book's cover as well as:

- Endorsements from famous writers in support of the book
- Overview/description of the book's content
- Eye-catching graphics

Examine the sample below to begin considering how you might create a print advertisement for the book with which your group is working during this unit.

Sample Print Advertisements

- [Magazine Print Ad #1](#)
- [Magazine Print Ad #2](#)
- [Magazine Print Ad #3](#)
- [20 Ads for Books, Libraries, and Bookstores](#)

Strategy #3: Book Podcasts

Podcasts are a way for people to encourage people to read books by providing some background and reasoning as to why the book is of literary merit. While the podcasts below are on the longer side, your podcast would be expected to be no longer than 3-5 minutes in length. Use these podcasts as an example.

- *Slate's* Audio Book Club
 - [All the Light We Cannot See Podcast](#)
 - [Station Eleven Podcast](#)
 - [H is for Hawk Podcast](#)
- [The New Yorker's Fiction Podcast](#)

Step #2: Create an Original Marketing Strategy

Once you have chosen two strategies from step one, it is your job as a small group to identify a third way to market your book. This can take any appropriate form as long as it is creative, engaging, and will encourage your peers to read the book. You will want to brainstorm and discuss this strategy during each group meeting to make sure that it will appropriately market your book.

Step #3: Constructing a Cohesive Presentation

During the final week of this unit, you will be given time in class to make sure all three of your marketing components are prepared. You will also be expected to create a cohesive presentation to the class. This cannot simply be your group holding up the different marketing strategies and discussing them.

Consider this presentation to be a full-fledged marketing blitz where you only have a short amount of time to interest your audience and convince them to read the book you are marketing. While you may organize your presentation anyway you choose, it should be creative, engaging, and showcase your three marketing components for the book from this unit.

Dystopian Group Work and Meeting Record

Group Meeting Assignment: Discussion and Final Project Preparations

This assignment sheet will be used by group members **during meetings after the first meeting has taken place**. Your teacher will photocopy this template for each small group meeting. Together, you and your group members will complete this assignment sheet during each meeting.

Group Discussion

Provide a detailed summary about your group's discussion.

Title of Text: _____

Members Present: _____

Discussion

○ Topic: _____

○ Description of Discussion: _____

○ Topic: _____

○ Description of Discussion: _____

○ Topic: _____

○ Description of Discussion: _____

Most Innovative Comments

Final Project

Describe what work was accomplished, in detail, towards the final project.

Marketing Strategy #1: _____

Discussion of Progress/Planning

Explain, specifically, what your group discussed to make sure the final project is underway.

Tasks to be Completed

Identify the primary tasks that must be completed before the next group meeting.

Task: _____ **Point Person(s):** _____

Task: _____ **Point Person(s):** _____

Marketing Strategy #2: _____

Discussion of Progress/Planning

Explain, specifically, what your group discussed to make sure the final project is underway.

Tasks to be Completed

Identify the primary tasks that must be completed before the next group meeting.

Task: _____ **Point Person(s):** _____

Task: _____ **Point Person(s):** _____

Marketing Strategy #3: _____

Discussion of Progress/Planning

Explain, specifically, what your group discussed to make sure the final project is underway.

Tasks to be Completed

Identify the primary tasks that must be completed before the next group meeting.

Task: _____ **Point Person(s):** _____

Task: _____ **Point Person(s):** _____

Understanding Dystopian Fiction

Entire Class Discussion

Even though each small group is reading a different text, it is still important to discuss the commonalities present within the genre that is the focus of this unit. While the approach each author takes may be different, the genre of dystopian fiction follows similar patterns.

After group meetings, the entire class will identify and discuss some of the common themes, stylistic issues, and structures present in all dystopian novels. While the questions may differ for each classroom discussion, they will always fall into the categories below. As you read and discuss in small groups, be sure to consider these issues as well.

Character, Setting, Imagery

1. Examine character development within the section you read for today's class.
 - a) How would you describe the author's characters and development of characters?

 - b) What purpose might these characters serve?

2. Examine the role of setting within the section you read for today's class.
 - a) What purpose does the setting play within the narrative?

 - b) How are the elements of dystopian fiction carried out by the setting?

3. Examine imagery and selection of detail within the section you read for today's class.
 - a) Identify the images that are most significant within this section and discuss their purpose.

 - b) What details does the author rely upon to develop the novel's meaning and purpose?

Dystopian Literature Student Resource

A **dystopia** is a horrific and dehumanizing society, one that often is set in the near-future after a cataclysmic event. Dystopian novels present such societies in order to explore and critique real-world topics such as environmentalism, government, privacy, intellectual and personal freedom, and technology.

Features of a Dystopian Society

What causes a dystopia to exist?

- Some dystopias result from an overwhelming disease that wipes out almost an entire population.
- Some dystopias are set after a natural disaster or war has destroyed the environment and/or institutions that hold the society together.
- Some dystopias are governed by totalitarian rulers who control the movements, actions, and thoughts of its citizens.

What is the individual's role in a dystopian society?

- Expressions of individuality are discouraged; conformity is enforced through authoritarian practices such as threats of violence or physical harm or restriction of individual speech.
- Individuals who resist the rulers are removed from the society through imprisonment, exile, or murder.
- The protagonists in dystopian novels can be characterized as either saviors or victims.
 - The “savior” protagonist is a truth-teller and justice-seeker, although he or she may be conflicted or flawed. He or she and frequently saves the larger society from destruction through heroic or sacrificial acts. Example: Katniss Everdeen in *The Hunger Games*.
 - The “victim” protagonist may be also be a seeker or leader, or he or she could simply spend the novel trying to make sense of a confusing and violent world. These protagonists often meet with a bad or unsatisfying end, and their fates acts as an indictment of a seemingly cruel and inhumane social system. Example: Winston Smith in *1984*.

What are some characteristics of dystopian societies?

- Individuals live in fear---fear of government repression or violence, fear of their fellow citizens, or fear of environmental or medical disasters.
- The social structure is in disarray, and institutions that once offered meaning or structure are dissolving.
- Technology, instead of making individuals' lives easier, now is used as a tool for oppression.
- Pollution, war, disease, or climate change has degraded the environment or made it unlivable.

Topics and Thematic Ideas Pertinent to Dystopian Literature

<p>Environmentalism</p> <ul style="list-style-type: none"> • Climate Change • Desertification • Pollution 	<p>Government and Rule of Law</p> <ul style="list-style-type: none"> • Anarchy • Authoritarianism • Collectivism • Governmental Overreach • Imprisonment/Torture • Surveillance 	<p>Freedom of Expression/Speech</p> <ul style="list-style-type: none"> • Censorship • Civil Disobedience • Identity • Propaganda
<p>Freedom of Movement</p> <ul style="list-style-type: none"> • Enslavement • Imprisonment • Physical control of movement • Surveillance 	<p>Inhumanity</p> <ul style="list-style-type: none"> • Enslavement • Forced conformity • Genocide • Murder • Torture 	<p>Media</p> <ul style="list-style-type: none"> • Celebrity • Connectivity • Government Control of the Media • Propaganda
<p>Medical Ethics</p> <ul style="list-style-type: none"> • Cloning • Drugs • Medical Experimentation • Reproduction 	<p>Nature</p> <ul style="list-style-type: none"> • Animal Experimentation • Climate Change • Cloning • Disrupting Nature/Natural Order • Natural Disasters 	<p>Privacy</p> <ul style="list-style-type: none"> • Government Surveillance • Internet/Technology • Reproduction
<p>Religion</p> <ul style="list-style-type: none"> • Apocalypse • Cults • Morality/Religious Ethics 	<p>Technology</p> <ul style="list-style-type: none"> • Breakdown/Collapse of Technology • Internet • Unfettered Technological Development 	<p>War</p> <ul style="list-style-type: none"> • Military Rule • Nuclear War • Terrorism • War Crimes

Establishing the Arguments within an Issue Examining Dystopia in a Modern Context

Now that you have examined the dystopia student resource and you have a working knowledge of dystopia, you will examine three different sources that put forth clear arguments about how modern society views the apocalypse/dystopia.

As you examine each source, complete the accompanying questions and construct an argument about your own perspective on this topic. This exercise is meant to prepare you to identify and examine those themes present within the dystopian novel you are reading and discussing in small groups.

Source One—Satire (Cartoons)

You will examine a series of cartoons that deal with how people view the apocalypse and dystopia in modern society. You will complete a viewing and writing evaluation of the cartoons and consider your own reaction to the arguments that are established within this source.

Source Two—Interview with an Expert (National Geographic Video Interview)

You will examine a National Geographic Video Interview with Neil deGrasse Tyson, astrophysicist and director of the Hayden Planetarium in New York City. You will complete an evaluation of Tyson’s interview and consider your own reaction to his arguments about dystopian literature and film.

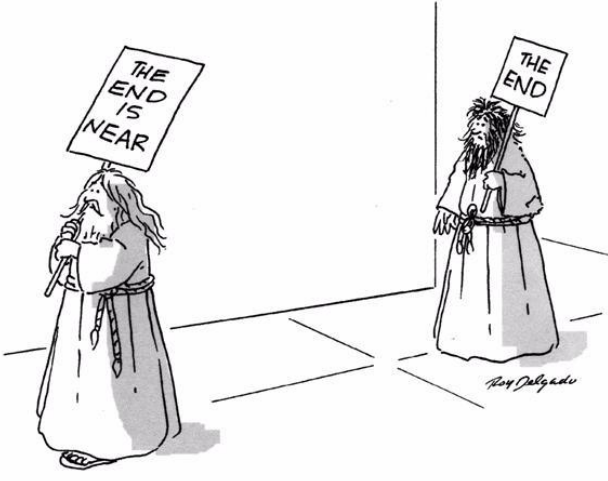
Source Three—Reading Opposing Points of View (Wired Magazine Columns)

You will examine two opposing points of view in the form of a print columns about the role of dystopian fiction in modern society and weigh the pros and cons of each argument. Both columns published in *Wired Magazine*, discuss why dystopian fiction and film figures into modern culture so largely. You will complete an evaluation of each column and consider your own reaction to the role of dystopian literature and film.

When you have finished reviewing the sources, you will construct a brief response based on your reading/viewing that identifies some of the key concepts you believe are a part of understanding how we view dystopias and dystopian fiction in modern society.

Source One: Modern Cartoons

Examine each of the cartoons below and determine the argument that is being made about the apocalypse. Complete the accompanying questions and construct an argument for each cartoon.

Cartoon #1	Close Reading Annotations
 <p style="text-align: center;"><i>Roy Delgado. Permission Pending.</i></p>	<p>1. Examine the facial expressions and body language of the characters in the cartoon.</p> <p>a) What do you notice about the first man?</p> <p>b) What do you notice about the second man?</p> <p>2. Examine the text in the cartoon. What argument is being made about the apocalypse?</p>

Constructing Argument

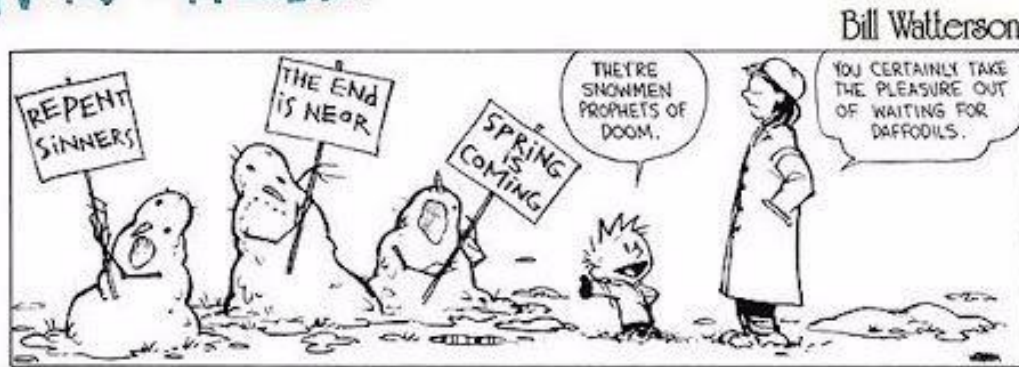
Consider the argument from this cartoon about how society sees the end of the world. Then, construct your own original argument. Use the template if necessary.

Template: As satirized in this cartoon, discussions about the apocalypse often results in *(Describe how apocalyptic proclamations are viewed.)* since _____ *(Describe how the general population can react to these proclamations.)*

Argument: _____

Cartoon Two

Calvin and Hobbes



Bill Watterson. Permission Pending.

Close Reading Annotations

1. 1. Examine the facial expressions and body language of the characters in the cartoon.
 - a) What do you notice about the snowmen?
 - b) What do you notice about Calvin?
 - c) What do you notice about Calvin's mother?
2. Examine the text in the cartoon.
 - a) What argument is being made about the apocalypse?
 - b) Why use a child and snowmen to make this argument?

Constructing Argument

Consider the argument from this cartoon about how society see the end of the world. Then, construct your own original argument. Use the template if necessary.

Template: As satirized in this cartoon, discussions about the apocalypse often results in *(Describe how apocalyptic proclamations are viewed.)* since *(Describe how the general population can react to these proclamations.)*

Argument: _____

Source Two: Interview with an Expert

Watch the interview with Neil deGrasse Tyson, an astrophysicist and director of the Hayden Planetarium, as he discuss dystopian fiction and film. The clip from the National Geographic’s series *Breakthrough* can be found here:

- <http://channel.nationalgeographic.com/breakthrough-series/videos/neil-degrasse-tyson-on-a-dystopic-future/>

Minute Mark	Observations
<p>0:00-0:51</p>	<p>1. Tyson argues that he has never seen technology goes awry as much as he has in dystopian stories.</p> <p>a) Should humans be worried about the power of technology? Explain.</p> <p>b) Does technology have the power to destroy humanity? Explain.</p> <p>c) Construct an argument that supports or challenges Tyson’s point of view.</p>
<p>0:52-1:36</p>	<p>2. Tyson argues that people posit technology’s worst possible outcomes because they do not consider the steps that go into making technology safe.</p> <p>a) Why do people consider technology a threat?</p> <p>b) What responsibility does society have towards individuals as technology advances?</p>
<p>1:37-2:45</p>	<p>2. Tyson argues that humanity will not destroy itself or crumble as a result of technological advancement.</p> <p>a) Why might dystopian fiction suggest the opposite of Tyson’s argument?</p> <p>b) Construct an argument that supports or challenges Tyson’s view.</p>

Source Three: Opposing Points of View

Read the excerpted column from Michael Solana that argues dystopian film and writing keeps us from optimism about the future. Complete the close reading questions.

Viewpoint One	Close Reading Observations
<p style="text-align: center;">Stop Writing Dystopian Sci-Fi—It’s Making Us All Fear Technology Michael Solana <i>Wired Magazine, August 14, 2014</i></p> <p>The news is bleak. With Ebola on U.S. soil, we are one infected monkey away from the plot of <i>Outbreak</i>. Russia is threatening to invade the Ukraine. We are blowing (5) things up in Iraq again, where starving children are being massacred. There is overpopulation, and climate change; there is peak oil; there is a truly alarming spike in the diagnosis of autism. We are a society (10) faced with many problems. Things, to put it mildly, could be better. Technology, for its natural inclination toward radical change, is perhaps the only thing that can make them better in a major, scalable way. (15) But in the 21st Century, the average American is overwhelmingly afraid of artificial intelligence, NASA has abandoned its shuttle program, and the tech industry is the new darling villain of journalists across (20) the nation. While innovation has improved our lives in almost every way imaginable, people are more frightened of the future than they have ever been. And after <i>Battlestar Galactica</i>, can you really (25) blame them?</p> <p>Obviously science fiction is not the cause of the current mess we’re in. But for their capacity to change the way people think and feel about technology, the stories (30) we tell ourselves can save us—if we can just escape the cool veneer of our dystopian house of horrors...</p> <p>Certainly dystopia has appeared in science fiction from the genre’s inception, (35) but the past decade has observed an unprecedented rise in its authorship. Once a literary niche within a niche, mankind is</p>	<ol style="list-style-type: none"> 1. In the first paragraph, Solana lists all of the problems that face the world in modern society. What is the effect of beginning with such a long list of dramatic problems? 2. Solana argues that the “stories we tell ourselves can save us” in line 30. <ol style="list-style-type: none"> a) How might stories save us from the chaotic description Solana puts forth in the first paragraph? b) Why might Solana argue that in order for stories to save us we might need to “escape” a “dystopian house of horrors”? 3. Solana argues that in the past decade dystopian fiction has “observed an unprecedented rise in authorship.” <ol style="list-style-type: none"> a) List reasons why dystopian writing might have increased.

<p>now destroyed with clockwork regularity by nuclear weapons, computers gone rogue, (40) nanotechnology, and man-made viruses in the pages of what was once our true north; we have plague and we have zombies and we have zombie plague...</p> <p>On this road toward Hell we've marched (45) for decades now, as if to our doom by the Sirens' song, there exists another story just beside us, more exciting and new. Our dystopian obsession has grown up in our nightmares as a true monster, which can (50) only be countered by something truly beautiful. Simply, we need a hero. Our fears are demons in our fiction placing our utopia at risk, but we must not run from them. We must stand up and defeat them. Artificial (55) intelligence, longevity therapy, biotechnology, nuclear energy — it is in our power to create a brilliant world, but we must tell ourselves a story where our tools empower us to do it. To every young writer (60) out there obsessed with genre, consider our slowly coalescing counterculture, and wonder what side of this you're standing on. Luddites have challenged progress at every crux point in human history. The only (65) thing new is now they're in vogue, and all our icons are iconoclasts. So it follows here that optimism is the new subversion. It's daring to care. The time is fit for us to dream again.</p> <p><i>from "Stop Writing Dystopian Sci-Fi," by Michael Solana. Wired Magazine 2014. Permission Pending.</i></p>	<p>b) In your opinion, is this rise in dystopian fiction important? Explain your reasoning.</p> <p>4. In the final paragraph, Solana calls for a "a hero" and a "story where our tools empower us."</p> <p>a) Explain if you agree or disagree with Solana's belief that dystopian literature keeps us from being "optimistic."</p> <p>b) Solana argues that it is time "for us to dream again." Do you believe that society has lost the ability to dream? Explain your reasoning.</p>
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Constructing an Argument

Consider the argument from this column about the role of dystopian fiction in modern society. Then, construct your own original argument. Use the template if necessary.

Template: Solana's argument that (Describe Solana's argument.) is (Describe if you agree/disagree with his point of view.) since (Describe your response to Solana's argument.) .

Argument: _____

Viewpoint Two	Close Reading Observations
<p style="text-align: center;">No Dystopian Sci-Fi Isn't Bad for Society. We Need More of It Than Ever. Devon Maloney <i>Wired Magazine</i>, August 16, 2014</p> <p>Yes, the future freaks us out. That much of Michael Solana's recent op-ed in this space is undoubtedly true. With widespread surveillance, the militarization of police, the stockpiling and (5) application of data detailing minute aspects of our lives, our lives are increasingly dominated by technology—the workings of which the average citizen doesn't fully understand, much less has control over. Wealth gaps, global (10) warming, and seemingly boundless intolerance give us good reason to wonder how much time humans have left before we completely annihilate ourselves—and that's a terrifying, heartbreaking sentence to type, no (15) matter how many times other people have typed it.</p> <p>But Solana's accusation that an influx of dystopian science fiction as guilty of somehow exacerbating this fear is troubling. Dystopian (20) fiction mimics what it actually feels like to be in the world, so if it ends up scaring people, well, that's because the world is scary. First of all, some numbers: according to the Pew Research Center's Internet Project, (25) people don't fear technology. In fact, 59 percent of those surveyed earlier this year reported that they feel optimistic about the future overall (though women, at 51 percent, were significantly less hopeful than men, at 67 (30) percent—an understandable gulf, all tech things considered). It's only when you get into the moral minutia of what “the future” means—should we be able to alter our children's DNA? What about synthesizing new organs?—that a (35) sentiment akin to “fear of technology” starts to arise. What people are actually wary of is the way we use tech.</p> <p>To claim that fiction and our buying into it causes this wariness misidentifies the causes (40) and effects in the way that art and life</p>	<ol style="list-style-type: none"> 1. In Maloney's first paragraph, he addresses some of the issues raised in Solana's column. <ol style="list-style-type: none"> a) What is Maloney's tone towards modern society and technology? b) How does Maloney counter Solana's perspective? 2. In the second paragraph, Maloney argues that dystopian fiction reflects that world in which we live. <ol style="list-style-type: none"> a) Do you believe that dystopian fiction “exacerbates fear” or simply reflects how we view modern society? b) Why do you believe Maloney includes the statistics from Pew Research? c) Why might people be “wary” of the “way we use tech” in modern society?

