

English Literature and Composition

Curricular Requirements

The teacher has read the most recent *AP English Course Description*, available as a free download at apcentral.collegeboard.com/englitlit

[1] The course includes an intensive study of representative works such as those by authors cited in the *AP English Course Description*. (Note: The College Board does not mandate any particular authors or reading list.) The choice of works for the AP course is made by the school in relation to the school's overall English curriculum sequence, so that by the time the student completes A.P English Literature and Composition she or he will have studied during high school literature from both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times. The works selected for the course should require careful, deliberative reading that yields multiple meanings.

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

[2] Structure, style, and themes

[3] The social and historical values it reflects and embodies

[4] Such elements as the use of figurative language, imagery, symbolism, and tone

The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires:

[5] Writing to understand: Informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers)

[6] Writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text

[7] Writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values

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

[8] A wide-ranging vocabulary used appropriately and effectively

[9] A variety of sentence structures, including appropriate use of subordination and coordination

[10] Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis

[11] A balance of generalization and specific, illustrative detail

[12] An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure

Resource Requirements

The school ensures that each student has a copy of all required readings for individual use inside and outside of the classroom.

NB: The numbering here follows the original numbers in the checklist on the reviewers' web site; it does not appear in the College Board manual.

What to Cover by May in AP Lit:

1. Be knowledgeable in a minimum of 9 areas (which may overlap):
1 novel, 1 play, 1 pre-1900 work, 1 post-1900 work, 1 comedy, 1 tragedy, 2 poets (one old, one new), and 2 essayists (one old, one new).
2. Write any of these kinds of compositions: response to literature/literary analysis on novels and plays; compare/contrast essays; style analysis for both prose and poetry.
3. Do any from Q3 as “process” multi-paragraph essays and as timed writings.
4. Write a well-focused thesis sentence that identifies the subject to be discussed and clarifies the direction of the essay; if it’s an AP prompt, it does not repeat from the prompt.
5. Show mastery of concrete detail (examples, quotes, support, plot references, evidence) and commentary (analysis and interpretation), sentence variety, parallel structure, figurative language, integrating / embedding / incorporating quotations smoothly into their own sentences, varying subject openers, and noteworthy vocabulary.
6. Write mature and insightful commentary to complement their concrete detail.
7. Analyze any element of style analysis, whether or not the devices are given in the prompt.
8. Read and understand prose and poetry from the old guys, including, but not limited to, the Metaphysicals and the Romantics.
9. Answer multiple-choice questions efficiently and quickly from AP sample, using the “eliminate and narrow” approach.
10. Have a working knowledge of the literature terms we have studied, not just the “fling and sling” approach to using terminology in an essay.
11. Show grasp of major trends and periods in literature from the Greeks to the present.
12. Analyze any poem given to them, showing their understanding of the poetic form and the specific devices that make it different from prose.
13. Know tone and attitude.

*Jane Schaffer
San Diego*

Vocabulary for Writing & Talking about Literature

(yet more incomplete lists)

A WRITER OR NARRATOR:

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

TOOLS

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

EFFECTS ON A READER

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

AP English Lit & Comp: MC Practice 1

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

AP English Lit & Comp: MC Practice 2

	Guess	A	B	C	Questions Type	Vocabulary, Notes...
15	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
18	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
19	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
22	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
24	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

AP English Lit & Comp: MC Practice 3

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
26	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
27	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
28	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
29	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
30	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
31	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
32	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
33	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
34	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
35	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
36	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
37	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

“Church Monuments”

While that my soul repairs to her devotion,
 Here I entomb my flesh, that it betimes*
 May take acquaintance of this heap of dust,
 To which the blast of Death’s incessant motion,
 5 Fed with the exhalation of our crimes,
 Drives all at last. Therefore I gladly trust

* *speedily*

My body to this school, that it may learn
 To spell his elements, and find his birth
 Written in dusty heraldry and lines;
 10 Which dissolution sure doth best discern,
 Comparing dust with dust, and earth with earth.
 These laugh at jet and marble, put forth for signs,

To sever the good fellowship of dust,
 And spoil the meeting: what shall point out them,
 15 When they shall bow and kneel and fall down flat
 To kiss those heaps which now they have in trust?
 Dear flesh, while I do pray, learn here thy stem
 And true descent, that when thou shalt grow fat

And wanton in thy cravings, thou mayst know
 20 That flesh is but the glass which holds the dust
 That measures all our time; which also shall
 Be crumbled into dust. Mark here below
 How tame these ashes are, how free from lust,
 That thou mayst fit thyself against thy fall.

