



Advanced Placement Summer Institute

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FICTION BOOT CAMP: READING SCHEDULE

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

0. Reading Fiction

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

Introduction, p. 67-76 (Burroughs)

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

2. Character

Introduction, p. 123-128 (Dickens)

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

Introduction, p. 182-84

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

4. Point of View

Introduction, pp. 218-223

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

Introduction, pp. 270-273

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

Introduction, pp. 304-307

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

7. Style, Tone, and Irony

Instruction, pp. 339-343

- ◇ Raymond Carver, "Popular Mechanics," p. 343
 - ◇ Susan Minot, "Lust," p. 349
 - ◇ Lydia Davis, "Letter to a Funeral Parlor," p. 357
 - ◇ Z. Z. Packer, "Brownies," p. 358
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Michael Meyer: *The Bedford Introduction to Literature, 8th ed.*

Fiction: Reading and Study Guide

Lesson Five: Symbolism [Teaching Plan]

Introduction

Activity 1: Conventional symbols (*Team discussion*)

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

Arrange the symbols you have identified into categories or groups.

[Construct a master list for the class]

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

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

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

East vs. West: Dragons, White

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

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

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

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

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Fiction: Reading and Study Guide

Part Five: Symbolism

Reading:

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

Stories included in the readings:

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

Vocabulary for study:

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

Literary Terms and Concepts to Know

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

To sharpen your skills

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

Due Date:

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

Fiction: Reading and Study Guide

PRACTICE: Symbol

Chitra Banerjee Divakaruni: “Clothes”

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

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

Ralph Ellison: "Battle Royal"

Identify the story's possible symbols and discuss the significance Ellison intends them to have. In your conversation, use his name frequently.

Short Story Quiz 5

Alberto Alvaro Rios, A Secret Lion

1. Which of the following are not among the changes that the narrator experiences when he goes to junior high? [A] He has more teachers. [B] His relationship with girls changes. [C] He has to take the school bus. [D] He learns new, forbidden words.
2. What is "the one place [the narrator and his friend Sergio were] not supposed to go"? [A] The train station [B] The arroyo [C] Each other's houses [D] The highway
3. What happens when the narrator and Sergio go swimming in the stream? [A] Sergio almost drowns. [B] The narrator almost drowns. [C] They sometimes see some girls swimming upstream. [D] They are occasionally deluged with sewage.
4. When the narrator and Sergio walk into the hills, they discover a spot that they at first consider to be heaven. What does this place turn out to be? [A] The arroyo [B] A golf course [C] A private school [D] A waterfall
5. What is the secret lion? [A] A grinding ball [B] A kitten [C] Junior high school [D] A beautiful girl

Colette, The Hand

6. What color hair does the husband have? [A] Blond [B] Brown [C] Copper [D] Gray
7. Why can't the wife sleep at the beginning of the story? [A] She is too depressed to sleep. [B] She is too angry to sleep. [C] She is too happy to sleep. [D] She is too embarrassed to sleep.
8. How long has the couple been married? [A] Two weeks [B] One year [C] Ten years [D] Fifty years
9. After looking closely at her husband's hand, the wife finds it [A] erotic. [B] womanly. [C] spider-like. [D] horrible.
10. What does the wife do at the end of the story? [A] She asks for a divorce. [B] She tells the husband she is pregnant. [C] She tries to destroy the hand. [D] She kisses the hand.

Ralph Ellison, Battle Royal

11. What does the narrator do on his graduation day? [A] He kills a man. [B] He gives a speech. [C] He runs away. [D] He becomes invisible.