<p>interact with one another. Dystopian science fiction, from the time it first appeared 100 years ago, grew out of our own preexisting anxiety about technologies we couldn't control. It (45) appeared because we needed to put a face on the vague yet very real unease caused by the rapid evolution of tech and the dwindling number of people with the power to both create and fully utilize its scope.</p> <p><i>from "No Dystopian Sci-Fi Isn't Bad for Society," by Devon Maloney. Wired Magazine 2014. Permission Pending.</i></p>	<p>3. Maloney argues that dystopian fiction “grew out of our own preexisting anxiety about technologies we couldn't control.”</p> <p>a) Is Maloney right that dystopian fiction allows us to voice our fears about technological advancement in a meaningful way? Explain.</p> <p>b) What might dystopian fiction offer an opportunity to settle fears about the future?</p>
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Constructing an Argument

Consider the argument from this column about the role of dystopian fiction in modern society. Then, construct your own original argument. Use the template if necessary.

Template: Maloney's argument that *(Describe his argument.)* is *(Describe if you agree/disagree with his point of view.)* since *(Describe your reasoning)*.

Argument: _____

Considering the Topic in its Entirety

Now that you have examined several different perspectives, construct your own argument about the role that dystopia and dystopian fiction plays in modern society.

Argument—Explain why you believe dystopian literature exists in modern society.

Evidence—Provide evidence from the sources in this exercise that supports your opinion.

Commentary—Explain your reasoning and what your opinion suggests about modern life.

Dystopian Literature Unit

“It’s the End of the World as We Know It”: Post-Apocalyptic Literature Introduction

Apocalypse refers to the final destruction of the world. **Post-apocalyptic literature** is a form of dystopian literature that is set after some kind of devastating event, such as war, disease, or natural disaster. The conflict is generated by the characters’ attempts to navigate and understand their new, dangerous, and often life-threatening environment.

In 1987, the alternative rock band R.E.M. released the single “It’s the End of the World as We Know It.” The song contains a random and rapid-fire listing of apocalyptic images and allusions. As you listen to the song, mark words and phrases that suggest destruction, mayhem, or devastation. Then, with a partner, answer the questions that follow.

- That’s great it starts with an earthquake
Birds and snakes and aeroplanes
And Lenny Bruce is not afraid
Eye of a hurricane, listen to yourself churn
- (5) World serves its own needs, dummy serve your own needs
Feed it up a knock, speed, grunt, no, strength
The ladder starts to clatter with a fear of height, down, height
Wire in a fire representing seven games and a government for hire and a combat site
Left of west and coming in a hurry with the furies breathing down your neck
- (10) Team by team, reporters baffled, trumped, tethered, cropped
Look at that low plane, fine, then
Uh-oh overflow, population common group, but it’ll do
Save yourself, serve yourself, world serves its own needs
Listen to your heart bleed
- (15) Tell me with the Rapture and the reverent in the right, right
You vitriolic, patriotic, slam fight, bright light
Feeling pretty psyched
- It’s the end of the world as we know it
It’s the end of the world as we know it
- (20) It’s the end of the world as we know it, and I feel fine
- Six o’clock, TV hour, don’t get caught in foreign towers
Slash and burn, return, listen to yourself churn
Lock him in a uniform, book-burning, blood-letting
Every motive escalate, automotive incinerate
- (25) Light a candle, light a motive, step down, step down
Watch your heel crush, crush, uh-oh
This means no fear, cavalier, renegade and steering clear
A tournament, a tournament, a tournament of lies
Offer me solutions, offer me alternatives, and I decline

- (30) It's the end of the world as we know it
It's the end of the world as we know it
It's the end of the world as we know it, and I feel fine

The other night I dreamt of knives, continental drift divide
Mountains sit in a line, Leonard Bernstein

- (35) Leonid Brezhnev, Lenny Bruce, and Lester Bangs
Birthday party, cheesecake, jelly bean, boom
You symbiotic, patriotic, slam book neck
Right? Right!

- It's the end of the world as we know it (It's time I had some time alone)
(40) It's the end of the world as we know it (It's time I had some time alone)
It's the end of the world as we know it, and I feel fine (It's time I had some time alone)

It's the End of the World as We Know It (And I Feel Fine)." by REM. *Document*. Copyright © 1987 Capitol Records, Inc. Permission pending.

1. The song is titled "It's the End of the Word as We Know It."

- What's the difference between the idea behind the title and the concept "the end of the world?"
- How does this distinction add to or challenge your understanding of "apocalypse?"

2. In a 1992 interview with *Q Magazine*, Michael Stipe, the lead singer of R.E.M., described the song as a "collection of streams of consciousness":

The words come from everywhere. I'm extremely aware of everything around me, whether I am in a sleeping state, awake, dream-state or just in day to day life. There's a part of "It's the End of the Word as We Know It" that came from a dream where I was at Lester Bangs' birthday party and I was the only person there whose initials weren't L.B. So there was Lenny Bruce, Leonid Brezhnev, Leonard Bernstein... So that ended up in the song with a lot of stuff I'd seen when I was flipping TV channels.

- What causes individuals to continually flip through channels or scroll/swipe through websites or apps?
- What feelings are generated or encouraged through this flipping, scrolling, or swiping process?

3. Now, complete the chart below by categorizing the song’s images and details that the singer “flips through,” much like the television viewer who is flipping through channels. In the right column, explain the effect of these specific images on the listener.

Topic	Images or Details from the Song	Effect on the Listener
<p>References to Biblical Literature or Mythology</p>	<ul style="list-style-type: none"> • “it starts with an earthquake” (line 1) [Rev.11:13] • “furies breathing down your neck” (line 9) 	
<p>News/Entertainment</p>		
<p>War</p>		

<p style="text-align: center;">Nature or Natural Phenomena</p>		
<p style="text-align: center;">Nationalism/Jingoism</p>		
<p style="text-align: center;">Violence/ Social Chaos</p>		

4. The song targets recognizable cultural figures of the 60s, 70s, and 80s.

- Whose faces would you see while flipping through channels today?
- What do these contemporary celebrities or newsmakers indicate about what our society values?
- Do you think these are important values? Why or why not?

5. Describe how television reinforces the idea that the structures or institutions of the world are dissolving or spinning out of control.
 - Why might media outlets wish to reinforce or repeat news items that are chaotic, frightening, or horrifying in nature?
 - What is the emotional impact on individuals who are exposed to a repetition of disturbing images?
 - How might viewers' reactions impact the media's decision to replay disturbing images?
 - How does the song mimic the media's practice of broadcasting and repeating unsettling images?

6. Describe how the contrast between the song's tempo/sound and its lyrics reinforces its meaning. Why is this juxtaposition ironic?

7. What do the song lyrics suggest about personal behavior or personal responsibility? How are these personal ethics connected to the ideas of "apocalypse" or "the end of the world?"

8. Consider the song's purpose and tone. Is it a celebration, does it offer a warning, or is it resigned and accepting? Support your conclusion with examples.

Extension Activity: Analyzing Video

The video of “It’s the End of the World and We Know It” presents a pre-teen boy who is exploring an abandoned, dilapidated house.

Part I: Watch the [video](#) several times, and make note of the boy and his actions. Then, consider the following questions.

1. How does the setting of the video reinforce the idea of “the end of the world?” Cite specific images from the video to support your answer.
2. The boy kicks or sifts through various items that have been abandoned by the house’s previous occupants.
 - What connections, either literal or figurative, do you see between the items the boy kicks or picks up and the images portrayed in the song?
 - How do these items offer a commentary on the destruction of the “end of the world as we know it?”
3. How do you interpret the image of the boy holding the photograph of a man, which appears to have been taken many years previously? What is the purpose for this juxtaposition of live boy and photographed man? Of adult and youth? Past and future?
4. Describe the boy’s actions. How might his behavior or his imaginative play reflect the message or effect of the song?

Part II: In a well-written response, explain how the director’s choices reflect, reinforce, or extend the message of the song. Use specific images from the video to support your analysis.

Watching the World End: Close Reading Exercise Using *Station Eleven*

A **dystopia** is a horrific and dehumanizing society, one that often is set in the near-future after a cataclysmic event.

Dystopian novels may present a society that is ruled by a totalitarian government or one that is completely lawless and is in anarchy. Dystopias could result from an overwhelming disease that wipes out almost an entire population, or they might be set after a natural disaster or war has destroyed the environment and/or institutions that hold the society together.

The purpose of dystopian literature is to explore and critique real-world topics such as environmentalism, government overreach, privacy, intellectual and personal freedom, and technology.

The following passage is from the 2014 dystopian novel, *Station Eleven*, by Emily St. John Mandel. The excerpt presents Jeevan and his brother Frank, who have barricaded themselves inside Frank's apartment as a pandemic flu begins to wreak havoc in their home of Toronto. Read the passage and look for patterns of images, diction, and details that establish a sense of paranoia, fear, and foreboding.

"You've got to stop singing that song," Frank said.

"Sorry, but it's the perfect song."

"I don't disagree, but you've got a terrible singing voice."

5 It was the end of the world as they knew it! Jeevan had had that song stuck in his head for several days now, ever since he'd appeared on his brother's doorstep with the shopping carts. For a while they'd lived in front of the television news, low volume, a murmured litany of nightmares that left them drained and reeling, drifting in and out of sleep. How could so many die so quickly? The numbers seemed impossible. Jeevan taped plastic over all of the air ducts in the apartment
10 and wondered if this was enough, if the virus could still reach them either through or perhaps somehow around the edges of the tape. He rigged Frank's bath towels over the windows to prevent stray light from escaping at night, and pushed Frank's dresser in front of the door. People knocked sometimes, and when they did, Jeevan and Frank fell silent. They were afraid of everyone who wasn't them.
15 Twice someone tried to break in, scratching around the lock with some metal tool while Frank and Jeevan waited in an agony of stillness, but the deadbolt held.

20 Days slipped past and the news went on and on until it began to seem abstract, a horror movie that wouldn't end. The newscasters had a numb, flattened way of speaking. Sometimes they wept.

25 Frank's living room was on the corner of the building, with views of both the city and the lake. Jeevan preferred the view of the lake. If he turned Frank's telescope toward the city he saw the expressway, which was upsetting. Traffic had inched along for the first two days, pulling trailers, plastic bins and suitcases strapped to roofs, but by the third morning the gridlock was absolute and people had started walking between the cars with their suitcases, their children and dogs.

30 By Day Five Frank was working on his ghostwriting project instead of
watching the news, because he said the news was going to drive them both crazy,
and by then most of the newscasters weren't even newscasters, just people who
worked for the network and were seemingly unused to being on the other side of
the camera, cameramen and administrators speaking haltingly into the lens, and
then countries began to go dark, city by city—no news out of Moscow, then no
news out of Beijing, then Sydney, London, Paris, etc., social media bristling with
hysterical rumors—and the local news became more and more local, stations
dropping away one by one, until finally the last channel on air showed only a
35 single shot in a newsroom, station employees taking turns standing before the
camera and disseminating whatever information they had, and then one night
Jeevan opened his eyes at two a.m. and the newsroom was empty. Everyone had
left. He stared at the empty room on the screen for a long time.

40 The other channels were all static and test patterns by then, except for the ones
that were repeating a government emergency broadcast over and over, useless
advice about staying indoors and avoiding crowded places. A day later, someone
finally switched off the camera on the empty newsroom, or the camera died on its
own. The day after that, the Internet blinked out

45 On silent afternoons in his brother's apartment, Jeevan found himself thinking
about how human the city is, how human everything is. We bemoaned the
impersonality of the modern world, but that was a lie, it seemed to him; it had
never been impersonal at all. There had always been a massive delicate
infrastructure of people, all of them working unnoticed around us, and when
people stop going to work, the entire operation grinds to a halt. No one delivers
50 fuel to the gas stations or the airports. Cars are stranded. Airplanes cannot fly.
Trucks remain at their points of origin. Food never reaches the cities; grocery
stores close. Businesses are locked and then looted. No one comes to work at the
power plants or the substations, no one removes fallen trees from electrical lines.
Jeevan was standing by the window when the lights went out.

55 There was a stupid moment or two when he stood near the front door, flipping
the light switches. On/off, on/off.

60 "Stop it," Frank said. He was taking notes in a margin of his manuscript in the
gray light that seeped in through the blinds. "You're driving me crazy." Frank
was hiding in his project, Jeevan had realized, but he couldn't begrudge Frank the
strategy. If Jeevan had had a project, he'd have hid in it too.

"It could just be us," Jeevan said. "Maybe just a blown fuse in the basement."

"Of course it isn't just us. The only remarkable thing is that the lights stayed
on as long as they did."

Station Eleven by Emily St. John Mandel. Copyright © 2014 by Emily St. John Mandel. Permission pending.

1. In lines 1-5, the author alludes to the song “It’s the End of the World as We Know It” by the rock band R.E.M. Listen to the [song](#) or look up its lyrics.
 - What details or ideas from the song are mirrored in this passage?
 - Explain how Jeevan’s and Frank’s situation represents an “end of the world as they know it.” What might be replacing their old world?
2. In dystopian novels, characters experience a deep sense of paranoia, fear, or anxiety because social institutions, systems, and rules are either degrading or have been destroyed. Sometimes, these institutions have become oppressive and dangerous.

In the charts below, explain how the author uses literary devices such as details, diction, and images to illustrate the rapid deterioration of specific aspects of society. How do these patterns of language also create a sense of fear, paranoia, or anxiety in Jeevan and Frank?

<p>What is the narrator describing in lines 1-19?</p>	<ul style="list-style-type: none">• List details, images, and diction that help create a sense of paranoia, fear, or anxiety in lines 1-19. • Frank and Jeevan retreated to their home to protect themselves from the flu. Consider the literary devices you targeted above. Explain how the author indicates that home is no longer a sanctuary for the characters. • How might this ironic depiction of home be characteristic of dystopias? Why is it important in dystopia novels that home is challenged
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What is the narrator describing in lines 20-25?

- List details, images, and diction that help create a sense of paranoia, fear, or anxiety in lines 20-25.
- Toronto is a modern city with an **infrastructure** that is designed to make people's lives easier. How does this infrastructure actually complicate and even endanger the lives of its citizens when the flu strikes?
- How might this ironic depiction of **a city and its infrastructure** be characteristic of dystopias?

What is the narrator describing in lines 26-43?

- List details, images, and diction that help create a sense of paranoia, fear, or anxiety in lines 26-43.
- Individuals turn to **television** for information and reassurance in times of emergency or crisis. How does television provoke a sense of despair or anxiety in Jeevan and Frank during this crisis?
- How does this depiction of the media's degradation expand your understanding of dystopia?

What is the narrator describing in lines 44-54?

- List details, images, and diction that help create a sense of paranoia, fear, or anxiety in lines 44-54.
- Why does Jeevan conclude that the “impersonality of the modern world . . . is a lie?” In what important ways are we all connected to one another, and why do we fail to notice these connections?
- In this paragraph, the author describes the process by which a modern society is destroyed. Discuss how the **breakdown of human connections** is a fundamental characteristic of dystopias.

<p>What is the narrator describing in lines 55-63?</p>	<ul style="list-style-type: none">• List details, images, and diction that help create a sense of paranoia, fear, or anxiety in lines 55-63. • Being without power is not going to be a mere inconvenience for Jeevan and Frank. In what ways has their situation become more dangerous because the power is out? • What does light symbolize in this passage? How might the failure of electricity operate as a metaphor for the destruction of a whole society?
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Reflection: Consider the definition of dystopia you read at the beginning of this activity. Based on your reading of the excerpt from *Station Eleven*, what additional information would you add to this definition?

Dystopian Close Reading Exercise

Never Let Me Go, Kazuo Ishiguro

The following passage is from the dystopian novel *Never Let Me Go* by Kazuo Ishiguro. The excerpt introduces the narrator, Kathy H., and her mysterious role of “carer” to “donors” in what we can only assume is a different reality. Unlike other dystopian novels, *Never Let Me Go* begins very quietly. Read the passage and look for patterns of images, diction, and details that establish a sense of the narrator’s character and the tone.

Close Reading Passage <i>Never Let Me Go</i>	Close Reading Annotations
<p>My name is Kathy H. I’m thirty-one years old, and I’ve been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another (5) eight months, until the end of this year. That’ll make it almost exactly twelve years. Now I know my being a carer so long isn’t necessarily because they think I’m fantastic at what I do. There are some really good carers (10) who’ve been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space. So I’m not trying to boast. But then I do know (15) for a fact they’ve been pleased with my work, and by and large, I have too. My donors have always tended to do much better than expected. Their recovery times have been impressive, and hardly any of them have been (20) classified as “agitated,” even before fourth donation. Okay, maybe I am boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors staying “calm.” I’ve developed a kind (25) of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they have to say, and when just to shrug and tell them to snap out of it. (30) Anyway, I’m not making any big claims for myself. I know carers, working now, who are just as good and don’t get half the credit. If you’re one of them, I can understand how you might get resentful—about my bedsit, my (35) car, above all, the way I get to pick and choose who I look after. And I’m a Hailsham</p>	<ol style="list-style-type: none"> 1. How does Kathy H. seem based on lines 1-30? 2. Kathy H. tends to use phrases such as “I’m not trying to boast” and “I’m not making any big claims for myself” when she describes her professional skill. <ol style="list-style-type: none"> a) What do these phrases suggest about her character? b) Why might she feel compelled to use these phrases at the beginning of her relationship with the audience? 3. In line 36, Kathy H. introduces Hailsham. <ol style="list-style-type: none"> a) Why does she feel compelled to tell the audience about Halisham?

student—which is enough by itself sometimes to get people’s backs up. Kathy H., they say, she gets to pick and choose, and she always (40) chooses her own kind: people from Hailsham, or one of the other privileged estates. No wonder she has a great record. I’ve heard it said enough, so I’m sure you’ve heard it plenty more, and maybe there’s (45) something in it. But I’m not the first to be allowed to pick and choose, and I doubt if I’ll be the last. And anyway, I’ve done my share of looking after donors brought up in every kind of place. By the time I finish, (50) remember, I’ll have done twelve years of this, and it’s only for the last six they’ve let me choose.

And why shouldn’t they? Carers aren’t machines. You try and do your best for every (55) donor, but in the end, it wears you down. You don’t have unlimited patience and energy. So when you get a chance to choose, of course, you choose your own kind. That’s natural. There’s no way I could have gone on (60) for as long as I have if I’d stopped feeling for my donors every step of the way. And anyway, if I’d never started choosing, how would I ever have got close again to Ruth and Tommy after all those years? (65) But these days, of course, there are fewer and fewer donors left who I remember, and so in practice, I haven’t been choosing that much. As I say, the work gets a lot harder when you don’t have that deeper link with the (70) donor, and though I’ll miss being a carer, it feels just about right to be finishing at last come the end of the year...

There have been times over the years when I’ve tried to leave Hailsham behind, (75) when I’ve told myself I shouldn’t look back so much. But then there came a point when I just stopped resisting. It had to do with this particular donor I had once, in my third year as a carer; it was his reaction when I (80) mentioned I was from Hailsham. He’d just come through his third donation, it hadn’t gone well, and he must have known he wasn’t

b) What does her recounting of this information imply about how she views herself?

4. In lines 53-64, Kathy H. describes the emotional toll of being a carer. Choose two significant details and explain how they impact her description.

a) Phrase #1:

b) Impact:

c) Phrase #2:

d) Impact:

5. In lines 65-66, Kathy H. says that there are “fewer and fewer donors left who I remember.” What does this statement suggest?

<p>going to make it. He could hardly breathe, but he looked towards me and said: “Hailsham. I (85) bet that was a beautiful place.” Then the next morning, when I was making conversation to keep his mind off it all, and I asked where he’d grown up, he mentioned some place in Dorset and his face beneath the (90) blotches went into a completely new kind of grimace. And I realized then how desperately he didn’t want reminded. Instead, he wanted to hear about Hailsham.</p> <p><i>from Never Let Me Go by Kazuo Ishiguro. Vintage: New York. 2005. Permission Pending.</i></p>	<p>6. In lines 80-84, Kathy H. describes a donor that has undergone three donations.</p> <p>a) What does this donor’s situation suggest about the role of donation?</p> <p>b) What does Kathy’s role seem to be this donor?</p>
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Responding to the Passage in its Entirety

In an excerpt from a dystopian novel, such as this one, it is important to consider how the author’s depiction of the narrator impacts the passage’s meaning and tone.

1. Kathy refers to “carers” and “donors” throughout the excerpt. Based on your reading, define each position and consider the impact of this language on the passage’s tone.

a) Carer—

b) Donor—

c) Since there is no true definition of carer or donor in the excerpt, how do these vague titles impact the tone of the passage?

2. Construct an argument about how the author reveals the character of Kathy H. in the excerpt you’ve just read.

Argument—Describe Kathy H.’s character and how the author reveals her character.

Evidence—Provide evidence that supports how Kathy H.’s character is revealed.

Commentary—Explain why this evidence is significant to understanding Kathy H.’s character.