1. The speaker in the poem is addressing which of the following?
 - (A) A church congregation
 - (B) God and his own soul
 - (C) Statues in a church
 - (D) The dead buried in a church
 - (E) Himself and his body
2. At the beginning of the poem, the speaker makes a distinction between his soul and his body. In the remainder of the poem the emphasis is mainly upon
 - (A) his soul only
 - (B) his body only
 - (C) the relation between body and soul
 - (D) virtue and vice
 - (E) life after death
3. Where is the speaker in this poem?
 - (A) On his deathbed
 - (B) In a school
 - (C) At a funeral
 - (D) In his study
 - (E) In a church
4. In line 7, “this school” refers to
 - (A) the tombs and burial vaults in a church
 - (B) a king’s monument in an ancient city
 - (C) a singing school for a church choir
 - (D) the Christian philosophy of death
 - (E) the natural tragedies of life
5. The metaphors in stanza two are derived from
 - (A) education and scholarship
 - (B) the theater and pageantry
 - (C) knighthood and heraldry
 - (D) death and burial
 - (E) architecture and art

6. Lines 10-11 may be best interpreted to mean
- (A) death comprehends the body by reducing it to dust
 - (B) the body understands death better than does the spirit
 - (C) the spirit can best conquer death by acknowledging the body's affinity with earth and dust
 - (D) the body understands death best by direct comparison of itself with dust and earth
 - (E) death is best compared to earth and dust and the spirit to light and air
7. In line 12, "These" refers to
- (A) "jet and marble" (line 12)
 - (B) "dust" and "earth" (line 11)
 - (C) "heraldry and lines" (line 9)
 - (D) "elements" (line 8)
 - (E) "body" and "school" (line 7)
8. The reference for "thou" and "thysel" (line 24) is best understood to be
- (A) "jet and marble" (line 12)
 - (B) "those heaps" (line 16)
 - (C) "Dear flesh" (line 17)
 - (D) "glass" (line 20)
 - (E) "these ashes" (line 23)
9. The phrase "fit thyself against thy fall" (line 24) is best interpreted to mean
- (A) understand original sin
 - (B) fight against death
 - (C) gain grace to overcome eternal damnation
 - (D) prepare to accept thy death
 - (E) strengthen against bad fortune
10. The words "against thy fall" (line 25) make a notable ending for the poem for all of the following reasons EXCEPT:
- (A) The word "fall" is emphasized by being the only inexact rhyme in the poem.
 - (B) A strikingly new idea is introduced into the poem.
 - (C) They remind the reader of Adam's fall into original sin.
 - (D) They echo the idea in line 15 that all things die and decay.
 - (E) They stress the importance of the lesson which the body must learn.
11. The attitude of the speaker can be best described as
- (A) suspicious
 - (B) playful
 - (C) urgent
 - (D) meditative
 - (E) violent
12. Which of the following is the most accurate description of the way death is treated in the poem?
- (A) Death is personified as a powerful destructive force.
 - (B) Death is described in metaphorical terms of marble and color.
 - (C) Death is addressed as a kindly and comforting presence.
 - (D) Death is treated as a cold intellectual abstraction.
 - (E) Death is pictured as lean, studious, and severe.
13. The theme of this poem is most precisely stated as the
- (A) vanity of human wishes
 - (B) supreme importance of earthly life
 - (C) pursuit of excellence
 - (D) impermanence of the flesh
 - (E) triumph of the body over the soul
14. The lesson which the body most needs to learn is
- (A) pride
 - (B) virtue
 - (C) humility
 - (D) shame
 - (E) wantonness

Questions 15-25 refer to the following poem.