12. Who is the audience for the battle royal? [A] The narrator and his schoolmates [B] The town's leading white citizens [C] The town's leading black citizens [D] A racial mix of townspeople
13. To what does the narrator refer when he says, "Had the price of looking been blindness I would have looked"? [A] A boxing match between other black boys [B] A dangerous drug deal [C] A pornographic magazine [D] A naked white woman
14. When the boys dive onto the rug to grab for money, what do they discover? [A] The money is not real. [B] The rug is electrified. [C] There is not enough money for everyone. [D] The men don't intend to let them keep the money.
15. What does the narrator say during his talk that provokes a violent response from his audience? [A] "Cast down your bucket where you are." [B] "I have a dream!" [C] "Social equality." [D] "Friends always."

Gabriel Márquez, The Handsomest Drowned Man...

16. When the villagers laid the drowned man on the floor of the nearest house, what do they discover about him? [A] He is not really dead. [B] He is someone they know. [C] He is taller than any man they know. [D] He was a murderer during his lifetime.
17. Who is Esteban? [A] The name they give the drowned man [B] The boy who discovers the drowned man [C] The drowned man's father [D] The drowned man's best friend
18. Which of the following do the villagers NOT do for the drowned man? [A] They attempt to discover who he is. [B] They clean and dress his body. [C] They raise money for his family. [D] They give him an elaborate funeral.
19. How do the women of the village respond to the drowned man's body? [A] They think he is an evil spirit. [B] They are revolted by the decay. [C] They fall in love with him. [D] They are eager to return him to the sea.
20. In what way does the narrator predict the village will change as a result of the drowned man's appearance? [A] Men will avoid going to sea. [B] The villagers will plant flowers on the cliff sides in his memory. [C] Houses will be smaller from now on. [D] Their dreams will be narrower.

PRACTICE: Combining the Elements of Fiction

David Updike: "Summer"

Study "Summer" in light of your assigned element. Examine the way your element functions in the story. Use the following questions as a guide to generate discussion

Plot Does "Summer" have a clear beginning, middle, and end? Is the plot straightforward? Fragmentary? What is the conflict in the story?

Character How realistic are the story's characters? Which are dynamic, and which, static? With which character(s) do you identify most? Why? What information does Updike provide about the characters and what does he leave out? What effect do these choices have on the reader?

Setting Describe the setting. What details does Updike use to convey the tone of the setting? How important is the setting to the narrative as a whole?

Point of View How would we read this story if it were told from Sandra's point of view? What information would an omniscient third-person narrator reveal that we do not receive here? Would the story differ significantly if Homer were the actual narrator?

Symbolism Explain how Updike manipulates the story's major symbols: summer, heat, the characters' names, and Sherlock Holmes. What other symbols can you identify? How important are those symbols to your reading of the story?

Theme What is the story's theme? Is it stated explicitly or implicitly?

Style, Tone, Irony Identify the tone. Is it nostalgic? ironic? objective? A combination? Cite textual examples.

General Questions

1. What is gained by studying this story in light of more than one element?
2. How do the elements work together to create the total effect of the story (and what *is* that effect)?
3. It's unusual to have all the elements equally important in a story. Are they here?
4. If you were to include this story in one of the earlier chapters of the textbook, which one would you choose? Why?

Story Questions

5. Homer admits that "to touch her, or kiss her, seemed suddenly incongruous, absurd, contrary to something he could not put his finger on"; "he realized he had never been able to imagine the moment he distantly longed for." What is Homer's motivation here? Why doesn't he kiss Sandra? Why doesn't he need to demonstrate his affection for her in some tangible way? What is there in the story that indicates that longing itself is enough?
6. What is the connection between his distanced affection for Sandra and his interest in the girl in the canoe who waves to them at the end of the summer?
7. He tells us, "there was something in the way that she raised her arm which, when added to the distant impression of her fullness, beauty, youth, filled him with longing as their boat moved inexorably past, slapping the waves, and she disappeared behind a crop of trees" (p. 15) Is this in some sense a metaphor for the ending of his pursuit of Sandra as the summer comes to a close?