Dystopian Poetry Exercises “Apocalypse Soliloquy”

Soliloquy—derived from the Latin words meaning alone and speak, soliloquies are most commonly used in drama as a mode through which a character can directly share thoughts, feelings, and reflections with the audience. Soliloquies allow a character or speaker to directly address his/her innermost thoughts to the audience without acknowledging their presence.

Activity One: Understanding the Message

You will read the poem several times to gain understanding. Read the poem below and complete a brief summary for each stanza. Be sure your summary includes the following:

- What information, story, or content does the stanza provide?
- What is the speaker’s point of view or tone towards this information?

Poem	First Reading—Paraphrase
<p>Apocalypse Soliloquy Scott Hightower</p>	
<p>I hope my death is not stolen from me by a fiery blast of Fahrenheit or Celsius or another calculatable accuracy.</p>	Stanza One
<p>I will gladly relinquish all the pleasures of daily bread, the pride of dreams of art—even pulse; but I hope my death will not be taken from me.</p>	Stanza Two
<p>Actually, it is a modest policy; littler there to discuss as to solace or in the way of privacy.</p>	Stanza Three
<p>A valued moment of self-possession? Might it be something to embrace more than to expulse? I hope my death will not be pried from me.</p>	Stanza Four
<p>My end is not to be just a cause in a public sea of scientists teaming against a disease, a private point in a welter of piracy.</p>	Stanza Five
<p>After all, won’t it fundamentally and rightly be mine and no one else’s? I hope my death is not taken from me; better, it be an appointment kept in a private sea.</p>	Stanza Six
<p><i>Copyright © 2010 by Scott Hightower. Permission Pending.</i></p>	

Activity Two: Reading for Meaning—Read the poem a second time and complete the close reading questions. Answering these questions will prepare you to construct a written response about how the poetic devices help to convey the significance of the poem’s message.

Poem	Second Reading—Poetic Devices and Meaning
<p style="text-align: center;">Apocalypse Soliloquy Scott Hightower</p> <p>I hope my death is not stolen from me by a fiery blast of Fahrenheit or Celsius or another calculatable accuracy.</p> <p>I will gladly relinquish all the pleasures of daily (5) bread, the pride of dreams of art—even pulse; but I hope my death will not be taken from me.</p> <p>Actually, it is a modest policy; littler there to discuss as to solace or in the way of privacy.</p> <p>(10) A valued moment of self-possession? Might it be something to embrace more than to expulse? I hope my death will not be pried from me.</p> <p>My end is not to be just a cause in a public sea of scientists teaming against a disease, (15) a private point in a welter of piracy.</p> <p>After all, won’t it fundamentally and rightly be mine and no one else’s? I hope my death is not taken from me; better, it be an appointment kept in a private sea.</p>	<ol style="list-style-type: none"> 1. Examine the title of the poem and consider your understanding of the words apocalypse and soliloquy. Why might a poem on the topic of the apocalypse be named a soliloquy? 2. The speaker makes use of the words “stolen,” “taken from,” and “prided” to describe how an apocalyptic event might take his death. What do these phrases suggest? 3. The speaker feels strongly about his death. Choose two words/phrase in lines 4-15 that describe his vision of death and explain significance. <ul style="list-style-type: none"> • Word/Phrase #1: <ul style="list-style-type: none"> ○ Significance: • Word/Phrase #2: <ul style="list-style-type: none"> ○ Significance: 4. Examine the use of the word “appointment” in the final line of the poem. Why might the speaker call death an appointment?

Guided Annotation

Cormac McCarthy's *The Road*

The following passage is from the opening paragraphs of the 2006 dystopian novel *The Road* by Cormac McCarthy. The Pulitzer-prize winning novel tells the story of a father and son who are trying to survive in a post-apocalyptic environment.

Read the passage carefully. Then, annotate the passage in the left column for literary devices (e.g., diction, details, images, etc.) that reveal the character of the man. In the right column, answer the guiding questions.

Close Reading Passage	Guided Questions
<p>(1) When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head</p>	<ol style="list-style-type: none"> 1. The novel opens at night in the woods. Explain the archetypal significance of the setting and discuss how the setting is fitting for a dystopian novel. 2. Look up the word <i>glaucoma</i>. How does this word help you understand how the man perceives the landscape? 3. The man and the boy are compared to "pilgrims in a fable." What does this comparison suggest about the characters' role in the novel? 4. Describe the creature about which the man dreams. What makes it particularly horrifying?

from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

(2) With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

(3) When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his warrant. He said: If he is not the word of God God never spoke.

(4) When he got back the boy was still asleep. He pulled the blue plastic tarp off of him and folded it and carried it out to the grocery cart and packed it and came back with their plates and some cornmeal cakes in a plastic bag and a plastic bottle of syrup. He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from his belt and laid it on the cloth and then he just sat watching the boy sleep. He'd pulled away his mask in the night and it was buried somewhere in the blankets. He watched the boy and he looked out through the trees toward the road. This was not a

5. What might the creature represent to the man? To the reader?

6. Describe the conflict introduced in Paragraph 2. What does this conflict suggest about the man's character?

7. Based on the description of the setting, what do you think happened to the landscape? What words or details help support your conclusion?

8. The opening paragraphs contain a *motif*, or pattern, of references to sight or vision. Highlight words or phrases that reveal this pattern, then explain how the motif creates a sense of anxiety or tension.

9. Define the word *warrant* and explain why the man regards the boy as his warrant.

safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.

I'm right here.

I know.

(5) An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them. He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below in the little valley the still gray serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. Are you okay? he said. The boy nodded. Then they set out along the blacktop in the gunmetal light, shuffling through the ash, each the other's world entirely.

(6) They crossed the river by an old concrete bridge and a few miles on they came upon a roadside gas station. They stood in the road and studied it. I think we should check it out, the man said. Take a look. The weeds they forded fell to dust about them. They crossed the broken asphalt apron and found the tank for the pumps. The cap was gone and the man dropped to his elbows to smell the pipe but the odor of gas was only a rumor, faint and stale. He stood and looked over the building. The pumps standing with their hoses oddly still in place. The windows intact. The door to the service bay was open and he went in. A standing metal toolbox against one wall. He went through the drawers but there was nothing there that he could use. Good half-inch drive sockets. A ratchet. He stood looking around the

10. What does the man believe about God? How does the boy help the man maintain his faith in the Divine?

11. The man and the boy appear to have been on the road for some time. Note aspects of their routine, and explain what these routines might reveal about their relationship.

12. Describe how the author creates a sense of menace and danger in Paragraphs 3-5. What words or details support your conclusion?

13. Construct one annotation for paragraph six.

garage. A metal barrel full of trash. He went into the office. Dust and ash everywhere. The boy stood in the door. A metal desk, a cashregister. Some old automotive manuals, swollen and sodden. The linoleum was stained and curling from the leaking roof. He crossed to the desk and stood there. Then he picked up the phone and dialed the number of his father's house in that long ago. The boy watched him. What are you doing? he said.

(7) A quarter mile down the road he stopped and looked back. We're not thinking, he said. We have to go back. He pushed the cart off the road and tilted it over where it could not be seen and they left their packs and went back to the station. In the service bay he dragged out the steel trashdrum and tipped it over and pawed out all the quart plastic oilbottles. Then they sat in the floor decanting them of their dregs one by one, leaving the bottles to stand upside down draining into a pan until at the end they had almost a half quart of motor oil. He screwed down the plastic cap and wiped the bottle off with a rag and hefted it in his hand. Oil for their slutlamp to light the long gray dusks, the long gray dawns. You can read me a story, the boy said. Cant you, Papa? Yes, he said. I can.

*from The Road by Cormac McCarthy. Copyright © 2006 by M-71, Ltd.
New York: Vintage Press. Permission pending.*

14. Construct one annotation for paragraph seven.

Part II: Character Journal

When reading a major work such as a novel, you might want to keep a dialectical journal that traces the development of one or more characters in the work. In a dialectical journal entry about a character, you will look for patterns of words, actions, or thoughts that reveal characterization, and then you will make inferences and offer reflections about what the evidence suggests about the character and his/her role in the text.

To complete your journal entry, follow the steps listed below.

In the left column:

- record evidence that reveals something about the character you are studying. If you are using a quote from the text, also record the context of the evidence.

In the right column:

- make an inference (an opinion based on the evidence) about what the evidence reveals about the character.
- write commentary that explains the connection between the evidence and the characterization.

Here's an example of a completed character journal entry about the man:

Evidence	Inference--Commentary
<p>Textual reference—</p> <p><i>“When he woke in the woods in the dark and the cold of the night he’d reach out to touch the child sleeping beside him”</i> (Paragraph 1)</p> <p>Context—</p> <p>The narrator describes the routine actions of the man and boy as they navigate a post-apocalyptic landscape.</p>	<p>Inference about the character—</p> <p>The man is anxious about and protective of his son.</p> <p>Commentary—</p> <p>The novel opens with a parent checking on his sleeping child—a gesture that suggests the man is caring and attentive. However, the mood of the scene is tense because the man and child are sleeping in an ominous place—the woods at night. The grammatical construction of the sentence (“When he woke...he [<i>would</i>] reach”) suggests that this nighttime check happens frequently, as the father may fear the unknown dangers lurking in the dark woods. The man’s behavior toward his son is marked by worry and apprehension, and his protectiveness signals to the reader that the two may be in some danger.</p>

Analyzing Visual Texts: Apocalyptic Dioramas and Artwork

Visions of the apocalypse or dystopia are not just limited to works of fiction and film/television. The following activity asks students to examine how these themes make their way into artwork and photography. Students will examine two different artists who create apocalyptic images and respond to each piece of artwork.

Activity One: Understanding the Artistic Process

Examine the background information on Lori Nix, a photographer who creates apocalyptic dioramas. The entire article and a complete set of images can be found by clicking the title of the article below which is hyperlinked.

[“Incredible Photos Show What Post-Apocalyptic America Might Look Like”](#)

Harrison Jacobson, *Business Insider*

November 5, 2013

Lori Nix has a morbid imagination. The photographer has been fascinated with the end of the world for as long as she can remember, and she says it may have to do with growing up in rural Kansas.

“I’ve been in tornadoes, floods, blizzards,” Nix told Business Insider. “I grew up surrounded by disaster.”

Nix’s project “The City” portrays a world where some disaster has caused humans to depart for an unseen destination. What’s left behind are dilapidated structures— art museums, theaters, laundromats, bars, libraries — that no longer function and are slowly being reclaimed by Mother Nature.

To create the photos, Nix and her partner Kathleen Gerber construct dioramas of each idea by hand, using a variety of materials. When the diorama is finished, Nix brings in her camera and photographs it in a way that makes them look chillingly real.

Nix has been working on the project since 2005 and has plans to continue for at least the next year, before calling it quits. Her new book, "[The City](#)," was released this past August by [Decode Books](#).

Information on the Artist’s Process

- Each diorama can take up seven months to create, the result of adding painstaking detail to every part of the scene.
- The dioramas can range in size from 18x24 inches to 9x10 feet.
- Most of the dioramas are made out of a combination of extruded foam, glue, and latex paint.
- When Nix and Gerber finish constructing the diorama, Nix photographs the diorama with a traditional large-format camera. Each shot can take up to two weeks to get right.
- When Nix is finished photographing a diorama, she deconstructs it and throws it away to make room for the next idea.

from “Incredible Photos Show What Post-Apocalyptic American Might Look Like.” Harrison Jacobson. Business Insider: November 5, 2013. Permission Pending.

Visual Text Reference Student Resource

Close reading skills are important not only for printed text but for images as well. While an author crafts a text for a larger purpose, photographers do the same with the images they capture and present to the public. When you are examining an image, use the annotation guide below to construct useful responses.

Visual Text Annotation Guide

- **Landscape and Color**
 - How does the landscape create the image's tone?
 - How does the color choice impact the meaning in the photo?
- **Facial Expressions, Body Language, Attire**
 - What argument can be made about the individuals based on their facial expressions, body language, and clothing?
 - If there are not individuals, what does this absence suggest?
- **Organization**
 - How are the elements arranged?
 - What is in the foreground?
 - What is in the background?
 - How does the organization of the image establish a sense of setting?
- **Argument and Purpose**
 - What argument does the photographer create?
 - What purpose does an image like this have for the general public?

Image Response

Use the format below to respond in writing to any photograph.

Claim: Identify the photograph and the argument it presents.

Evidence: Identify one element from the image that supports this argument.

Commentary (two sentences minimum): Discuss the importance of this element within the image. Discuss how it contributes to the argument. Be sure to address tone.

Evidence: Discuss a second element from the image that supports the same argument.

Commentary (two sentences minimum): Discuss the importance of this element within the image. Discuss the purpose of the image in its entirety. Be sure to address meaning.

Activity Two: Viewing and Annotating Images

Using the visual text reference sheet as a guide, examine each of Nix's images below. Then complete the accompanying assignment.

Image One: Laundromat

A larger image for projection is accessible by clicking the hyperlink in the subheading above.



Lori Nix. The City. Decode Books: 2013. Permission Pending.

Focus Area	Observations
Landscape, Setting, and Color	
Organization	
Argument and Purpose	

Image Two: Library

A larger image for projection is accessible by clicking the hyperlink in the subheading above.



Lori Nix. The City. Decode Books: 2013. Permission Pending.

Focus Area	Observations
Landscape, Setting, and Color	
Organization	
Argument and Purpose	

Activity Three: Responding in Writing to Photographs

Choose one of Nix's images and construct a well-written response.

Claim—Identify the photograph and the argument it presents.

Evidence—Identify one element from the image that supports this argument.

Commentary (two sentences minimum)—Discuss the importance of this element within the image. Discuss how it contributes to the argument. Be sure to address tone.

Evidence—Discuss a second element from the image that supports the same argument.

Commentary (two sentences minimum)—Discuss the importance of this element within the image. Discuss the purpose of the image in its entirety. Be sure to address meaning.

Activity Four: Understanding the Artistic Process

Examine the background information on Alexis Rockman who is a landscape painter that creates images of a possible dystopian future. The entire article and a complete set of images can be found by clicking the title of the article below which is hyperlinked.

[Painter Alexis Rockman Pictures Tomorrow](#)

Cathleen McGuigan

Smithsonian Magazine, December 2010

"I try not to collect things," Alexis Rockman says, standing in front of a glass-front cupboard in his white-walled studio in Lower Manhattan. The cabinet holds dead animals given to him by friends: a mongoose devouring a cobra, stuffed birds, a bat with outstretched wings, an armadillo. There's also a photograph of the artist at age 7, wearing a toothy smile as he holds up an Eastern box turtle. The passions of that little boy, who grew up in New York City haunting the American Museum of Natural History, are deeply embedded in his extravagantly beautiful, disquieting paintings of a post-apocalyptic natural world, for which the artist, now 48, is increasingly well known. If Rockman's early love of flora, fauna and museum dioramas has informed his grown-up work, so, too, has a boyish delight in monsters, sci-fi movies and popular culture.

Despite its displays of surrealistic wit, his art has long been freighted with a serious message about environmental degradation. "Rockman has been among the very few [artists] trying to understand the deep, mysterious, and crucial cleavage between the human and natural worlds," the environmentalist Bill McKibben wrote.

Now the artist is the subject of a major retrospective at the Smithsonian American Art Museum (SAAM). The catalog includes an essay by his friend Thomas Lovejoy, the scientist who first used the term "biological diversity." "His vision is based on a real understanding of what's going on," Lovejoy says of Rockman's paintings. "It's a surrealism that is seriously anchored in reality." The two met in 1998 after Rockman made several paintings to accompany an article on the Amazon basin that Lovejoy wrote for *Natural History* magazine.

from "Painter Alexis Rockman Pictures Tomorrow." Cathleen McGuigan. Smithsonian Magazine: December 2010. Permission Pending.

Image One: Hollywood at Night

A larger image for projection is accessible by clicking the hyperlink in the subheading above.



Alexis Rockman. Hollywood at Night, 2006. Permission Pending.

Focus Area	Observations
Landscape, Setting, and Color	
Organization	
Argument and Purpose	

Image Two: Washington Square

A larger image for projection is accessible by clicking the hyperlink in the subheading above.



Alexis Rockman. Washington Square, 2004. Permission Pending.

Focus Area	Observations
Landscape, Setting, and Color	
Organization	
Argument and Purpose	

Activity Five: Responding in Writing to Photographs

Choose one of Rockman's paintings and construct a well-written response.

Claim—Identify the photograph and the argument it presents.

Evidence—Identify one element from the image that supports this argument.

Commentary (two sentences minimum)—Discuss the importance of this element within the image. Discuss how it contributes to the argument. Be sure to address tone.

Evidence—Discuss a second element from the image that supports the same argument.

Commentary (two sentences minimum)—Discuss the importance of this element within the image. Discuss the purpose of the image in its entirety. Be sure to address meaning.

Analyzing Nonfiction Texts to Establish Critical Context

An important part of contextualizing a thematic issue within a novel is to examine that issue in modern society. This exercise will ask students to examine a nonfiction text, construct a highly organized summarization of that nonfiction text in the form of a précis paragraph, and link the issues in the nonfiction work to the fictional texts they are reading.

Précis Paragraph: Student Resource

A précis paragraph is a short, four-sentence paragraph. The purpose of the précis is to identify the key issues in another's writing and summarize them in a concise form. Précis paragraphs help to:

- simplify complex texts
- identify key issues in a work
- summarize an author's writing

Précis Paragraph Format

The précis paragraph format consists of four sentences. See the organization structure below.

Sentence #1—Author's Argument

The first sentence includes the name of the writer (usually including a descriptive phrase); the work's genre, title, and date of publication; a rhetorically accurate verb (“asserts,” “argues,” “implies,” “posits,” etc., but not “writes” or “states”); and a *that clause* containing the major assertion (thesis statement) of the work.

Sentence #2—Author's Evidence

The second sentence provides an explanation of how the writer develops and/or supports the thesis, usually in chronological order.

Sentence #3—Author's Purpose

The third sentence includes a statement of the writer's apparent purpose followed by an *in order to* phrase. It should assess what the writer wanted the audience to do or to feel as a result of reading the work.

Sentence #4—Author's Audience and Tone

The fourth sentence describes the intended audience and/or the relationship the writer establishes with the audience. This sentence should consider how the language of the work excludes or appeals to certain audiences. It may also report the writer's tone.

Sample Précis

The model below is one example of how a finished précis paragraph can appear.

In 2005's "Cheating is a National Problem," the editorial staff of USA Today implies that the epidemic of cheating among students directly correlates to those examples set on a national level by business executives. Corrupt business practices are specifically highlighted via statistics from the Pew Research Center. USA Today's piece suggests that cheating is a reflection of widespread deceitfulness in order to convince the audience that dishonesty is something learned in a larger setting than just the classroom. The audience consists of Americans worried about the moral decline of this country; the tone towards "cheaters" is one of warning and disdain.

Activity One: Reading and Evaluating a Nonfiction Article

Read the article taken from *Scientific American* that examines why people might find the thought of the apocalypse comforting. Complete the close reading annotations. Each close reading annotation is labeled for a part of the précis paragraph that you will construct.

<p>Psychology Reveals the Comforts of the Apocalypse Daisy Yuhas, <i>Scientific American</i> December 18, 2012</p>	<p>Close Reading Annotations Complete the annotations. Each annotation is labeled for specific part of the précis paragraph that you will construct.</p>
<p><u>University of Minnesota neuroscientist Shmuel Lissek, who studies the fear system, believes that at its heart, the concept of doomsday evokes an innate and ancient bias in most mammals. "The initial response to any hint of alarm is fear. This is the architecture with which we're built," Lissek says. Over evolutionary history, organisms with a better-safe-than-sorry approach survive. This mechanism has had consequences for both the body and brain, where the fast-acting amygdala can activate a fearful stress response before "higher" cortical areas have a chance to assess the situation and respond more rationally.</u></p> <p>But why would anyone enjoy kindling this fearful response? <u>Lissek suspects that some apocalyptic believers find the idea that the end is nigh to be validating. Individuals with a history of traumatic experiences, for example, may be fatalistic. For these people, finding a group of like-minded fatalists is reassuring. There may also be comfort in being able to attribute doom to some larger cosmic order—such as an ancient Mayan prophecy. This kind of mythology removes any sense of individual responsibility.</u></p> <p>There's an even broader allure to knowing the precise end date. <u>"Apocalyptic beliefs make existential threats—the fear of our mortality—predictable," Lissek says. Lissek, in collaboration with National Institute of Mental Health neuroscientist Christian Grillon and colleagues, has found that when an unpleasant or painful experience, such as an electric shock, is predictable, we relax. The anxiety produced by uncertainty is gone.</u></p>	<p>Evidence: Read the first paragraph of the article. List two pieces of evidence the expert presents about how humans react to “doomsday.”</p> <ul style="list-style-type: none"> • Human Reaction #1: • Human Reaction #2: <p>Argument: Paraphrase the argument at the beginning of the second paragraph.</p> <p>Why might “removing a sense of individual responsibility” be comforting in this case?</p> <p>Argument: Paraphrase the argument about human behavior at the end of the second paragraph.</p>

Knowing when the end will come doesn't appeal equally to everyone, of course—but for many of us it's paradoxically a reason to *stop* worrying.