Literary Terms: an incomplete list

1. allegory
2. alliteration
3. allusion
4. ambiguity
5. antagonist
6. apostrophe
7. archetype
8. aside
9. assonance
10. audience
11. ballad
12. blank verse
13. cæsure
14. central idea (theme)
15. characterization
16. climax
17. comedy
18. conceit
19. concrete poetry
20. connotation
21. consonance
22. convention
23. couplet
24. denotation
25. *deus ex machina*
26. detail
27. diction
28. elegy
29. epic
30. epiphany
31. exposition
32. farce
33. figurative language
34. first person (point of view)
35. fixed form
36. flashback (~forward)
37. foil
38. foreshadowing
39. free indirect discourse
40. free verse
41. hyperbole
42. iambic pentameter
43. image
44. *in medias res*
45. irony
46. literal language
47. litotes
48. lyric
49. metaphor
50. meter (iamb, trochee, dactyl, anapest)
51. narrator
52. naturalistic
53. octet
54. ode
55. omniscient (point of view)
56. overstatement
57. oxymoron
58. paradox
59. parody
60. persona
61. personification
62. plot
63. point of view
64. prosody
65. protagonist
66. purpose
67. quatrain
68. realistic
69. resolution
70. reversal
71. rhyme (interior, slant)
72. rhythm
73. romantic
74. satire
75. scan
76. sestet
77. simile
78. soliloquy
79. sonnet
80. speaker
81. stage direction
82. stock character
83. stream-of-consciousness
84. symbol
85. syntax
86. theme
87. tone
88. tragedy
89. understatement
90. unreliable narrator

for further practice: Symbol

Gariel García Márquez: “The Handsomest Drowned Man in the World”

Identify the story’s possible symbols and discuss the significance García Márquez intends them to have. In your conversation, use his name frequently.

<p>the hoped for gardens and springs at the story’s end</p>	
<p>the children</p>	
<p>the sea</p>	

The Handsomest Drowned Man in the World

Gabriel García Márquez

Translated by Gregory Rabassa

The first children who saw the dark and slinky bulge approaching through the sea let themselves think it was an enemy ship. Then they saw it had no flags or masts and they thought it was a whale. But when it washed up on the beach, they removed the clumps of seaweed, the jellyfish tentacles, and the remains of fish and flotsam, and only then did they see that it was a drowned man.

They had been playing with him all afternoon, burying him in the sand and digging him up again, when someone chanced to see them and spread the alarm in the village. The men who carried him to the nearest house noticed that he weighed more than any dead man they had ever known, almost as much as a horse, and they said to each other that maybe he'd been floating too long and the water had got into his bones. When they laid him on the floor they said he'd been taller than all other men because there was barely enough room for him in the house, but they thought that maybe the ability to keep on growing after death was part of the nature of certain drowned men. He had the smell of the sea about him and only his shape gave one to suppose that it was the corpse of a human being, because the skin was covered with a crust of mud and scales.

They did not even have to clean off his face to know that the dead man was a stranger. The village was made up of only twenty-odd wooden houses that had stone courtyards with no flowers and which were spread about on the end of a desertlike cape. There was so little land that mothers always went about with the fear that the wind would carry off their children and the few dead that the years had caused among them had to be thrown off the cliffs. But the sea was calm and bountiful and all the men fitted into seven boats. So when they found the drowned man they simply had to look at one another to see that they were all there.

That night they did not go out to work at sea. While the men went to find out if anyone was missing in neighboring villages, the women stayed behind to care for the drowned man. They took the mud off with grass swabs, they removed the underwater stones entangled in his hair, and they scraped the crust off

with tools used for scaling fish. As they were doing that they noticed that the vegetation on him came from faraway oceans and deep water and that his clothes were in tatters, as if he had sailed through labyrinths of coral. They noticed too that he bore his death with pride, for he did not have the lonely look of other drowned men who came out of the sea or that haggard, needy look of men who drowned in rivers. But only when they finished cleaning him off did they become aware of the kind of man he was and it left them breathless. Not only was he the tallest, strongest, most virile, and best built man they had ever seen, but even though they were looking at him there was no room for him in their imagination.

They could not find a bed in the village large enough to lay him on nor was there a table solid enough to use for his wake. The tallest men's holiday pants would not fit him, nor the fattest ones' Sunday shirts, nor the shoes of the one with the biggest feet. Fascinated by his huge size and his beauty, the women then decided to make him some pants from a large piece of sail and a shirt from some bridal linen so that he could continue through his death with dignity. As they sewed, sitting in a circle and gazing at the corpse between stitches, it seemed to them that the wind had never been so steady nor the sea so restless as on that night and they supposed that the change had something to do with the dead man. They thought that if that magnificent man had lived in the village, his house would have had the widest doors, the highest ceiling, and the strongest floor, his bedstead would have been made from a midship frame held together by iron bolts, and his wife would have been the happiest woman. They thought that he would have had so much authority that he could have drawn fish out of the sea simply by calling their names and that he would have put so much work into his land that springs would have burst forth from among the rocks so that he would have been able to plant flowers on the cliffs. They secretly compared him to their own men, thinking that for all their lives theirs were incapable of doing what he could do in one night, and they ended up dismissing them deep in their hearts as the weakest, meanest and most useless creatures on earth. They were wandering through that maze of fantasy when

the oldest woman, who as the oldest had looked upon the drowned man with more compassion than passion, sighed:

'He has the face of someone called Esteban.'

It was true. Most of them had only to take another look at him to see that he could not have any other name. The more stubborn among them, who were the youngest, still lived for a few hours with the illusion that when they put his clothes on and he lay among the flowers in patent leather shoes his name might be Lautaro. But it was a vain illusion. There had not been enough canvas, the poorly cut and worse sewn pants were too tight, and the hidden strength of his heart popped the buttons on his shirt. After midnight the whistling of the wind died down and the sea fell into its Wednesday drowsiness. The silence put an end to any last doubts: he was Esteban. The women who had dressed him, who had combed his hair, had cut his nails and shaved him were unable to hold back a shudder of pity when they had to resign themselves to his being dragged along the ground. It was then that they understood how unhappy he must have been with that huge body since it bothered him even after death. They could see him in life, condemned to going through doors sideways, cracking his head on crossbeams, remaining on his feet during visits, not knowing what to do with his soft, pink, sea lion hands while the lady of the house looked for her most resistant chair and begged him, frightened to death, sit here, Esteban, please, and he, leaning against the wall, smiling, don't bother, ma'am, I'm fine where I am, his heels raw and his back roasted from having done the same thing so many times whenever he paid a visit, don't bother, ma'am, I'm fine where I am, just to avoid the embarrassment of breaking up the chair, and never knowing perhaps that the ones who said don't go, Esteban, at least wait till the coffee's ready, were the ones who later on would whisper the big boob finally left, how nice, the handsome fool has gone. That was what the women were thinking beside the body a little before dawn. Later, when they covered his face with a handkerchief so that the light would not bother him, he looked so forever dead, so defenseless, so much like their men that the first furrows of tears opened in their hearts. It was one of the younger ones who began the weeping. The others, coming to, went from sighs to wails, and the more they sobbed the more they felt like weeping, because the drowned man was becoming all the more Esteban for them, and so they wept so much, for he was the more destitute, most peaceful, and most obliging man on earth, poor Esteban. So when the men returned with the news

that the drowned man was not from the neighboring villages either, the women felt an opening of jubilation in the midst of their tears.

'Praise the Lord,' they sighed, 'he's ours!'