This also means people can focus on preparing. Doomsday preppers who assemble their bunker and canned food, Lissek believes, are engaged in goal-oriented behaviors, which are a proven therapy in times of trouble.

The Power of Knowledge

Beyond the universal aspects of fear and our survival response to it, certain personality traits may make individuals more susceptible to believing it's the end of the world. Social psychologist Karen Douglas at the University of Kent studies conspiracy theorists and suspects that her study subjects, in some cases, share attributes with those who believe in an impending apocalypse. She points out that, although these are essentially two different phenomena, certain apocalyptic beliefs are also at the heart of conspiracy theories—for example, the belief that government agencies know about an impending disaster and are intentionally hiding this fact to prevent panic.

"One trait I see linking the two is the feeling of powerlessness, often connected to a mistrust in authority," Douglas says. Among conspiracy theorists, these convictions of mistrust and impotence make their conspiracies more precious—and real. "People feel like they have knowledge that others do not."

Relatively few studies exist on the individuals who start and propagate these theories. Douglas points out that research into the psychology of persuasion has found that those who believe most are also most motivated to broadcast their beliefs. In the Internet age, that's an easier feat than ever before.

Why might predictability be comforting in this case?

Evidence: The author, Yuhas, provides expert evidence from a psychologist at the University of Kent. Paraphrase the evidence.

What does this evidence suggest?

Audience: While the audience is not necessarily “conspiracy theorists,” who might benefit from having this knowledge?

Lessons from Dystopia

Steven Schlozman, drawing both from his experiences as a Harvard Medical School child psychiatrist and novelist (his first book recounts a zombie apocalypse) believes it's the post-apocalyptic landscape that fascinates people most.

"I talk to kids in my practice and they see it as a good thing. They say, 'life would be so simple—I'd shoot some zombies and wouldn't have to go to school,'" Schlozman says. In both literature and in speaking with patients, Schlozman has noticed that people frequently romanticize the end times. They imagine surviving, thriving and going back to nature. Schlozman recently had an experience that eerily echoed Orson Welles's 1938 *The War of the Worlds* broadcast. He was discussing his book on a radio program and they had to cut the show short when listeners misconstrued his fiction for fact. He believes the propensity to panic is not constant in history but instead reflects the times. In today's complicated world with terrorism, war, fiscal cliffs and climate change, people are primed for panic.

"All of this uncertainty and all of this fear comes together and people think maybe life would be better" after a disaster, Schlozman says. Of course, in truth, most of their post-apocalyptic dreams are just fantasies that ignore the real hardships of pioneer life and crumbling infrastructure. He points out that, if anything, tales of apocalypse, particularly involving zombies, should ideally teach us something about the world we should avoid—and how to make necessary changes now.

from " Psychology Reveals the Comforts of the Apocalypse." Daisy Yugas, Scientific American December 18, 2012. Permission Pending.

Argument: What does fascination with the post-apocalyptic landscape” suggest about people’s beliefs about the apocalypse?

Argument and Audience: This article references an argument about “doomsday” and the type of people who might be interested in this piece.

- Why are people fascinated with the apocalypse?
- Who might benefit from reading this article?

Purpose: Based on the last lines of this article, why might Daisy Yugas, the author of this article, have decided to write about this topic?

Activity Two: Constructing a Précis Paragraph

Reread your annotations. Each annotation aligns with a specific sentence in the précis paragraph. Complete the templates to create each sentence of a précis paragraph.

Sentence #1—Author’s Argument

_____, in the piece, “_____”
(Author’s Full Name) *(Title of the Article)*

_____,” written in _____
(Title of Publication)

_____ on _____
(Date of Publication)

argues _____
(Describe the author’s argument)

_____.

Sentence #2—Author’s Evidence

_____ evidence primarily consists of references to _____
(Last name of author)

_____ and _____
(List a type of evidence.)

_____.
(List a second type of evidence.)

Sentence #3—Author’s Purpose

The article is meant to convince _____
(Describe what the author hopes to change or accomplish.)

_____.

Sentence #4—Author’s Audience and Tone

The audience of the article primarily consists of _____
(Describe who is targeted by the argument and purpose.)

_____;

the author’s tone toward _____ is one of _____
(Identify the author’s subject/focus.) *(Describe how the author feels about this subject.)*

_____.

Activity Three: Understanding the Connection between Current Events and Fiction

Now that you have read the article and constructed a précis s paragraph, complete the following questions for classroom discussion. These questions are meant to help you consider why authors might choose to write about the apocalypse and dystopia in light of the *Scientific American* article you have just read.

1. List three reasons, according to the article, people take comfort in the apocalypse or a dystopian future.

2. Construct an argument about whether or not you believe the article's points are valid in regards to comfort and the apocalypse.

3. In light of the article's argument, what value is there in writing about the apocalypse in a fictionalized form? List three possible reasons and discuss their importance.
 - **Reason One:**
 - **Significance:**

 - **Reason Two:**
 - **Significance:**

 - **Reason Three:**
 - **Significance:**

4. Consider the dystopian novel you are currently reading.
 - a) What specific issue or event might have motivated the author to write this novel?

 - b) What aspects of the novel support the arguments put forth in the *Scientific American* article?

 - c) What aspects of the novel do not support the arguments put forth in the *Scientific American* article.

AP Literature Multiple Choice Practice

The Albuquerque Graveyard

This exercise asks students to read the passages three times before viewing, reading, and answering the multiple-choice questions.

Activity One: First Reading and Annotations

Read the poem out loud and construct a series of observations about the content, speaker, and tone.

The Albuquerque Graveyard

It would be easier
to bury our dead
at the corner lot.
No need to wake
(5) before sunrise,
take three buses,
walk two blocks,
search at the rear
of the cemetery,
(10) to come upon the familiar names
with wilted flowers and patience.
But now I am here again.
After so many years
of coming here,
(15) passing the sealed mausoleums,
the pretentious brooks and springs,
the white, sturdy limestone crosses,
the pattern of the place is clear to me.
I am going back
(20) to the Black limbo,
an unwritten history
of our own tensions.
The dead lie here
in a hierarchy of small defeats.
(25) I can almost see the leaders smile,
ashamed now of standing
at the head of those
who lie tangled
at the edge of the cemetery
(30) still ready to curse and rage
as I do.
Here, I stop by the imitative cross
of one who stocked his parlor
with pictures of Robeson, *
(35) and would boom down the days,
dreaming of Othello's robes.

I say he never bothered me,
and forgive his frightened singing.
Here, I stop by the simple mound
(40) of a woman who taught me
spelling on the sly,
parsing my tongue
to make me fit for her own dreams.
I could go on all day,
(45) unhappily recognizing small heroes,
discontent with finding them here,
reproaches to my own failings.
Uneasy, I search the names
and simple mounds I call my own,
(50) abruptly drop my wilted flowers,
and turn for home.

From *The Selected Poems of Jay Wright*, copyright © 1987 by Jay Wright, published by Princeton University press. Originally published in *The Homecoming Singer*, published by Corinth Books, © 1971, Jay Wright.

*Paul Robeson (1898-1976), an African American singer and actor and an outspoken social activist

First Reading Annotations

Activity Two: Second Reading Exercise

Read the passage a second time. Pay attention to the specific poetic devices, phrasing, and meaning throughout the poem. Then, complete the accompanying questions to deepen your understanding.

1. Reread lines 1-11.
 - a) Paraphrase the events that occur in these lines.

 - b) Examine the phrases “wake before sunrise,” “walk two blocks,” “search at the rear,” and “wilted flowers and patience.” What does the speaker convey about the process of visiting the graveyard?

2. Examine line two and specifically the phrase “our dead.” In light of phrases such as “unwritten history,” “Black limbo” and “leaders” in lines 20-25, who might “our dead” represent?

3. Examine the images in lines 15-17.
 - a) List the different images the speaker identifies he must pass to reach the graves of “our dead.”

 - b) How do these images seem based on his description?

 - c) What contrast is created between the images in lines 15-17 and the image of the speaker’s dead?

4. Examine line 18. The speaker argues that “the pattern of the place is clear to me.” There are two reasons the speaker might know the pattern of the place.
 - a) Why might he be physically familiar with this place?

 - b) Why might he know the place figuratively? Consider what the places represents.

5. Examine line 20.

a) Define the word limbo.

b) What might “Black limbo” suggest?

6. Examine lines 32-38. The speaker has stopped by the grave of a specific person he knows.

a) What does the speaker remember about this person?

b) What is the speaker forgiving in line 38?

7. Examine how the speaker describes the woman in lines 40-44.

a) Explain how someone might make another “fit for [their] own dreams.

b) Based on your answer to the question above, how did the woman treat the speaker?

8. Examine the phrase “parsing my tongue” in line 42.

a) Define parsing.

b) If a teacher is teaching students to “parse” their language, what is expected out of language/conversation?

Activity Three: Third Reading

After you have read the passage for a third time, complete this assignment. You will be asked to consider the structure/organization, title, and the meaning of the work as a whole.

Understanding the Poem's Title

Write the poem's title: ____

Based on your understanding of the poem, respond to the question below.

- Explain which words in the title are most significant and why.
- Explain how the title conveys the poem's meaning and tone.

Understanding the Poem's Structure

Consider the poem's organization.

- How would you describe the poem's structure?
- How does the speaker impact the message of the poem?

Where does the poem shift? Line(s): _____ - _____

Section #1—Describe content, organization, and meaning. What is the tone at the end of this section?

Section #2—Describe content, organization, and meaning. What is the tone at the end of this section?

Understanding the Poem in its Entirety

Consider the entire poem.

- What is the speaker's message about the issue raised within the poem?
- What is the speaker's tone towards this subject?

Activity Four: Completing the Multiple Choice Questions

Based on your three readings, answer the multiple choice questions below. You may use any/all of the notes you have collected from your previous readings.

1. The poem is best described as
 - a) pastoral elegy
 - b) discursive memoir
 - c) reflective narrative
 - d) dramatic dialogue
 - e) poetic drama

2. In lines 1-11, the speaker conveys a sense of
 - a) the transience of the natural world
 - b) the laboriousness of an undertaking
 - c) his devotion to an individual
 - d) religious inspiration
 - e) inconspicuous accomplishments

3. The phrase “our dead” (line 2) refers specifically to
 - a) those who have died recently
 - b) the speaker’s grandparents
 - c) the speaker’s friends
 - d) a community of Black people
 - e) Black soldiers

4. The images in lines 15-17 (“sealed...crosses”) contrast most directly with
 - a) “three buses” (line 6)
 - b) “wilted flowers and patience” (line 11)
 - c) pictures of Robeson (line 34)
 - d) “Othello’s robes” (line 36)
 - e) “simple mounts” (line 49)

5. In line 18 (“the pattern of the place is clear to me”), the speaker suggests which of the following?
 - I. His familiarity with the physical layout of the graveyard
 - II. His awareness of the social segregation of the graves
 - III. His desire to change the way in which the graveyard is structured
 - a) I only
 - b) II only
 - c) I and II only
 - d) II and III only
 - e) I, II, and III

6. In the context of the poem, the term “Black limbo” (line 20) suggests
- a) a somber moment
 - b) an honorable burial
 - c) funereal meditation
 - d) spiritual realization
 - e) assigned confinement
7. By deciding to “forgive his frightened singing” (line 38), the speaker in effect does which of the following?
- a) Apologizes for Robeson’s small failures.
 - b) Accepts Robeson’s minor shortcomings.
 - c) Accepts the man and his admiration for Robeson
 - d) Questions the man’s need to imitate Robeson.
 - e) Dramatizes the strength of Robeson’s influence.
8. The description of the “woman” (line 40) most directly suggests that she
- a) was angered by limitations placed on her
 - b) gained renown for her knowledge of rhetoric
 - c) taught the speaker to suppress his sense of outrage
 - d) sought gratification through the speaker’s possible success
 - e) drew on the speaker for her knowledge about the world
9. In line 42, “parsing my tongue” probably refers to the woman’s
- a) meticulous attention to the speaker’s use of language
 - b) thoughtful provision of moral guidance for the speaker
 - c) careful preparation of the speaker for school examinations
 - d) admonition of the speaker for failing to show respect to others
 - e) homespun advice to the speaker on how to achieve future success
10. The structure of the poem is determined by the speaker’s
- a) emotions
 - b) movements
 - c) ideas
 - d) values
 - e) history

“The Albuquerque Graveyard” AP Literature Multiple Choice Answers and Rationales

1. Correct Answer: C

Rationale: The poem tells the “story” of the narrator’s journey to and through a cemetery. Along the way, he “reflects” on the lives of those who are buried there and their impact on him. Thus, the best answer is “reflective narrative.”

2. Correct Answer: B

Rationale: The laboriousness of the trip to the graveyard is signified by the verbs and details the narrator uses to describe his journey: “wake before sunrise,” “take three buses,” “walk two blocks,” and “search.” Even the detail of the flowers wilting before he gets there tells of how long the journey takes.

3. Correct Answer: D

Rationale: The phrase “our dead” refers to the Black community. This is clearly referenced in lines 20 (“Black limbo”) and 34 with the reference to Paul Robeson. It is suggested by the location of the graves in the cemetery.

4. Correct Answer: E

Rationale: The contrast between the images comes from the word “pretentious” in line 16 to describe the graves at the front of the cemetery and “simple” (line 49) at the rear.

5. Correct Answer: C

Rationale: When the narrator says that the “pattern of the place is clear to me,” he suggests both that he knows his way around the cemetery because he has been there so many times (lines 13-14), but he also understands the social significance of the layout because those simple mounds belong to his people, the Black community.

6. Correct Answer: E

Rationale: The allusion to “limbo” (the edge of hell) suggests a place where there is no movement (confinement), and that confinement has been assigned because of the color of the people’s skin.

7. Correct Answer: C

Rationale: By deciding to “forgive” (a key word), the narrator shows “acceptance.” B is not correct because the pronoun in line 38 “he” is not referring to Robeson but to “the man who stocked his parlor with pictures of Robeson”, making C the best choice.

8. Correct Answer: D

Rationale: The description of the woman directly suggests that she sought gratification for “her own dreams” (line 43), making D the best answer.

9. Correct Answer: A

Rationale: The word “parse” means to describe the grammatical role of a word or analyze the grammatical structure of a sentence. This definition validates the answer of A.

10. Correct Answer: B

Rationale: The use of the verbs (wake, take, walk, search, come, passing, going, stop...) and the adverbs of “here” indicate he is speaking of this place and time. He describes his trip to and through the cemetery.

Analyzing Tone in George Orwell's *1984*: Using DIDLS to Guide Annotation

Tone is the writer's or speaker's attitude toward a subject, character, or audience. One method for determining the tone of a text is to use the **DIDLS** strategy when closely reading and marking a passage. As you read, consider

D—Diction, or word choice intended to convey a certain effect

I—Imagery, or words and phrases appealing to the senses

D—Details, or facts that do not have a strong sensory appeal

L—Language, or words that describe the entire effect of the text. Language may be characterized as formal, informal, objective, jargon, or slang.

S—Syntax, or the arrangement of words and the order of grammatical elements in a sentence

When annotating, look for patterns of diction, imagery, details, language, and syntax that help reveal the author's or speaker's attitude about the subject. For example, repetition of words and phrases might emphasize an idea or feeling, or a pattern of words with similar connotative associations might reveal an author's attitude or opinion.

Part I: Annotation

The following passage is from the opening of the dystopian novel *1984*, written by British author George Orwell. The passage introduces the protagonist, Winston Smith, and describes the society in which he lives. As you read and annotate, use the DIDLS strategy to identify how Orwell uses literary devices to reveal his attitude about the society in which Winston lives.

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

5 The hallway smelt of boiled cabbage and old rag mats. At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty-five, with a heavy black mustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at
10 present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine, and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which
15 are so contrived that the eyes follow you about when you move. **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.

20 Inside the flat a fruity voice was reading out a list of figures which had something
to do with the production of pig iron. The voice came from an oblong metal plaque
like a dulled mirror which formed part of the surface of the right-hand wall. Winston
turned a switch and the voice sank somewhat, though the words were still
distinguishable. The instrument (the telescreen, it was called) could be dimmed, but
there was no way of shutting it off completely. He moved over to the window: a
smallish, frail figure, the meagerness of his body merely emphasized by the blue
overalls which were the uniform of the Party. His hair was very fair, his face naturally
25 sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of
the winter that had just ended.

30 Outside, even through the shut window pane, the world looked cold. Down in the
street little eddies of wind were whirling dust and torn paper into spirals, and though
the sun was shining and the sky a harsh blue, there seemed to be no color in anything
except the posters that were plastered everywhere. The black-mustachio'd face gazed
down from every commanding corner. There was one on the house front immediately
opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark
eyes looked deep into Winston's own. Down at street level another poster, torn at one
corner, flapped fitfully in the wind, alternately covering and uncovering the single
35 word INGSOC. In the far distance a helicopter skimmed down between the roofs,
hovered for an instant like a blue-bottle, and darted away again with a curving flight.
It was the Police Patrol, snooping into people's windows. The patrols did not matter,
however. Only the Thought Police mattered.

40 Behind Winston's back the voice from the telescreen was still babbling away
about pig iron and the overfulfillment of the Ninth Three-Year Plan. The telescreen
received and transmitted simultaneously. Any sound that Winston made, above the
level of a very low whisper, would be picked up by it; moreover, so long as he
remained within the field of vision which the metal plaque commanded, he could be
seen as well as heard. There was of course no way of knowing whether you were
45 being watched at any given moment. How often, or on what system, the Thought
Police plugged in on any individual wire was guesswork. It was even conceivable that
they watched everybody all the time. But at any rate they could plug in your wire
whenever they wanted to. You had to live—did live, from habit that became
instinct—in the assumption that every sound you made was overheard, and, except in
50 darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer; though, as he well
knew, even a back can be revealing. A kilometer away the Ministry of Truth, his
place of work, towered vast and white above the grimy landscape. This, he thought
with sort of vague distaste—this was London, chief city of Airstrip One, itself the
55 third most populous of the provinces of Oceania. He tried to squeeze out some
childhood memory that should tell him whether London had always been quite like
this. Were there always these vistas of rotting nineteenth-century houses, their sides
shored up with balks of timber, their windows patched with cardboard and their roofs
with corrugated iron, their crazy garden walls sagging in all directions? And the
60 bombed sites where the plaster dust swirled in the air and the willow herb straggled
over the heaps of rubble; and the places where the bombs had cleared a larger path
and there had sprung up sordid colonies of wooden dwellings like chicken houses?

65 But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux, occurring against no background and mostly unintelligible.

70 The Ministry of Truth—Minitrue, in Newspeak*—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, three hundred meters into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH.

75 The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided: the Ministry of Truth, which
80 concerned itself with news, entertainment, education, and the fine arts; the Ministry of Peace, which concerned itself with war; the Ministry of Love, which maintained law and order; and the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

85 The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometer of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

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Part II: Discussion Questions

With a partner or small group, answer the following questions:

1. Which aspect of Winston's society, environment, or life experience is most disturbing to you? Why?
2. What is Orwell's vision of the future, as it is reflected in this passage? Which issues seem to cause him the most concern? Why?
3. Which two words would you use to best describe Orwell's tone in this passage? Explain why these two words are the most effective description of Orwell's attitude toward this future society.
4. The novel is set in the year 1984. Which issues or topics addressed in these opening paragraphs seem familiar or relevant to you as a 21st century reader? Which seem farfetched or fantastical? Support your answer with current examples from contemporary literature, current events, politics, etc.

Part III: Identifying Patterns that Reveal Tone

When analyzing tone, you want to consider how literary devices and techniques work together to create and reveal the author’s attitude toward a subject. Orwell uses a variety of narrative techniques in the opening paragraphs of *1984*, for example, to reveal his attitude about the society in which Winston lives.

Consider Winston’s living conditions. In the left column, list words and phrases you noted in the passage that describe these conditions, and identify which literary device they represent. In the right column, suggest how these patterns of devices guide how readers understand or perceive the larger society. Two examples have been done for you.

Winston’s Living Conditions	
Evidence (Literary devices or techniques)	Commentary <i>What do these techniques reveal about the author’s attitude toward the larger society?</i>
Device: <u>diction</u> “Victory Mansions” (line 3)	Winston’s apartment building is dilapidated and unpleasant; it is not a home in which privileged or prosperous people live. However, the connotative meanings of both “victory” and “mansions” implies success, wealth, and well-being. The building’s ironic name is one indication that the image promoted by the society is at odds with the harsh reality experienced by its citizens.
Device: <u>image</u> “the hallway smelt of boiled cabbage and old rag mats” (line 5)	The unpleasant smell of boiled cabbage and old rugs reinforces how disagreeable and uncomfortable Winston’s apartment building is. Such imagery reveals the author’s ironic tone when juxtaposed against the building’s name—Victory Mansions—and suggests that the reality of Winston’s existence does not match the promise of the society’s propaganda.