The men thought the fuss was only womanish frivolity. Fatigued because of the difficult nighttime inquiries, all they wanted was to get rid of the bother of the newcomer once and for all before the sun grew strong on that arid, windless day. They improvised a litter with the remains of foremasts and gaffs, tying it together with rigging so that it would bear the weight of the body until they reached the cliffs. They wanted to tie the anchor from a cargo ship to him so that he would sink easily into the deepest waves, where fish are blind and divers die of nostalgia, and bad currents would not bring him back to shore, as had happened with other bodies. But the more they hurried, the more the women thought of ways to waste time. They walked about like startled hens, pecking with the sea charms on their breasts, some interfering on one side to put a scapular of the good wind on the drowned man, some on the other side to put a wrist compass on him, and after a great deal of get away from there, woman, stay out of the way, look, you almost made me fall on top of the dead man, the men began to feel mistrust in their livers and started grumbling about why so many main-altar decorations for a stranger, because no matter how many nails and holy-water jars he had on him, the sharks would chew him all the same, but the women kept piling on their junk relics, running back and forth, stumbling, while they released in sighs what they did not in tears, so that the men finally exploded with since when has there ever been such a fuss over a drifting corpse, a drowned nobody, a piece of cold Wednesday meat. One of the women, mortified by so much lack of care, then removed the handkerchief from the dead man's face and the men were left breathless too.

He was Esteban. It was not necessary to repeat it for them to recognize him. If they had been told Sir Walter Raleigh, even they might have been impressed with his gringo accent, the macaw on his shoulder, his cannibal-killing blunderbuss, but there could be only one Esteban in the world and there he was, stretched out like a sperm whale, shoeless, wearing the pants of an undersized child, and with those stony nails that had to be cut with a knife. They only had to take the handkerchief off his face to see that he was ashamed, that it was not his fault that he was so big or so heavy or so handsome, and if he had known that this was going to happen, he would have looked for a more discreet place to drown in, seriously, I even would

have tied the anchor off a galleon around my neck and staggered off a cliff like someone who doesn't like things in order not to be upsetting people now with this Wednesday dead body, as you people say, in order not to be bothering anyone with this filthy piece of cold meat that doesn't have anything to do with me. There was so much truth in his manner that even the most mistrustful men, the ones who felt the bitterness of endless nights at sea fearing that their women would tire of dreaming about them and begin to dream of drowned men, even they and others who were harder still shuddered in the marrow of their bones at Esteban's sincerity.

That was how they came to hold the most splendid funeral they could ever conceive of for an abandoned drowned man. Some women who had gone to get flowers in the neighboring villages returned with other women who could not believe what they had been told, and those women went back for more flowers when they saw the dead man, and they brought more and more until there were so many flowers and so many people that it was hard to walk about. At the final moment it pained them to return him to the waters as an orphan and they chose a father and mother from among the best people, and aunts and uncles and cousins, so that through him all the inhabitants of the village became kinsmen. Some sailors who heard the weeping from a distance went off course and people heard of one who had himself tied to the mainmast, remembering ancient fables about sirens. While they fought for the privilege of carrying him on their shoulders along the steep escarpment by the cliffs, men and women became aware for the first time of the desolation of their streets, the dryness of their courtyards, the narrowness of their dreams as they faced the splendor and beauty of their drowned man. They let him go without an anchor so that he could come back if he wished and whenever he wished, and they all held their breath for the fraction of centuries the body took to fall into the abyss. They did not need to look at one another to realize that they were no longer all present, that they would never be. But they also knew that everything would be different from then on, that their houses would have wider doors, higher ceilings, and stronger floors so that Esteban's memory could go everywhere without bumping into beams and so that no one in the future would dare whisper the big boob finally died, too bad, the handsome fool has finally died, because they were going to paint their house fronts gay colors to make Esteban's memory eternal and they were going to break their backs digging for

springs among the stones and planting flowers on the cliffs so that in future years at dawn the passengers on great liners would awaken, suffocated by the smell of gardens on the high seas, and the captain would have to come down from the bridge in his dress uniform, with his astrolabe, his pole star, and his row of war medals and, pointing to the promontory of roses on the horizon, he would say in fourteen languages, look there, where the wind is so peaceful now that it's gone to sleep beneath the beds, over there, where the sun's so bright that the sunflowers don't know which way to turn, yes, over there, that's Esteban's village.