Complete the chart below by answering the guiding questions in the right column. As you craft your answers, think about how Orwell uses different devices to describe Winston’s living conditions, and, by extension, to reveal his attitude about the larger society.

Winston’s Living Conditions	
Evidence <i>(Literary devices or techniques)</i>	Commentary <i>What do these techniques reveal about the author’s attitude toward the larger society?</i>
<p>Device: <u>detail</u></p> <p>“It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours” (lines 9-10).</p>	<ul style="list-style-type: none"> • Explain how the malfunctioning elevator represents the society in which Winston lives. • The electricity to the elevator was cut off in advance of an event known as “Hate Week.” How does this detail help you understand Orwell’s attitude about the society?
<p>Technique: <u>language</u></p> <p>“In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a blue-bottle, and darted away again with a curving flight. It was the Police Patrol, snooping into people’s windows. The patrols did not matter, however. Only the Thought Police mattered” (lines 35-38).</p>	<ul style="list-style-type: none"> • Choose one of the following words to describe the narrator’s language in the opening paragraphs: <i>casual, detached, formal, judgmental, moralistic, didactic, objective, pretentious</i>. • Why did you choose this word, and how does the evidence support your conclusion? • What do you think the narrator’s purpose is in these opening paragraphs? Do you think the narrator is offering a judgement about the society, or is his description neutral and objective? How does the textual evidence support your conclusion?
<p>Device: <u>syntax</u></p> <p>“You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized (lines 48-50).</p>	<ul style="list-style-type: none"> • What words are repeated? Why do you think the author decided to emphasize these particular words? • Words set apart by dashes are meant to be emphasized. Why do you think the author wants to emphasize the words set apart by dashes? What do these words suggest about the environment in which Winston lives?

Part IV: Analyzing Tone

Writers of dystopian literature set their stories in an uncertain and difficult future time so that they can comment upon specific social issues and problems. Consider the topics that are addressed in the opening paragraphs of *1984*:

Government

Technology

Privacy

Personal Freedom

War

Media

Choose one of the topics from the list above. Create a chart for each topic similar to the one shown in Part III and identify how Orwell uses literary techniques such as diction, imagery, detail, language, or syntax to express his attitude toward the society in which Winston lives.

Topic: _____

Evidence (Literary devices or techniques)	Commentary <i>What do these techniques reveal about the author's attitude toward the larger society?</i>
Device: <u>diction</u>	
Device: <u>imagery</u>	
Device: <u>detail</u>	
Technique: <u>language</u>	
Device: <u>syntax</u>	

If you need support, use or adapt the frame statement below to write an effective evidence statement.

<p>The _____ “ _____ <i>(word, image, detail, syntactical pattern, etc.)</i> <i>(quote from the text)</i></p> <p>_____”</p> <p><u>describes/targets/highlights</u> _____ <i>(marker verb)</i> <i>(Explain the context of the quote. What aspect of the society is described?)</i></p> <p>and suggests that _____ <i>(What is suggested about Winston’s life by this example?)</i></p> <p>_____.</p>
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Commentary: Commentary is your analysis of how the literary device or technique helps reveal Orwell’s attitude about the specific aspect of society targeted in the passage. Use the material you produced in your DIDLS chart to help develop your analytical commentary.

If you need support, use or adapt the frame statement below to write effective commentary.

<p>This example _____ the _____ and _____ tone <i>(marker verb—reveals, highlights, supports)</i> <i>(tone word)</i> <i>(tone word)</i></p> <p>by suggesting _____</p> <p>_____</p> <p><i>(How does this example reinforce Orwell’s critique of the topic?)</i></p> <p>_____.</p>
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Now, add two more textual examples and commentary statements to continue developing your paragraph. Be sure to connect each example to the topic sentence with transition words and phrases (e.g., *similarly*, *likewise*, *in addition*, *however*, *even though*, etc.)

Evidence Statement:

Commentary:

Evidence Statement:

Commentary:

Now, add a concluding sentence or sentences in which you explain the significance of this critique. Why do you think Orwell uses this tone in his critique?

Concluding sentence:

Newspeak and Thought Police Controlling Language in Dystopian Literature

One means by which governments in dystopian societies oppress their citizens is by governing individuals' speech and thought. Such control could be done through the government's censorship of media, through the creation of pro-government propaganda, or through the government's silencing of dissenting speech. Such governments are often described as **totalitarian**, which is a system that requires individuals to be completely subservient to the State.

George Orwell, the author of the dystopian novel *1984*, was concerned with how governments manipulate language and speech in order to control their citizens. In *1984*, Orwell creates a language called **Newspeak**, which is the official language of the totalitarian government party known as INGSOC. In the excerpt below, the novel's protagonist, Winston, discusses with his comrade Syme the evolution of Newspeak and how Newspeak helps INGSOC maintain order.

Read the entire passage below, and note the different characteristics of a dystopian society that are revealed during Winston's and Syme's conversation. Then, answer the questions in the right column.

Passage	Annotations
<p>In the low-ceilinged canteen, deep under ground, the lunch queue jerked slowly forward. The room was already very full and deafeningly noisy. From the grille at the counter the steam of stew came pouring forth, with a sour metallic smell which did not quite overcome the fumes of Victory Gin. On the far side of the room there was a small bar, a mere hole in the wall, where gin could be bought at ten cents the large nip.</p> <p>“Just the man I was looking for,” said a voice at Winston's back.</p> <p>He turned round. It was his friend Syme, who worked in the Research Department.</p> <p>Perhaps “friend” was not exactly the right word. You did not have friends nowadays, you had comrades; but there were some comrades whose society was pleasanter than that of others. Syme was a philologist, a specialist in Newspeak. Indeed, he was one of the enormous team of experts now engaged in compiling the Eleventh Edition of the Newspeak dictionary. He was a tiny creature, smaller than Winston, with dark hair and large, protuberant eyes, at once mourn-</p>	<p>1. The words “friend” and “comrade” have different connotative meanings.</p> <ul style="list-style-type: none"> • Look up the words <i>friend</i> and <i>comrade</i>. How are they different? • Why might the Party wish individuals to have “comrades” rather than “friends”? • Does changing the name of this relationship impact the social bond between individuals? Why or why not? <p>2. A philologist is a person who studies the history and structure of language</p> <ul style="list-style-type: none"> • The Greek root <i>phil</i> means “love” and the root <i>logo</i> means “word.” How do these root words help you understand the term philologist?

ful and derisive, which seemed to search your face closely while he was speaking to you

“How is the dictionary getting on?” said Winston, raising his voice to overcome the noise.

“Slowly,” said Syme. “I’m on the adjectives. It’s fascinating.”

in one delicate hand and his cheese in the other, and leaned across the table so as to be able to speak without shouting. “The Eleventh Edition won’t contain a single word that will become obsolete before the year 2050.”

He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking, with a sort of pedant’s² passion. His think dark face had become animated, his eyes had lost their mocking expression and grown almost dreamy. “It’s a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn’t only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other words? A word contains its opposite in itself. Take ‘good,’ for instance. If you have a word like ‘good,’ what need is there for a word like ‘bad’? ‘Ungood’ will do just as well—better, because it’s an exact opposite, which the other is not. Or again, if you want a stronger version of ‘good,’ what sense is there in having a whole string of vague useless words like ‘excellent’ and ‘splendid’ and all the rest of them? ‘Plusgood’ covers the meaning, or ‘doubleplusgood’ if you want something stronger still. Of course, we use those forms already, but in the final version of Newspeak there’ll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words—in reality, only one word. Don’t you see the beauty of that, Winston? It was B.B.’s idea originally, of course,” he added as an afterthought.

A sort of vapid eagerness flitted across Winston’s face at the mention of Big Brother. Nevertheless Syme immediately detected a lack of enthusiasm.

“You haven’t a real appreciation of

- Given the meanings of the root words, why is Syme’s title ironic?

3. Why does Syme believe the destruction of words is “a beautiful thing”?

4. What is the Party’s ultimate goal of eliminating words?

5. How do you define the concept of “thoughtcrime” as Syme is using it?

7. How would you describe Syme’s character?

- What does his character suggest about the larger society in which he exists?
- How does Syme’s character help you understand Winston better?

Newspeak, Winston,” he said almost sadly. “Even when you write it you’re still thinking in Oldspeak. I’ve read some of those pieces that you write in the Times occasionally. They’re good enough, but they’re translations. In your heart you’d prefer to stick to Oldspeak, with all its vagueness and its useless shades of meaning. You don’t grasp the beauty in the destruction of words. Do you know that Newspeak is the only language in the world whose vocabulary gets smaller every year?

Winston did know that, of course. He smiled sympathetically he hoped, not trusting himself to speak. Syme bit off another fragment of the dark-colored bread, chewed it slowly, and went on:

“Don’t you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh Edition, we’re not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there’s no reason or excuse for committing thoughtcrime. It’s merely a question of self-discipline, reality-control. But in the end there won’t be any need even for that. The Revolution will be complete when the language is perfect. Newspeak is Ingsoc³ and Ingsoc is Newspeak,” he added with a sort of mystical satisfaction. “Has it ever occurred to you, Winston, that by the year 2050, at the very latest, not a single human being will be alive who could understand such a conversation as we are having now?

“Except—” began Winston doubtfully, and then stopped.

It had been on the tip of his tongue to say “Except the proles⁴,” but he had checked himself, not feeling fully certain that this remark was not in some way unorthodox. Syme, however, had

7. Syme claims that the Party’s “Revolution will be complete when the language is perfect.”

- **Revolution** means to overthrow a government or social order in favor of a new system. What system is Big Brother and his Party overthrowing?

- How would you describe the new system the Party represents?

8. Define the word “orthodoxy.”

9. The Proles are members of a lower social order in this society.

- Why does Winston feel it would be unorthodox to mention that the Proles would still understand “Oldspeak?”

- Why does Syme dismiss Winston’s concern?

- What does Syme’s beliefs about the Proles indicate about the nature of the Party itself?

divined what he was about to say.

“The proles are not human beings,” he said carelessly. “By 2050—earlier, probably—all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron⁵—they’ll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be. Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like “freedom is slavery” when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will *be* no thought, as we understand it now. Orthodoxy means not thinking—not needing to think. Orthodoxy is unconsciousness.

One of these days, thought Winston with a sudden deep conviction, Syme will be vaporized. He is too intelligent. He sees too clearly and speaks too plainly. The Party does not like such people. One day he will disappear. It is written in his face.

¹**pannikin**—a small cup

²**pedant**—a person who is excessively concerned with small details or rules; someone who shows off his/her academic learning by focusing on details

³**Ingsoc**—Newspeak for the English Socialist Party, the totalitarian political group that runs Oceania, the country in which *1984* is set.

⁴**proles**—the working class of Oceania. They do not receive the privileges that Party members receive.

⁵**Chaucer, Shakespeare, Milton, Byron**—authors considered to be among the most important and influential in British Literature

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10. The ultimate outcome of Newspeak is to create “Orthodoxy.”

- Explain why Syme believes “orthodoxy means not thinking—not needing to think.”
- How is this state of “not thinking” important to the creation and maintenance of the Party’s system?

6. Syme claims that, eventually, the major canonical writers of British literature will “exist only in Newspeak.” This detail is horrifying to readers who treasure the cultural contributions of writers such as Shakespeare. However, many students are used to reading abridged or condensed versions of classics, if they read them at all.

- What could be the impact of radically revising or changing the words in important cultural works on the larger culture? Explain.
- Is it more important to experience art works/literary texts in their original form, or is it more important to be exposed to their plots, themes, or important ideas, even if the whole work is edited and revised? Why?
- Instead of Shakespeare, what if the works adapted into Newspeak are those of musicians Kanye West or Taylor Swift, or those of popular authors John Green, J.K. Rowling, or Suzanne Collins? Is our discomfort with the adaptation of works into Newspeak associated only with specific artists, or are we concerned with the revision of any artist’s work? Why?

7. What connection is Orwell making between totalitarianism and speech? How is free speech supported or regulated in 21st century America? Use examples from current events to help support your answer.

How Free is our Speech? Exploring Real-World Connections to Dystopian Literature

During World War I, a group of protesters was arrested and charged with violating the Sedition Act of 1918, which made it a crime to “willfully utter, print, write, or publish any disloyal, profane, scurrilous, or abusive language about the form of the Government of the United States.” The protesters, who were Russian immigrants, were distributing pamphlets that criticized the U.S. Government’s deployment of troops to Russia; some protesters also were promoting a strike in factories that produced military supplies. The protesters were convicted and sentenced to 15-20 years in prison.

The protesters appealed their case, which went before the U. S. Supreme Court. This First Amendment case, known as *Abrams v. United States*, tested government restrictions on free speech. The Court voted 7-2 to uphold the convictions of the protesters, saying that the Government had a right to protect itself from “clear and present dangers” posed by the protesters’ speech.

In his famous dissent to *Abrams v. United States*, Justice Oliver Wendell Holmes argued that the restriction posed in this case was too stringent and violated the protesters’ First Amendment rights. Holmes suggested that the Government should criminalize speech only if the speech posed an “imminent,” or immediate, danger to the safety and security of the State. Holmes goes on to say that

the best test of truth is the power of thought to get itself accepted in the competition of the market, and that truth is the only ground upon which [individuals’] wishes may be carried out. That, at any rate, is the theory of the Constitution. It is an experiment, as all life is an experiment.

With your classmates, consider the following questions:

1. How do you define “free speech”?
2. Do you agree with Holmes’ argument that “the best test” of an idea is to have that idea challenged and debated in the “marketplace of ideas”?
 - How might such a debate be helpful to the development of a culture or people?
 - How might such a debate be harmful?
 - Are ideas like commodities that can be “bought and sold” by the public? Why?

3. A “marketplace of ideas” demands that citizens actively discuss and debate topics that may be controversial or difficult.
 - Why might a government wish to limit this kind of discussion and debate?
 - Why might a special interest group, institution, or individuals wish to limit this kind of discussion and debate?

4. What does Holmes mean when he argues that “[the Constitution] is an experiment, as all life is an experiment”?
 - If you accept the idea that “all of life is an experiment,” what should be the society’s approach to the marketplace of ideas?
 - Can speech or ideas ever be too painful, offensive, or controversial to be aired in the marketplace of ideas? Why or why not? Is there a place for offensive or painful ideas in this “experiment”?
 - What should members of society do to deal with speech that is offensive or controversial?

5. In dystopian novels, those in power place significant barriers on the speech of individuals.
 - What is the link between speech and power?
 - In what ways do totalitarian governments control what people say, hear, or think?

“Free Speech Isn’t Free” Analyzing Nonfiction

The following excerpt is from the article “Free Speech Isn’t Free” by Garrett Epps. Read the excerpt and note reasons why the author claims that free speech has significant social costs.

Millions of Americans support free speech. They firmly believe that we are the only country to have free speech, and that anyone who even questions free speech had damn well better shut the #\$%& up.

5 Case in point: In a recent essay in *The Daily Beast*, Fordham Law Professor
Thane Rosenbaum notes that European countries and Israel outlaw certain kinds of
speech—Nazi symbols, anti-Semitic slurs, and Holocaust denial, and speech that
incites hatred on the basis of race, religion, and so forth. The American law of free
speech, he argues, assumes that the only function of law is to protect people
against physical harm; it tolerates unlimited emotional harm. Rosenbaum cites
10 recent studies (regrettably, without links) that show that “emotional harm is equal
in intensity to that experienced by the body, and is even more long-lasting and
traumatic.” Thus, the victims of hate speech, he argues, suffer as much as or more
than victims of hate crime. “Why should speech be exempt from public welfare
concerns when its social costs can be even more injurious [than that of physical
15 injury]?”

I believe—strongly—in the free-speech system we have. But most of the
responses to Rosenbaum leave me uneasy. I think defenders of free speech need to
face two facts: First, the American system of free speech is not the only one; most
advanced democracies maintain relatively open societies under a different set of
20 rules. Second, our system isn't cost-free. Repressing speech has costs, but so does
allowing it. The only mature way to judge the system is to look at both sides of the
ledger.

Most journalistic defenses of free speech take the form of “shut up and speak
freely.” The *Beast* itself provides Exhibit A: Cultural news editor Michael
25 Moynihan announced that “we're one of the few countries in the Western world
that takes freedom of speech seriously,” and indignantly defended it against “those
who pretend to be worried about trampling innocents in a crowded theater but are
more interested in trampling your right to say whatever you damn well please.” To
Moynihan, Rosenbaum could not possibly be sincere or principled; he is just a
30 would-be tyrant. The arguments about harm were “thin gruel”—not even worth
answering. Moynihan's response isn't really an argument; it's a defense of
privilege, like a Big Tobacco paean to the right to smoke in public.

In contrast to this standard-issue tantrum is a genuinely thoughtful and
appropriate response from Jonathan Rauch at *The Volokh Conspiracy*, now a part
35 of the *Washington Post's* web empire. Rauch responds that

40 painful though hate speech may be for individual members of minorities or other targeted groups, its toleration is to their great collective benefit, because in a climate of free intellectual exchange hateful and bigoted ideas are refuted and discredited, not merely suppressed That is how we gay folks achieved the stunning gains we've made in America: by arguing toward truth.

I think he's right. But the argument isn't complete without conceding something most speech advocates don't like to admit:

45 Free speech does do harm.

It does a lot of harm.

And while it may produce social good much of the time, there's no guarantee—no “invisible hand” of the intellectual market—that ensures that on balance it does more good than harm.

“Free Speech Isn't Free” by Garrett Epps. *The Atlantic*. February 7, 2014. Web. Permission pending.

Discussion Questions

After you have read and annotated the excerpt from “Free Speech Isn’t Free,” discuss the following questions with your classmates.

1. The author suggests that, in America, we tolerate the emotional harm generated by “hate speech.”
 - How does the author define “hate speech”? How do you define the concept?
 - Explain how “the victims of hate speech . . . suffer as much as or more than victims of hate crime” (lines 11-2).
2. Journalist Jonathan Rauch suggests that “painful though hate speech may be for individual members of minorities or other targeted groups, its toleration is to their great collective benefit, because in a climate of free intellectual exchange hateful and bigoted ideas are refuted and discredited, not merely suppressed” (lines 34-36).
 - What does this line of thinking suggest about the role of debate in the marketplace of ideas?
 - Can free speech be “tyrannical” to members of a society? Explain.
 - Is whatever harm free speech inflicts on some members of the society “worth it” in the long run? Why or why not?

Group Work

With a partner or with a small group, consider the following questions. When you finish, share your responses with the whole class.

Part A: Sometimes, when groups suggest that a particular idea is too offensive to be aired, opposing groups claim that their ideas are being censored or that their free speech rights are not respected.

- What role does a powerful institution, such as a school or a legislative body, play in policing offensive speech?
- When does protection from offensive speech cross into censorship?
- Do you think certain ideas should be removed from the public discourse because they are offensive? Consider the following scenarios:
 - A parent challenging a book in his/her child’s AP Literature class
 - A television station muting an actor’s political speech during an awards acceptance ceremony
 - An employer firing an employee because of an offensive posting on Instagram
 - A college banning a group from campus because of offensive speech
 - A politician removing a protester who disrupts a political rally by challenging the politician’s arguments or platform

Part B: Consider the scenarios above in light of Garrett Epps’ claim in “Free Speech Isn’t Free.” How would you anticipate Epps would respond to these scenarios? Support your answer with evidence from the article.

How Free is Free Speech? Group Presentation

The freedom to speak without restraint by the Government is one of the cherished rights of American society and is protected in the First Amendment to the Constitution. However, the Constitution does not protect all speech in all situations. Conflicts frequently arise between individuals who wish to air their opinions and others who believe such speech is offensive, provocative, or even dangerous. The tension between those who wish to speak freely and those who wish to restrict their speech appears in any number of situations in American life, and sometimes it is difficult for people of good will to come to appropriate or satisfying conclusions. Below is a list of topics that involve the issue of free speech. Choose one of these topics to research and explain what the event indicates about free speech and its boundaries. Included with each topic are links to news items that may give you an initial understanding about the issues surrounding each topic. However, you will need to do additional research in order to better understand the complexities involved.

Topic: Pushing the boundaries of political protest

- Protester assaulted after disrupting a political rally:
<https://www.washingtonpost.com/news/post-politics/wp/2015/11/22/black-activist-punched-atdonald-trump-rally-in-birmingham/>
- Armed protesters at a mosque: <http://thescoopblog.dallasnews.com/2015/11/armed-protesters-set-up-outside-islamic-center-ofirving.html/>
- Westboro Baptist Church protests at military funerals:
<http://www.usatoday.com/story/news/nation-now/2014/03/21/westboro-baptist-church-picketsfunerals/6688951/>
- Ban on protesting on Supreme Court steps:
https://www.washingtonpost.com/politics/courts_law/protesters-have-no-free-speech-rights-onsupreme-courts-front-porch/2015/08/28/f79ae262-4d9e-11e5-bfb9-9736d04fc8e4_story.html

Topic: Freedom of Speech on College Campuses

- Why college protests are battling free speech:
<https://www.washingtonpost.com/news/the-fix/wp/2015/11/21/why-protesters-on-collegecampuses-are-battling-free-speech-in-1-graph/>
- Media coverage of University of Missouri protests:
<http://www.npr.org/2015/11/10/455532242/analysis-at-the-university-of-missouri-an-unlearnedfree-speech-lesson>
- Protests at Yale University: <http://time.com/4106265/yale-students-protest/>
- Protests about removing President Woodrow Wilson's name from buildings at Princeton University: <http://www.nytimes.com/2015/11/30/arts/woodrow-wilsons-legacy-gets-complicated.htm>

Topic: Free Speech and Social Media

- An Internet “troll” banned from Twitter: <http://www.usnews.com/opinion/blogs/susan-milligan/2015/06/02/twitter-and-the-dc-metroarent-infringing-free-speech-by-banning-trolls>
- “When Things Get Ugly Online”—Room for Debate: <http://www.nytimes.com/roomfordebate/2014/12/03/should-facebook-do-more-to-monitorviolent-expressions>
- Threatening messages on social media: <http://www.cnn.com/2015/06/01/politics/supreme-court-elonis-facebook-ruling/>

Topic: Censorship and Education

- Parent complaints about classroom books in Highland Park ISD: <http://www.dallasnews.com/news/community-news/park-cities/headlines/20140921-highlandpark-isd-suspends-seven-books-after-parents-protest-their-content.ece>
- Teacher disciplined for writing mean statements about students on personal blog: <http://www.latimes.com/opinion/editorials/la-ed-0910-speech-20150910-story.html>
- Teachers’ free speech and conflict with administration: <http://progressive.org/news/2006/03/3210/judge-rules-teachers-have-no-free-speech-rights-class>
- Do students have free speech in schools? <http://www.theatlantic.com/education/archive/2014/04/do-students-still-have-free-speech-inschool/360266/>

In your presentation to the class, cover the following points:

- What are the free speech issues at play in your event? What does each “side” of the issue argue?
- Explain whether or not your event introduces ideas that need to be tested in the marketplace of ideas. What is the benefit of allowing this speech to be aired? What is the cost?
- This activity is part of a larger unit on dystopias. Is the restriction on speech in your current event totalitarian in nature, or does the restriction seek to rebalance power in favor of oppressed groups? Are these acts mutually exclusive? Why or why not?

Remember that this activity is designed to help you think about the social critiques you will be studying in the unit’s reading assignments. The issues you are examining are sensitive and complicated, so it behooves us to approach the topics, the presentations, the classroom conversations, and our classmates with respect, compassion, and intellectual maturity.

Teacher Training Activity

Presenting Controversial or Sensitive Topics in the AP Literature Classroom

The complex novels, plays, and poems that are part of the curriculum in AP Literature classrooms also bring with them an array of controversial topics that may make students uncomfortable, especially those for whom grappling intellectually with difficult issues is a new exercise. Many of these texts also present images, scenes, or themes that could be off-putting, disturbing, or possibly offensive to students. AP Literature teachers may face administrators or parents who challenge book selections, seeing course texts as too provocative and not appropriate for student consideration.

As AP Literature teachers, our job is to prepare students to be critical thinkers and readers, and we need to give students opportunities to explore their own beliefs about literary topics and themes. Students must have practice articulating and defending their own positions, but they also need experience in how to listen and debate respectfully. In an era in which teachers are asked to provide trigger warnings and “safe spaces” for students, helping students engage with edgy topics and materials can be a daunting task.

With a partner or in a small group, consider the following questions:

- What is your school’s or district’s policy on book selection?
 - How much autonomy do you have in selecting your course texts? What criteria do you use when selecting a title for your reading list?
 - How does your district handle controversial titles or sensitive subject matters?
 - What is your policy on students who wish to “opt out” of reading a text because of subject matter?
- What role does the issue of student engagement play when you are choosing texts for your classroom? How does engagement factor into the discussion of choosing provocative titles?
- Share with your partner or group an experience you have had dealing with a controversial title.
 - What is the context for the experience?
 - How did you navigate any concerns raised?
- Consider a novel you believe could be a useful text to include in your AP Literature curriculum, even though it presents explicit descriptions of sex, profanity, drug use, or violence.
 - Articulate a rationale for administrators, parents, and students for including such a novel on your reading list. Then, consider the counterarguments against using the text.
 - How do you weigh the benefits of using a controversial or provocative text versus their drawbacks? What issues would tip the balance in favor of one position or the other?
- How do you prepare students before they read or discuss material that may be considered offensive or provocative?

Teacher Training Activity

Promoting Civil and Productive Classroom Discussions

The lessons that follow ask students to consider articles that discuss the complications that arise in a society that promotes free speech and expression. The articles target the intersections and conflicts between free speech and race, religion, education, and technology. Without the proper preparation and boundaries, classroom discussions potentially could take a difficult and emotional turn.

In the box below, list techniques you use to help encourage civil and productive discussions on sensitive topics.

Review the three lessons dealing with free speech included in the Dystopian Literature Unit: “How Free is our Speech?,” “Free Speech Isn’t Free,” and “Group Presentation: What are the Costs of Free Speech?”

- What issues or potential problems do you anticipate seeing if you presented these lessons in your classroom?
- How would you prepare students for the demands and expectations of the discussions?
- What adjustments or modifications could you make to the materials to make their classroom presentation less fraught?

During the discussion of one of the articles, several students become upset and offended by a classmate’s comments about religion. Consider the following scenarios and explain how you would handle the situation.

- The students do not tell you or the classmate that they took offense during discussion, but they told their parents they were upset. Parents send you angry emails and call your administrator to complain about the discussion.
- The students express their feelings in class by yelling at the offending student.
- The students “punish” the offending student by isolating him/her or by sniping at him/her over social media. The offending student’s parents email you to complain about bullying.
- Students “shut down,” and the discussion stalls.

Syntax Exercise Using Margaret Atwood's *Oryx and Crake*

The following passage comes from *Oryx and Crake* (2003), an apocalyptic novel by Canadian author Margaret Atwood. Read the passage carefully and note the author's presentation of the novel's protagonist, Snowman, and his environment.

Snowman wakes before dawn. He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, wish-wash, the rhythm of heartbeat. He would so like to believe he is still asleep.

5 On the eastern horizon there's a greyish haze, lit now with a rosy, deadly glow. Strange how that colour still seems tender. The offshore towers stand out in dark silhouette against it, rising improbably out of the pink and pale blue of the lagoon. The shrieks of the birds that nest out there and the distant ocean grinding against the ersatz reefs of rusted car parts and jumbled bricks and assorted rubble sound almost like holiday traffic.

10 Out of habit he looks at his watch—stainless steel case, burnished aluminum band, still shiny although it no longer works. He wears it now as his only talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time is.

15 "Calm down," he tells himself. He takes a few breaths, then scratches his bug bites, around but not on the itchiest places, taking care not to knock off any scabs: blood poisoning is the last thing he needs. Then he scans the ground below for wildlife: all quiet, no scales and tales. Left hand, right foot, right hand, left foot, he makes his way down from the tree. After brushing off the twigs and bark, he winds his dirty bedsheet around himself like a toga. He's hung his authentic-replica Red Sox baseball cap on a branch overnight for safekeeping; he checks inside it, flicks out a spider, puts it on.

20 He walks a couple of yards to the left, pisses into the bushes. "Heads up," he says to the grasshoppers that whirl away at the impact. Then he goes to the other side of the tree, well away from his customary urinal, and rummages around in the cache he's improvised from a few slabs of concrete, lining it with wire mesh to keep out the rats and mice. He's stashed some mangoes there, knotted in a plastic bag, and a can of Sveltana No-Meat Cocktail Sausages, and a precious
25 half-bottle of Scotch—no, more like a third—and a chocolate-flavoured energy bar scrounged from a trailer park, limp and sticky inside its foil. He can't bring himself to eat it yet: it might be the last one he'll ever find. He keeps a can opener there too, and for no particular reason an ice pick; and six empty beer bottles, for sentimental reasons and for storing fresh water. Also his sunglasses; he puts them on. One lens is missing but they are better than nothing.

30 He undoes the plastic bag: there's only a single mango left. Funny, he remembered more. The ants have got in, even though he tied the bag as tightly as he could. Already they're running up his arms, the black kind and the vicious little yellow kind. Surprising what a sharp sting they can give, especially the yellow ones. He rubs them away.

35 "It is the strict adherence to daily routine that tends towards the maintenance of good morale and the preservation of sanity," he says out loud. He has the feeling he's quoting from a book, some obsolete, ponderous directive written in aid of European colonists running plantations of one kind or another. He can't recall ever having read such a thing, but that means nothing. There are a lot of blank spaces in his stub of a brain, where memory used to be. Rubber plantations, coffee plantations, jute plantations. (What was jute?) They would have been told to wear solar
40 topis, dress for dinner, refrain from raping the natives. It wouldn't have said raping. Refrain from fraternizing with the female inhabitants. Or, put some other way . . .

He bets they didn't refrain, though. Nine times out of ten.

"In view of the mitigating," he says. He finds himself standing with his mouth open, trying to remember the rest of the sentence. He sits down on the ground and begins to eat the mango.

Atwood, Margaret. Oryx and Crake. (2003). New York: Anchor Books, 2004. Permission pending.

Directions: Read the sentences from the passage and answer the questions that follow each to determine how Atwood describes Snowman and his environment.

He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, wish-wash, the rhythm of heartbeat. (lines 1-3)

1. List the words or phrases that describe the tide:

A. _____

B. _____

C. _____

D. _____

E. _____

2. What kind of “sound” is created by this listing of words and phrases?

3. How do the repeated words “wish-wash” help you understand how Snowman views the ocean?

4. Given that Snowman is the only living human we see in this excerpt, how does the sound effect created by these words help establish his isolation?

Out of habit he looks at his watch—stainless steel case, burnished aluminum band, still shiny although it no longer works. He wears it now as his only talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time is. (lines 9-12)

5. Writers use dashes to add emphasis, signal an interruption in thought, or to suggest a change in thought. Given this explanation, describe how the author uses a dash in this particular sentence.

6. Define the word *talisman*. Why would Snowman regard the watch as a talisman?
7. Describe the contrast between the watch’s appearance and its usefulness. How does the dash help emphasize this contrast?
8. Sometimes writers use colons to highlight critical information in a sentence or to explain, illustrate, or expand upon a point. Consider the sentence “A *blank face is what it shows him: zero hour.*”
- A. What emotion or feeling is created by the underlined phrase?
- B. What is the effect of using a colon to separate the phrase from the rest of the sentence? In other words, how does this punctuation help you understand Snowman’s situation better?
9. In three or four sentences, describe how the use of the dash and the colon in lines 9-12 help create a specific mood in the passage.

He's stashed some mangoes there, knotted in a plastic bag, and a can of Sveltana No-Meat Cocktail Sausages, and a precious half-bottle of Scotch—no, more like a third—and a chocolate-flavoured energy bar scrounged from a trailer park, limp and sticky inside its foil. He can't bring himself to eat it yet: it might be the last one he'll ever find. He keeps a can opener there too, and for no particular reason an ice pick; and six empty beer bottles, for sentimental reasons and for storing fresh water. Also his sunglasses; he puts them on. One lens is missing but they are better than nothing. (lines 23-29)

10. Highlight all the items in Snowman's cache, and draw a box around the conjunctions (e.g., *and*, *but*, *or*) that link the items in the list. An example has done for you in the excerpt above.
11. Typically, writers connect lists of items with commas. Rewrite the sentence contained in lines 23-26 by removing the conjunction "and" that connects the listed items and replacing the conjunctions with commas. Then, describe how the rewrite changes the effect of the sentence.
12. The repetition of conjunctions in a sentence is known as *polysyndeton*. Writers could use *polysyndeton* to emphasize items, to create a sense of abundance, or to create an overwhelming effect.
 - A. Why do you think the author uses repeating conjunctions in this section?
 - B. How does this syntactical device help you understand how important the items are to Snowman?
13. What do the items indicate about Snowman's environment and living conditions? What might you infer about Snowman's society, based on the list?

Section 1

(a) *Already they're running up his arms, the black kind and the vicious little yellow kind.*
 (b) *Surprising what a sharp sting they can give, especially the yellow ones.* (c) *He rubs them away.* (lines 31-33)

Section 2

(a) *"It is the strict adherence to daily routine that tends towards the maintenance of good morale and the preservation of sanity," he says out loud.* (b) *He has the feeling he's quoting from a book, some obsolete, ponderous directive written in aid of European colonists running plantations of one kind or another.* (lines 34-37)

14. Authors use word and sentence length to create specific effects. In order to analyze the effect of word and sentence length in this passage, begin by counting the number of words in each sentence:

Section 1	Section 2
Sentence a: _____	Sentence a: _____
Sentence b: _____	Sentence b: _____
Sentence c: _____	

15. How would you describe the difference between the sentence length in Section 1 and the sentence length in Section 2?

16. Now, look at the length of words (or syllable count) in each section. How would you describe the different in the types of words in each section?

17. Section 1 describes the Snowman's physical reality of being bitten by stinging ants.

A. In what ways do the short words and short sentences reinforce the stinging of the ants?

B. How does the word choice and the sentence length work together to emphasize the discomfort of his situation?

18. Section 2 describes Snowman’s interior thoughts and illustrates mental games he plays in order to keep sane.
- A. Snowman believes the words he is thinking sound as if they “come from a book.” Why might his thoughts, which are full of sophisticated words and long sentences, seem out-of-place in his current situation?
- B. What is the effect of the long words and long sentences on your understanding of Snowman’s mental state?
19. Why do you think Atwood juxtaposes the short sentences in Section 1 with the longer sentences in Section 2? How does this juxtaposition help you understand Snowman’s situation?

*There are a lot of blank spaces in his stub of a brain, where memory used to be. (a) **Rubber plantations, coffee plantations, jute plantations.** (What was jute?) (b) They would have been told to wear **solar topis, dress for dinner, refrain from raping the natives.** (Lines 37-40)*

Asyndeton refers to the omission of conjunctions, or connecting words, in a list. Asyndeton is a rhetorical device that authors use to impact the pace of their writing. For example, eliminating the conjunctions seems to indicate a speeding-up of the pace, or that a character’s thoughts or speech is racing. Another reason writers might use asyndeton is to emphasize certain ideas. Still another effect of asyndeton is to imply that the list itself is never-ending, and that the author or speaker could continue adding more items to the list.

19. Sentence (a) and Sentence (b), which are bolded and underlined in the excerpt above, are examples of asyndeton.
- A. Rewrite Sentence (a) so that it is an independent clause, or a complete sentence, which contains both a subject and a verb. In addition, use a conjunction to link elements of the list.

B. Rewrite Sentence (b) so that it uses a conjunction to connect list items.

C. What is the effect of adding conjunctions to these sentences?

20. Throughout history, plantations and their owners have been associated with the exploitation of workers, either through the owners' mistreatment of the native workers or through their involvement in the slave trade.

A. Given the definition of asyndeton that you read above, why do you think the author used asyndeton when listing types of plantations or the instructions for plantation owners?

B. What is the effect of punctuation on how the author characterizes Snowman's former society?

It wouldn't have said raping. Refrain from fraternizing with the female inhabitants. Or, put some other way . . .

He bets they didn't refrain, though. Nine times out of ten.

"In view of the mitigating," he says. He finds himself standing with his mouth open, trying to remember the rest of the sentence. He sits down on the ground and begins to eat the mango. (lines 40-44)

21. As Snowman thinks about the violent behavior of a conquering people, his thoughts become fragmented. *Fragments* are incomplete clauses that are missing either a subject or a verb.

A. The author uses ellipses, or three periods, in line 41 to indicate a thought that is incomplete or missing words. What do the ellipses and fragment about softening language about rape seem to indicate about the hypocrisy of Snowman's former society?

B. What is the effect of the fragment "Nine times out of ten" on your understanding of the sentence "He bets they didn't refrain, though." What does the fragment seem to indicate about Snowman's opinion of the former society?

22. The word “mitigating” means making something less serious or lessening the gravity of a situation.

A. Given that Snowman’s imaginary “instruction manual” for plantation owners attempts to soften the topic of rape, how do you imagine Snowman would complete the sentence fragment “In view of the mitigating...”?

B. While Snowman believes the plantation owners would have found it unpleasant and impolite to overtly discuss the issue of rape, Snowman believes that their actual behavior would have been violent and abusive. What social commentary is Atwood making about Snowman’s former culture by using these sentence fragments?

C. The excerpt ends with Snowman losing his train of thought, which is indicated by a final sentence fragment. What do these sentence structures seem to indicate about his current situation?

Prose Analysis: Margaret Atwood's *Oryx and Crake*

The following excerpt is from the opening of *Oryx and Crake*, a novel by Margaret Atwood. Read the passage carefully. Then write a well-developed essay in which you analyze how Atwood depicts the impact of the environment on the protagonist, Snowman. You may wish to consider such literary devices as syntax, selection of detail, tone, and point of view.

5 Snowman wakes before dawn. He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, wish-wash, the rhythm of heartbeat. He would so like to believe he is still asleep.

10 On the eastern horizon there's a greyish haze, lit now with a rosy, deadly glow. Strange how that colour still seems tender. The offshore towers stand out in dark silhouette against it, rising improbably out of the pink and pale blue of the lagoon. The shrieks of the birds that nest out there and the distant ocean grinding against the ersatz reefs of rusted car parts and jumbled bricks and assorted rubble sound almost like holiday traffic.

15 Out of habit he looks at his watch—stainless steel case, burnished aluminum band, still shiny although it no longer works. He wears it now as his only talisman. A blank face is what it shows him: zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time is.

20 "Calm down," he tells himself. He takes a few breaths, then scratches his bug bites, around but not on the itchiest places, taking care not to knock off any scabs: blood poisoning is the last thing he needs. Then he scans the ground below for wildlife: all quiet, no scales and tales. Left hand, right foot, right hand, left foot, he makes his way down from the tree. After brushing off the twigs and bark, he winds his dirty bedsheet around himself like a toga. He's hung his authentic-replica Red Sox baseball cap on a branch overnight for safekeeping; he checks inside it, flicks out a spider, puts it on.

35 He walks a couple of yards to the left, pisses into the bushes. "Heads up," he says to the grasshoppers that whirl away at the impact. Then he goes to the other side of the tree, well away from his customary urinal, and rummages around in the cache he's improvised from a few slabs of concrete, lining it with wire mesh to keep out the rats and mice. He's stashed some mangoes there, knotted in a plastic bag, and a can of Sveltana No-

45 Meat Cocktail Sausages, and a precious half-bottle of Scotch—no, more like a third—and a chocolate-flavoured energy bar scrounged from a trailer park, limp and sticky inside its foil. He can't bring himself to eat it yet: it might be the last one he'll ever find. He keeps a can opener there too, and for no particular reason an ice pick; and six empty beer bottles, for sentimental reasons and for storing fresh water. Also his sunglasses; he puts them on. One lens is missing but they are better than nothing.

50 He undoes the plastic bag: there's only a single mango left. Funny, he remembered more. The ants have got in, even though he tied the bag as tightly as he could. Already they're running up his arms, the black kind and the vicious little yellow kind. Surprising what a sharp sting they can give, especially the yellow ones. He rubs them away.

55 "It is the strict adherence to daily routine that tends towards the maintenance of good morale and the preservation of sanity," he says out loud. He has the feeling he's quoting from a book, some obsolete, ponderous directive written in aid of European colonists running plantations of one kind or another. He can't recall ever having read such a thing, but that means nothing. There are a lot of blank spaces in his stub of a brain, where memory used to be. Rubber plantations, coffee plantations, jute plantations. (What was jute?) They would have been told to wear solar topsis, dress for dinner, refrain from raping the natives. It wouldn't have said raping. Refrain from fraternizing with the female inhabitants. Or, put some other way . . .

80 He bets they didn't refrain, though. Nine times out of ten.

85 "In view of the mitigating," he says. He finds himself standing with his mouth open, trying to remember the rest of the sentence. He sits down on the ground and begins to eat the mango.

Atwood, Margaret. Oryx and Crake. (2003). New York: Anchor Books, 2004. Permission pending.

“The Second Coming” by William Butler Yeats

This lesson is meant to have students practice poetry explication and prepare for the poetry free response question on the AP Literature and Composition exam.

Activity One: Deconstructing the Prompt

The first step to writing a successful response to the Poetry Free Response Question on the AP Literature exam is to deconstruct the prompt. The following prompt asks you to perform an analysis of the poem “The Second Coming” by William Butler Yeats. Read the prompt and highlight or underline the elements of the prompt that will help direct the content of your essay.

The following poem, written by William Butler Yeats in 1921, makes use of religious, historical, and natural images and allusions in order to comment upon the society in which Yeats lives. Read the poem carefully. Then, write an essay in which you analyze how Yeats employs literary devices to convey his complex attitude about the historical moment during which he lives.

1. The first sentence gives you important information for understanding the poem.

- Who is the poet?
- When was the poem written?_
- What events are happening in the world around this time?

- What is the poet’s purpose in creating his poem?

2. The final sentence in the prompt contains the *task*, which directs your analysis.

- The prompt asks you to consider **how** the poet uses specific literary devices to communicate his attitude about a topic. What are some examples of poetic devices?

- What is the complex attitude you are asked to address in your essay?

Activity Two: Reading and Annotating the Poem

Read the poem “The Second Coming” by William Butler Yeats. As you read, note words, images, and details that suggest chaos, mayhem, or disorder.

The Second Coming¹

Turning and turning in the widening gyre²
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold.
Mere anarchy is loosed upon the world,
5 The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
All full of passionate intensity.

Surely some revelation is at hand;
10 Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*³
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
15 A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
20 Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

(1921)

¹**The Second Coming**: an allusion to Matthew 24:29-44, which describes the return of Jesus Christ to earth after a time of great tribulation.

²**gyre**: a spiral, used here to describe the widening spiral path of a falcon in flight around its falconer.

³**Spiritus Mundi**: a Latin phrase that means Soul of the World. Yeats uses this expression to refer to the spirit from which a poet’s inspiration comes.

1. The speaker presents a description of his present historical moment as well as his apocalyptic vision of the future. Identify where the shift occurs between the two descriptions by circling any words that help establish this shift in tone or meaning.
2. What is the dominant image of the first section?
3. What is the dominant image of the second section?

Activity Three: Analyzing Stanza One

The poem opens with the image of a falcon and its falconer, which is a person who keeps, trains, or hunts with birds of prey. Watch the YouTube video “[Training to be a Falconer](#)” to learn more about the process of falconry.

1. How would you describe the falcons in the video? What images or details in the video reinforce your understanding that falcons are wild? That they are predators?
2. What is the relationship between the falcon and the falconer? What images or details in the video reinforce your understanding of the relationship between bird and human?
3. When trained falcons hunt, they fly to and from their falconer, who operates as the bird’s “center” or home base.
 - Draw a sketch that represents how the falcon is interacting with its falconer in the poem “The Second Coming.”
 - In general, why is it important that the falcon be able to hear its falconer?
 - The control the falconer is able to maintain over his falcon diminishes as the falcon’s “gyre,” or circular flight pattern, widens. Explain the significance of the detail “The falcon cannot hear the falconer” as it spirals farther away from its master.
4. What types of things, people, institutions, or ideas represent your “center,” or anchor points?
5. What types of things, people, institutions, or ideas represent our culture’s “center,” or anchor points?
6. What is the speaker suggesting about this present moment in time when he claims that “Things fall apart; the center cannot hold” (line 3)?

7. Look at the chart below. In the left column, several words, images, and details from the poem are listed. In the right column, create analytical commentary that targets the significance of the textual example. How do each of these examples reveal the poet’s attitude about the present time?

Textual Example	Commentary How does this textual example reveal the poet’s attitude about the present?
“anarchy” (line 4)	<ul style="list-style-type: none"> • What is the connotative effect of the word “anarchy”? • How does this textual example reveal the poet’s attitude about the present?
“blood-dimmed tide” (line 5)	<ul style="list-style-type: none"> • Describe what a “blood-dimmed tide” is. • Explain the connotative effect of the words in this phrase.
“innocence is drowned” (line 6)	<ul style="list-style-type: none"> • Explain the connotative effect of the word “drowned,” as it relates to the idea of innocence. • How is this detail related to the “blood-dimmed tide” in line 5?

<p>“The best lack all conviction” (line 7)</p>	<ul style="list-style-type: none"> • What types of people does Yeats mean when he identifies “the best”? • Why could individuals’ lack of conviction be a problem for the larger society? • Think of examples from current events of good people who lack convictions. What are the consequences for this lack?
<p>“while the worst / Are full of passionate intensity” (lines 7-8)</p>	<ul style="list-style-type: none"> • What types of people does Yeats mean when he identifies “the worst”? • What is dangerous about such people being full of passion and intensity? • Think of examples from current events of such people who are full of passionate intensity. What are the consequences for this attitude and behavior? • What do these characterizations suggest about people who are living during this present moment?

Discussion

With a partner or a small group, consider the purpose and meaning of Stanza 1 by answering the following questions.

1. This poem was published in 1921.

- How does the time period in which this poem is created reflect Yeats's belief that transitions between historical periods are marked with violence and chaos?

- What words, images, or details in the first stanza reflect the speaker's sense that we are at a turning point in history?

2. Based on your understanding of the words, images, and details in Stanza 1, what three tone words would you use to describe the speaker's attitude about his present moment in history?

3. Why did you choose these tone words?

Activity Four: Analyzing the Second Stanza

Yeats’s poem contains the same **allusion** in its title and at the beginning of the second stanza—*the second coming*.

An **allusion** is an implied or indirect reference to something assumed to be known, such as a historic event or person, a well-known quotation from literature, an event or person from the Bible, a famous work of art, or a reference to popular culture.

An allusion is a form of comparison and can be used by a writer or speaker to suggest ideas by connotation. The effectiveness of any allusion depends upon the reader’s knowledge of the reference.

1. Research the phrase “the second coming,” and then examine the chart below.

Allusion/Type	“The Second Coming”—Biblical reference
Quote from the Text	1. Title 2. “Surely the Second Coming is at hand. / The Second Coming!” (lines 10-11)
Explanation of Allusion	The Second Coming refers to Matthew 24:29-44, which describes the future return of Jesus Christ to earth after a time of great trials and tribulation in order to judge the evil and the righteous. Christians believe that Christ’s return will usher in a historical period characterized by peace and harmony.

2. The speaker believes a “revelation” is at hand.

- Look up the word “revelation” and write its definitions below.

- What revelation does the speaker believe is occurring in history?

3. The speaker begins the second stanza with the repetition of the word “surely.”

- Look up the word “surely” and write its definition below.

- Why do you think the speaker uses and repeats this word, especially after he describes the difficult and chaotic events included in the first stanza?
- In Christian thinking, the Second Coming represents a time of peace after a time of great upheaval and violence. How does the speaker seem to feel about the revelation of the Second Coming in lines 9-11?

4. In the box below, list words in lines 11-13 that signal an important shift in how the speaker feels about the second coming.

--

What pattern of meaning do you see in these words? How does the speaker seem to feel at this moment?

Now, write an analytical statement that describes how the poet is using the allusion to the Second Coming:

Analysis of Allusion	
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6. Look at the chart below. In the left column, several words, images, and details that describe the sphinx-like creature are listed. In the right column, create analytical commentary that targets the significance of the textual example. How do each of these examples reveal the poet’s attitude about the beast?

Textual Example	Commentary How does this textual example reveal the poet’s attitude about the beast?
<p>“a shape with lion body and the head of a man” (line 14)</p>	<ul style="list-style-type: none"> • What types of emotions are evoked by this description of the half-man, half-beast? • Given this physical description, what do you anticipate the beast will be like?
<p>“A gaze blank and pitiless as the sun” (line 15)</p>	<ul style="list-style-type: none"> • Explain the connotative effect of the words “blank” and “pitiless.” • How is the sun “blank” and “pitiless”? What does this comparison to the beast’s gaze suggest about the beast itself?

Now, think about how the “rough beast” helps you understand the poet’s understanding of the future:

Analysis of Allusion	<ul style="list-style-type: none"> • How is the Sphinx-figure presented in this poem? What is it like? • The “rough beast” is emerging from the desert. What might the Sphinx’s entrance into our world seem to indicate about what the future has in store for us?
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Discussion: Yeats refers again to Jesus Christ in the final four lines of the poem by referring to the “rocking cradle” and Bethlehem. Complete the allusion chart to analyze the effect of this allusion.

Allusion/Type	Jesus Christ / Biblical allusion (rocking cradle, Bethlehem)
Quote from the Text	
Explanation of Allusion	<ul style="list-style-type: none"> • The “rocking cradle” is a metonymy, which is a figure of speech in which an object is substituted for the name of something associated with it. Explain the connection between the phrase “rocking cradle” and the figure of Jesus. • Explain the connection between the town of Bethlehem and the figure of Jesus.

Analysis of Allusion	<ul style="list-style-type: none">• The speaker describes the beast’s “twenty centuries of stony sleep” as “vexed to nightmare by a rocking cradle.”<ul style="list-style-type: none">○ Why would the “rocking cradle” be disruptive to the beast’s “stony sleep”? ○ In what ways does the “rocking cradle” challenge what the beast represents? • Why is it significant that the “rough beast” is now traveling to Bethlehem to be (re)born? What might be in store for the world if the rough beast is its overseer?

Activity Five: Responding in Writing

Now that you have deconstructed the poem, reexamine the prompt. Then, construct a written response that appropriately responds to the tasks in the prompt. Use the pre-writing checklist to organize your thoughts before writing your response.

Poetry Free Response Writing Prompt

The following poem, written by William Butler Yeats in 1921, makes use of religious, historical, and natural images and allusions in order to comment upon the society in which Yeats lives. Read the poem carefully. Then, write an essay in which you analyze how Yeats employs literary devices to convey his complex attitude about the historical moment during which he lives.

Poetry Analysis Pre-Writing Checklist

Spend some time reading the prompt, organizing your thoughts, and planning your writing before writing your response to the poetry prompt.

Read the Prompt (1-2 minutes)

- Underline the task sentence and quickly put it in your own words.

Task: _____

Read the Poem (3-5 minutes)

- Identify key words/phrases to use in your writing. List them line-number order.

- Key Words or Phrases #1: _____

- Key Words or Phrases #2: _____

- Key Words or Phrases #3: _____

- Key Words or Phrases #4: _____

- Identify any major shift in the speaker's argument/focus/organization/writing style.

- The author shifts from a focus on _____
to a focus on _____ in lines _____.

Coming Up with An Assertion (1-2 minutes)

- Write a working thesis statement. Be sure to include the author's name, and, depending on the specified task outlined in the prompt, you may need to develop an assertion about one of the following ideas:
- the speaker's perspective about or attitude toward a topic
 - the speaker's relationship with another person, group, or concept (e.g., Nature)
 - the speaker's understanding of a particular topic
 - the poem's meaning or significance.

Thesis: _____

Organize Your Thoughts (3-5 minutes) **Introduction**

- My assertion about this topic is: _____
- _____

 First Body Paragraph Focus

- My assertion about the speaker's attitude, relationships, or understanding is: _____
- _____
- Evidence #1: _____
 - The evidence suggests: _____
 - Evidence #2: _____
 - The evidence suggests: _____

 Second Body Paragraph

- My assertion about the speaker's attitude, relationships, or understandings is: _____
- _____
- Evidence #1: _____
 - The evidence suggests: _____
 - Evidence #2: _____
 - The evidence suggests: _____

 Conclusion

- Overall the speaker's attitude/perception about _____ is _____
- _____
- since he/she focuses on _____.
 - The significance of this attitude/perception is _____ as it indicates _____ about the topic.

Write Your Essay

Introduction

- Write a 1-2 sentence introduction.
- Write a revised version of your thesis statement.

Well Organized Body Paragraphs

- Make an assertion
 - Pose an original assertion and do not summarize the prompt/passage.
- Incorporate evidence from the passage
 - Use brief and clear source citations
- Provide commentary that explains the significance of the evidence
 - Explain the author's technique/craft.
 - Explain the significance of the speaker's attitude toward a specific topic.
 - Explore the speaker's relationships with people or ideas

Conclusion

- Explain what the text reveals about human nature, relationships, or abstract ideas.

Teacher Overview: AP English Speed Dating

We want students to interact with prompts quickly and thoughtfully. Speed dating with released AP English prompts can help with this task. **This exercise can be used to practice AP Literature open questions or AP Language argument questions.**

Choose four prompts that students have never seen. Then, follow the directions below or modify them to meet specific classroom needs.

Overview

- Explain the rules. Students will be expected to deconstruct four different prompts, brainstorm appropriate evidence, and construct a thesis. (5 minutes)
 - Project the prompts on a classroom screen or put them on index cards that students will pass to each other.
 - Assign each prompt a number so students can identify prompts appropriately on their data collection sheet.
- Give students five minutes per prompt. Students brainstorm, construct a thesis, and list evidence. See attached assignment sheets for either AP English class. (20 minutes)
- Conduct a classroom discussion about the prompts and expectations. (15 minutes)
- Have students choose one of the prompts and revise the thesis statement. If time allows, ask that they construct a body paragraph. (5-15 minutes)

Speed dating asks students to attack prompts quickly and streamline their thinking. It also allows students to work with a variety of prompts and gain mastery without requiring the teacher to score multiple essays.

Deconstructing Open Question Prompts Dystopian Literature Unit

The prompts below represent a range of topics that might be useful within a dystopian novel unit. If you are interested in using different prompt or adding extra prompts appropriate to this topic, please see the suggested open prompts listed and hyperlinked in the unit overview at the beginning of the materials for this unit.

Activity One: Examining and Deconstructing the Open Question Prompts

Below are four Open Question prompts that have been used on past AP Literature exams which cover themes and topics often explored in dystopian novels.

Prompt #1—2005, Form B. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work

Prompt #2—2009, Form B. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

Prompt #3—2010. Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

Prompt #4—2015. In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim

Activity One: AP Literature Open Question Speed Dating Template

You are about to meet four interesting, engaging, and exciting open question free response questions. You have five minutes to interact with each one. Brainstorm. Be thoughtful. Write to impress. This is speed dating after all.

Question #1

Topic of the Prompt—Summarize the question in your own words.

Evidence—List three specific examples that will answer the prompt.

Thesis—Beware of parroting the prompt. Speak to the importance of the moral/ethical debate.

Question #2

Topic of the Prompt—Summarize the question in your own words.

Evidence—List three specific examples that will answer the prompt.

Thesis—Beware of parroting the prompt. Speak to the importance of the moral/ethical debate.

Question #3

Topic of the Prompt—Summarize the question in your own words.

Evidence—List three specific examples that will answer the prompt.

Thesis—Beware of parroting the prompt. Speak to the importance of the moral/ethical debate.

Question #4

Topic of the Prompt—Summarize the question in your own words.

Evidence—List three specific examples that will answer the prompt.

Thesis—Beware of parroting the prompt. Speak to the importance of the moral/ethical debate.

Activity Two: Thesis Statement Revision and Body Paragraph Development

Choose one of the prompts from above. Revise the thesis statement and write a body paragraph.

Prompt Number: _____

Thesis Revision: _____

Body Paragraph: _____

Activity Three: Reviewing and Revising Student Writing in Partners

In the previous class, you completed a speed dating exercise for prompts that reflected some of the themes and issues at stake in dystopian literature. With a partner who has written on the same prompt, complete the paired essay assignment using the template below. Remember the thesis statement and first body paragraph must be a combined revision of your individual work. The second body paragraph and conclusion should reflect the joint effort of your team.

Author:	Author:
Original Thesis:	Original Thesis:
Combined Thesis — <i>Partners combine thesis statements.</i>	
Individual’s First Body Paragraph	Individual’s First Body Paragraph
Combined Body Paragraph — <i>Partners combine body paragraphs.</i>	
Second Body Paragraph — <i>New work by both partners work in collaboration.</i>	
Conclusion — <i>New work by both partners in collaboration.</i>	

Dystopian Critical Thinking Exercise: Analyzing Infographics about the Advancement of Technology

To fully understand how aspects of a societal concern or issue are reflected in fiction, it is important to examine a variety of nonfiction resources so that students can synthesize their understanding of a topic. This exercise will ask students to consider technology's rise and forward moving path in society and then consider how this impacts the individual.

Activity One: Contextualizing the Issue

Read and annotate the article from PC Magazine below before examining the infographic. Consider how this article might reflect some of the issues that are at stake in dystopian fiction.

[“Infographic: Predicting the Future of Tech”](#)

Stephanie Mlot, *PC Magazine*

January 2013

Have you ever wished that your tablet could identify smells, or that you could upload the contents of your brain onto a computer? Perhaps you're holding out hope for purely automated, driverless cars

Just give it time, according to a BBC-compiled infographic about the future of technology. Predictions cover everything from automated transportation to human cloning and even a new ice age — based on data from IBM, MIT, NASA, and other sources.

Don't worry about missing the good stuff, though.

Based on the graphic's scale of “least likely” to “most likely” to occur, within the next 340 days, the Great Firewall of China will be knocked down, allowing the Asian country's residents to access global information currently blocked. China did not immediately respond to a request for comment.

The data also suggests that Google will acquire Pinterest before the end of the year. Expect the next five years to get even more exciting, as Facebook is overtaken as the largest social network by a mysterious force — a feat less likely, the BBC suggested, than robots becoming widely used farm hands.

The graphic points to a day in 2015 when the nation will come to accept and use a digital currency. But society likely won't be evolved enough yet to build a smartphone that allows users to touch another person *through* the device.

By 2022, when Apple will be selling the iPhone 15 and humans will be toting high-resolution bionic eyes, a successful demonstration of fusion power will have occurred, and the world will be on its way to pilot-less commercial flights (but that's only 25 percent possible).

The BBC starts losing confidence after the year 2050, at which time the 1 percent will be able to select elements of their offspring's genetic makeup and cars will be purely automated and driver-free. Hopes and dreams of building a NASA base on Mars or cloning the first humans carry a less than 3 percent chance.

In 100 years' time, could at least one artificially intelligent being boast the status of an entire corporation? Nah. Not with 100/1 odds, at least.

For more outrageous-but-possibly-valid predictions for the future of technology and our world, check out the full infographic below, complete with utopian and dystopian paths and the odds of these things coming true.

from “Predicting the Future of Tech.” Stephanie Mlot. PC Magazine: January 2013. Permission Pending.

Reading Visual Images: Infographics

Student Resource

An infographic is a visualization of data, statistics, information, etc. Infographics are meant to allow any audience to access and understand incredibly complex information. Infographics make use of illustrations to help a reader/viewer quickly see patterns and trends in statistical information.

While infographics can employ sections of text to relay information, they focus on how images, language, and data can combine to tell a story. When you read an infographic, it is important to examine each element individually and then consider how all elements work together.

Infographic Checklist

Use the checklist below to help you create meaningful annotations as you view and read an infographic.

- Read the Title**
 - What message or argument is the title meant to convey?

- Look for a Legend**
 - What information is provided?
 - How do pictures/text help to engage the reader/viewer in the topic of infographic?

- Determine Organization**
 - How is the infographic organized?
 - Why might the designer choose to organize the information in this way?

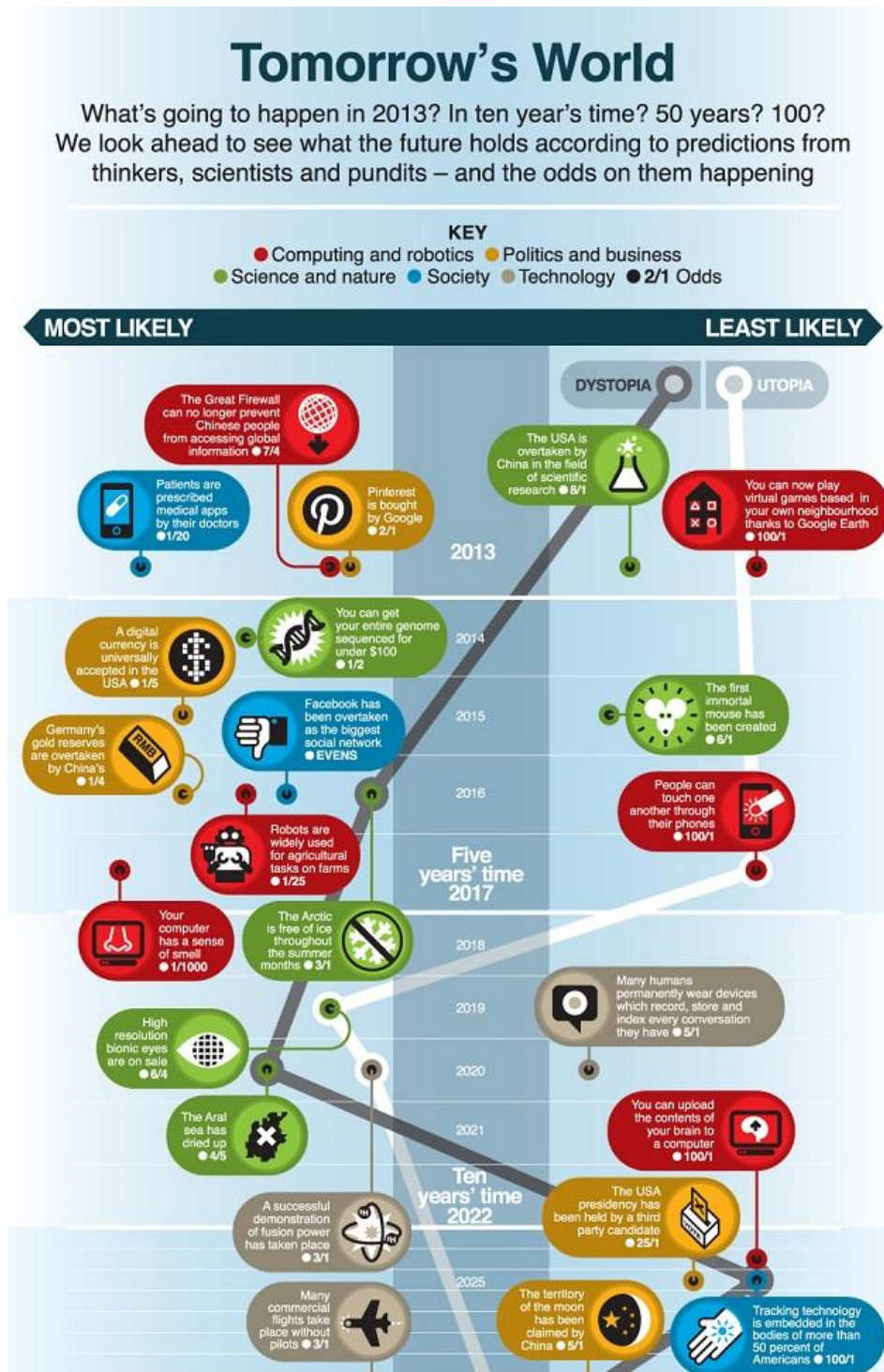
- Read Text and Examine Images**
 - How do the images/text work together to send a message?
 - What information is shared via the images and the text?

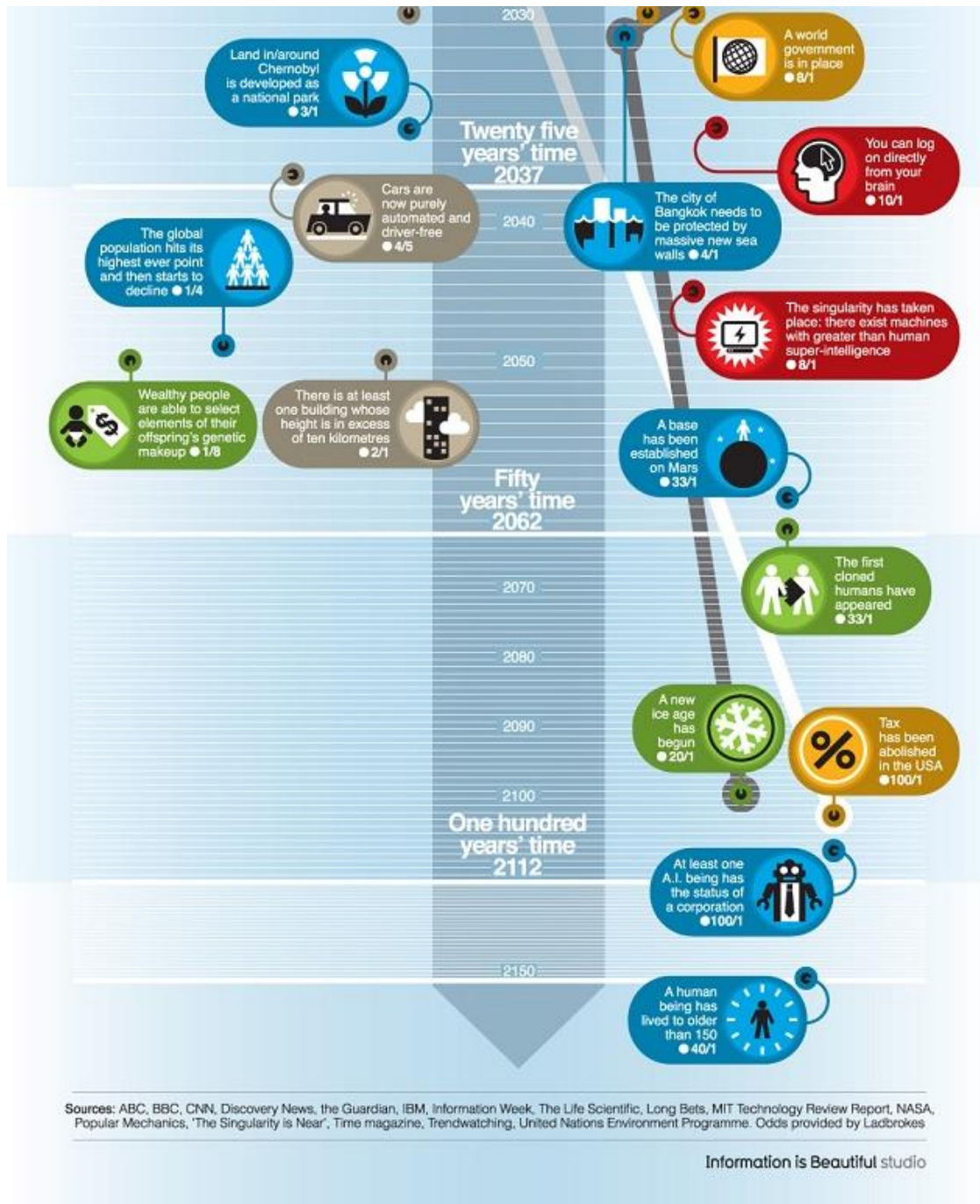
- Consider Arguments and Purpose**
 - What argument is the infographic, as a whole, meant to prove to an audience?
 - What purpose does the artist/designer have in presenting this information in this medium?

Remember that an infographic is organized so that a reader/viewer will come to a specific conclusion. It is important to be able to identify the purpose by the time you are finished reading/viewing the infographic.

Activity Two: Examining Current Issues via Infographic

Using the student resource for infographics on the previous page, view and annotate the infographic entitled “[Tomorrow’s World](#).” A larger image can be found by clicking the hyperlinked title of the infographic in the previous sentence. The infographic covers two pages.





from

"Tomorrow's World." PC Magazine Infographic. January 2013. Permission Pending.

Turning Infographic Annotations into Commentary

Examine the infographic and your annotations. Create meaningful commentary about each aspect of the infographic.

Element Examine each specific feature of the infographic.	Describe Summarize the element's appearance and role within the infographic.	Discuss Explain why this element is important. What point of view does it offer to the reader/viewer? What message does it convey?
Title		
Legend		
Organization		
Images		
Text		

AP Literature Multiple Choice Prose Exercise

“A Brief Version of Time,” Alan Lightman

This exercise pairs well with a dystopian unit because of the way in which Lightman makes arguments about life/existence through the mode of a futuristic society where every individual has immortality.

Activity One: Close Reading and Annotation

Read the passage and complete the close reading questions. These questions are meant to prepare you to answer the accompanying multiple choice questions for this passage.

“A Brief Version of Time,” Alan Lightman	Close Reading Annotations
<p>Suppose that people live forever. Strangely, the population of each city splits in two: the Laters and the Nows.</p> <p>The Laters reason that there is no hurry to (5) begin their classes at the university, to learn a second language, to read Voltaire or Newton, to seek promotion in their jobs, to fall in love, to raise a family. In endless time, all things can be accomplished. Thus all (10) things can wait. Indeed, hasty actions breed mistakes. And who can argue with their logic? The Laters can be recognized in any shop or promenade. They walk an easy gait and wear loose-fitting clothes. They take (15) pleasure in reading whatever magazines are open or rearranging furniture in their homes, or slipping into conversation the way a leaf falls from a tree. The Laters sit in cafes sipping coffee and discussing the possibilities (20) of life.</p> <p>The Nows note that with infinite lives, they can do all they can imagine. They will have an infinite number of careers, they will marry an infinite number of times, they will (25) change their politics infinitely. Each person will be a lawyer, a bricklayer, a writer, an accountant, a painter, a physician, a farmer. The Nows are constantly reading new books, studying new trades, new languages. (30) In order to taste the infinities of life, they begin early and never go slowly. And who can question their logic? The Nows are easily spotted. They are the owners of the cafes, the college professors, the doctors and nurses, the (35) politicians, the people who rock their legs constantly whenever they sit down. They</p>	<ol style="list-style-type: none"> 1. Examine the author’s use of the adverbs “Later” and “Now” to describe the two groups of people in the city. <ol style="list-style-type: none"> a) Describe the “Laters.” b) Describe the “Nows.” c) What do you notice about the differences between each group’s behaviors? 2. Examine lines 14-16. What do you notice about how “Laters” plan their activities? 3. The author uses the phrase “who can question their logic” in lines 11-12 and again in lines 31-32. What is the author arguing about both groups of people?

move through a succession of lives, eager to miss nothing. When two Nows chance to meet at the hexagonal pilaster of the (40) Zahringer Fountain, they compare the lives they have mastered, exchange information, and glance at their watches. When two Laters meet at the same location, they ponder the future and follow the parabola (45) of the water with their eyes.

The Nows and Laters have one thing in common. With infinite life comes an infinite list of relatives. Grandparents never die, nor do great-grandparents, great-aunts and great- (50) uncles, great-great-aunts, and so on, back through the generations, all alive and offering advice. Sons never escape from the shadows of their father. Nor do daughters of their mothers. No one ever comes into his own. (55) When a man starts a business, he feels compelled to talk it over with his parents and grandparents and great-grandparents, ad infinitum, to learn from their errors. For no new enterprise is new. All things have been (60) attempted by some antecedent in the family tree. Indeed, all things have been accomplished. But at a price. For in such a world, the multiplication of achievements is partly divided by the diminishment of (65) ambition.

And when a daughter wants guidance from her mother, she cannot get it undiluted. Her mother must ask her mother, who must ask her mother, and so on forever. Just as sons (70) and daughters cannot make decisions themselves, they cannot turn to parents for confident advice. Parents are not the source of certainty. There are one million sources.

Where every action must be verified one (75) million times, life is tentative. Bridges thrust halfway over rivers and then abruptly stop. Buildings rise nine stories high but have no roofs. The grocer's stocks of ginger, salt, cod, and beef change with every change of (80) mind, every consultation. Sentences go unfinished. Engagements end just days before weddings. And on the avenues and streets, people turn their heads and peer behind their

4. Examine lines 1-45. Describe how the author is organizing the information about “Laters” and “Nows.”

5. Examine the description of the role of family in this world, specifically the relationships between parents and children.

a) What are children, even adult children, expected to do in this society?

b) What is the impact of words/phrases such as “never escape,” “all things have been attempted,” and “Parents are not the source of certainty.”

c) How does this parent-child expectation shape the decision making process?

backs, to see who might be watching.

(85) Such is the cost of immortality. No person is whole. No person is free. Over time, some have determined that the only way to live is to die. In death, a man or a woman is free of the weight of the past. These few (90) souls, with their dear relatives looking on, dive into Lake Constance or hurl themselves from Monte Lema, ending their infinite lives. In this way, the finite has conquered the infinite, millions of autumns have yielded to (95) no autumns, millions of snowfalls have yielded to no snowfalls, millions of admonitions have yielded to none.

6. Examine the word “dear” in line 90. Based on the author’s description of the relatives/parents in the preceding lines, why might this usage be ironic?

7. Examine lines 85-97. What is the author suggesting about immortality?

8. Examine the last sentence.

a) Paraphrase the author’s argument.

b) What type of syntactical structure does the author use within the sentence?

9. Even though “Nows” and “Laters” have different approaches to life, what does the second half of this passage suggest about their existence and understanding of themselves?

Activity Two: Answering Multiple Choice Questions

Answer the multiple choice using the second choice scoring template that follows the multiple choice questions. Follow the directions of the second-chance scoring activity for the ability to earn more points towards your multiple choice score.

1. The narrator's use of the adverbs "Later" and "Now" as nouns signifying types of persons helps to emphasize the city dwellers'
 - a) essential similarities
 - b) concern with the past
 - c) style of action
 - d) indifference to each other
 - e) sense of the infinite

2. The people in the passage are characterized chiefly by description of their
 - a) thoughts
 - b) opinions
 - c) feelings
 - d) behavior
 - e) appearances

3. In context, "the way a leaf falls from a tree" (line 18) suggests which of the following about the conversations of the Laterers?
 - a) They vary according to the season of the year.
 - b) They have little intellectual content.
 - c) They are often random and casual.
 - d) They are of very short duration.
 - e) They deal with topics related to nature.

4. The use of the sentence "And...logic" in lines 11-32 and again in lines 31-32 suggests that the points of view of the Laterers and the Nowers are equally
 - a) defensible
 - b) unemotional
 - c) comical
 - d) ironic
 - e) deluded

5. From line 1 to line 45, the passage is best described as an example of
 - a) analysis of a process
 - b) cause-and-effect analysis
 - c) evaluative argument
 - d) anecdotal narrative
 - e) classification and comparison

6. What do lines 46-73 suggest about the relationship portrayed between parents and children?
- It is based on mutual trust and respect.
 - It seriously limits children's autonomy.
 - It becomes less intense when children reach adulthood.
 - It instills powerful ambition in children.
 - It is characterized by rebelliousness in the children.
7. The narrator implies that the situation in which the Nows and Laters find themselves is a kind of
- dream
 - celebration
 - dissipation
 - trap
 - annihilation
8. In line 90, the word "dear" might be read as ironic because the
- narrator feels sorry for the plight of the relatives
 - narrator admires the sincerity of the relatives
 - relatives have driven the people to suicide
 - relatives are so devoted to the people
9. Overall, the passage suggests that immortality
- is best spent in contemplation
 - is best spent in action
 - confers a kind of mastery on both the Nows and the Laters
 - does not allow either the Nows or the Laters to escape
 - is as much a burden as a gift for both the Nows and Laters
10. The last sentence of the passage is characterized by
- parallel syntax
 - conclusive logic
 - subtle irony
 - elaborate metaphors
 - complex structure
11. Both the Nows and the Laters are portrayed as
- obsessed with death
 - indifferent to their relatives
 - overvaluing intellect
 - lacking individuality
 - concerned about the future

Multiple Choice Second Chance Scoring

Record your answers to the set of multiple choice questions on the previous pages. For **three multiple choice questions** that are difficult, record your first and second choice for the correct answer. If your **second choice is correct**, you will get full credit if you construct a rationale.

Example

Question	First Answer Choice	Second Answer Choice	Rationale
1.	A	E	After this assignment is returned, determine which “second choice” answers were correct. Provide a brief rationale that explains why the second choice is correct and the first choice is incorrect. E is incorrect because Dryden isn’t talking about wit and humor only. He mentions that to make a man look a “fool” requires more than just cruel words that reduce the speaker and not the subject. A is correct since he is talking about both satire, which is seen when he uses the word “wittily,” and cruel invective, when he mentions “opprobrious terms.”

Multiple Choice Passage:

Question	First Answer Choice	Second Answer Choice	Rationale
1.			
2.			
3.			
4.			

Question	First Answer Choice	Second Answer Choice	Rationale
5.			
6.			
7.			
8.			
9.			
10.			
11.			

“A Brief Version of Time,” Alan Lightman Multiple Choice Answers and Rationales

1. Correct Answer: C

Note: This science fiction passage offers the student to look at the consequences of have the opportunity to live infinitely. It operates in the modes of comparison/contrast in the first part and cause/effect in the second part. "Alan Lightman is a physicist, novelist, and essayist born in Memphis, Tennessee in 1948. He is a professor at the Massachusetts Institute of Technology and the author of the international bestseller *Einstein's Dreams*."

In each city, the population splits into two categories that are characterized by their behavior or “style of action” (C). How they choose to live their lives categorizes the group in which each person belongs, Nows or Laters. The distracters in this question appear someplace in the passage, so it’s important to focus on the question asked: “as nouns signifying types of persons.” The similarities are not discussed in the opening two paragraphs (A). Neither group of city dwellers express concern for the past until much later in the passage nor, then, with a very restricted purpose (B). They are indifferent to each other; however, their indifference does not characterize “how” they became classified (D). The infinite does not become a topic of discussion until it is used to designate time (E).

2. Correct Answer: D

The people in the passage are characterized chiefly by a description of their behavior (D). This question remains the similar to “person types” asked about in the first question. They are not characterized by thoughts (A), opinions (B), feelings (C), or appearances (E). The reader knows little of how they think or what they look like.

3. Correct Answer: C

In context, a leaf falls randomly (C) and casually. Probably the best techniques to answer some of these questions would be to complete the sentence; then, look at the choices for the best match. The first part of the sentence is a series of random choices not dictated by season or logical decisions, for specific choice as "they take pleasure in reading whatever magazines are open" (A and B). The sentence does not indicate a "short duration" (D) or that the topics are just related to nature, for they take pleasure "rearranging furniture in their homes" (E).

4. Correct Answer: A

The descriptions of both the Laters and the Nows conclude with "who can question their logic," giving equal justifiable value to both populations (A). The populations are not described as emotional and comical in their preferences (B and C). The speaker is not using irony nor is he calling them deluded or tricked or mislead (D and E). The inhabitants of the groups prefer their life styles.

5. Correct Answer: E

The first half of this passage is E, classification and comparison. Since there is no analysis of a process (A), cause and effect analysis (B), or evaluative argument (C), eighty four percent of the students were correct in seeing the classification and comparison. The second half of the passage is more "anecdotal narrative," so if students did not pay attention to the line reference of 1-39, D became a chosen distracter and the incorrect choice.

6. Correct Answer: B

The focus of lines 46-73 is on sons and daughters as introduced in the first paragraph of these lines. The next two paragraphs explain why they each lose their "autonomy" (B) as they have generations of relatives all who need to give advice "ad infinitum." The topic is not about trust or respect (A). The relationship between parents and children becomes more intense, not less (C). The children's ambitious and rebellious natures are not given; just the one million relative "sources" who all wish to give advice.

7. Correct Answer: D

The narrator implies that the situation for the children and the two populations is a "trap" (D). What appears as a wonderful infinite live becomes "millions of sources," giving no solutions or resolutions for the children. This part of the narrative becomes more of a nightmare than a dream (A) with no cause for any celebration (B). The speaker offers no ending or "dissipation" or annihilation in this part of the passage for either population (C, D).

8. Correct Answer: D

In line 90, the word "dear" might be read as ironic because the relatives have driven their children to "suicide" because too much is known, allowing no privacy or undocumented action as a consequence of "who might be watching" (D). The relatives are not depicted as "dear," and the narrator does not feel sorry for them—but those who are compelled to "end it" (A). He shows them as prying and watching, not as sincere or caring (B). The relatives have too much knowledge and regard for themselves, not their relatives, as the best advisors, a self-deserving and all-knowing arrogance (C). The speaker show the relatives as devoted to themselves (D).

9. Correct Answer: E

Overall, Lightman depicts that life that is immortal "is as much a burden as a gift for the Nows and the Laters (E). The Laters chose to bide their time, and the Nows do "seize" the day over and over again. Neither "contemplation" nor "action" is better for the populations (A, B). No mastery is ever achieved because the speaker states "life is tentative" where nothing is every completed or finished, not even sentences (C). The Nows and Laters can escape, but it is not the focus of the overall passage: "No person is whole. No person is free, " not to carry the weight of the past causing the "finite to conquer the infinite" (D).

10. Correct Answer: A

Students are used to seeing "parallel structure" instead of "parallel syntax" which could have caused them some confusion. This is a similar adjustment that students need to be aware of as the same as using the term "sustained metaphor" instead of "extended metaphor." The important strategy for this question is to remember that the vocabulary can alter from classroom to classroom or region to region. The meaning is the same. This last sentence is characterized by parallel syntax repeating the word "millions" to the opposite "no[ne]" (A). The speaker is stating the sentence as a factual result, not the distracter of a conclusive logic or motivation for death: "in death, a man or woman is free of the weight of the past" (B). The speaker is not using irony or insincerity in the conclusive statement, just honesty (C). No metaphor or complex structure are used, just repetition of the syntactical structure (D, E).

11. Correct Answer: D

Both the Nows and the Laters are portrayed as "lacking individuality" (D). They are grouped by the same behaviors. The populations are both challenged with generations of relatives who are not indifferent but overbearing in their lives (B). As a result, "a few souls" chose to die, but they are not obsessed or preoccupied with death. They see it as an escape (A). They don't overvalue intellect; they use their intellect according to the group categorization, both logical (C). Being concerned about the future is a good distracter for students can misunderstand the speaker's mocking tone about the infinite future that they will become. The populations are not concerned; they just go about their "uncertain" lives (E).