Beasts

Beasts in their major freedom
Slumber in peace tonight. The gull on his ledge
Dreams in the guts of himself the moon-plucked waves below;
And the sunfish leans on a stone, slept
5 By the lyric water,

In which the spotless feet
Of deer make dulcet splashes, and to which
The ripped mouse, sage in the owl's talon, cries
Concordance. Here there is no such harm
10 And no such darkness

As the self-same moon observes
Where, warped in window-glass, it sponsors now
The werewolf's painful change. Turning his head away
On the sweaty bolster, he tries to remember
15 The mood of manhood,

But lies at last, as always
Letting it happen, the fierce fur soft to his face,
Hearing with sharper ears the wind's exciting minors,
The leaves' panic, and the degradation
20 Of the heavy streams.

Meantime, at high windows
Far from thicket and pad-fall, suitors of excellence
Sigh and turn from their work to construe again the painful
Beauty of heaven, the lucid moon,
25 And the risen hunter,

Making such dreams for men
As told will break their hearts as always, bringing
Monsters into the city, crows on the public statues,
Navies fed to the fish in the dark
30 Unbridled waters.

From *Things of This World* by Richard Wilbur.
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- 15 The phrase "slept /By the lyric water" (lines 4-5) is best understood to mean
- (A) Slept beside the lyric water
 - (B) at rest like the lyric water
 - (C) lulled to sleep by the lyric water
 - (D) sleeping in spite of the lyric water
 - (E) sleeping in the lyric water

- 16 The first important shift in setting and perspective occurs in line
- (A) 2
 - (B) 6
 - (C) 8
 - (D) 12
 - (E) 16

- 17 The description of the mouse (lines 8-9) suggests a natural event that is
(A) tragic for the animals involved
(B) paradoxical for the speaker
(C) ambiguous for the poet
(D) uncharacteristic of the owl
(E) meaningless to the reader
- 18 The cry of the mouse, "Concordance," (line 9) implies that
(A) forgiveness is instinctual
(B) animals have no fear of death
(C) violence is part of the natural order
(D) the balance of nature is precarious
(E) predators are to be pitied
- 19 The image that unites the gull, sunfish, deer, and mouse (lines 2-9) is
(A) "ledge" (line 2)
(B) "guts of himself" (line 3)
(C) "leans on a stone" (line 4)
(D) "lyric water" (line 5)
(E) "owl's talon" (line 8)
- 20 As controlled by context, which of the following has the most generalized meaning?
(A) "self-same" (line 11)
(B) "sponsors" (line 12)
(C) "bolster" (line 14)
(D) "manhood" (line 15)
(E) "face" (line 17)
- 21 The phrase "suits of excellence" (line 22) is best understood to mean
(A) visionaries in pursuit of the ideal
(B) scholars who equate beauty with pleasure
(C) ministers who pay tribute to those in power
(D) moral authorities in charge of public virtue
(E) politicians directing the affairs of government
- 22 Which of the following best suggests the emotions central to the meaning of the poem?
(A) "Slumber in peace tonight" (line 2)
(B) "warped in window glass" (line 12)
(C) "again the painful/Beauty" (lines 23-24)
(D) "Making such dreams for men" (line 26)
(E) "bringing/Monsters into the city" (lines 27-28)
- 23 The violence and destruction depicted in the last stanza result most probably from the
(A) innate capacity of man for self-delusions
(B) inordinate greed in human nature
(C) influence of cosmic forces on man
(D) betrayal of society by its powerful leaders
(E) cruel deception of man by the gods
- 24 In the poem, which of the following attributes is NOT associated with the moon?
(A) A natural force
(B) A sympathetic divinity
(C) An unattainable ideal
(D) A power in folklore
(E) A passive witness
25. The speaker's final vision of mankind's fate may best be described as
(A) pessimistic about the unsuspected consequences of man's idealism
(B) hopeful for the elite but not for the masses of humanity
(C) forecasting destruction as a result of uncontrolled technology
(D) disturbed by man's tendency to dream and neglect essentials
(E) darkened by the recognition of man's propensity to kill

Questions 26-37. Read the following passage carefully before you choose your answers.

The fresh harrow-lines¹ seemed to stretch like the channellings in a piece of new corduroy, lending a meanly utilitarian air to the expanse, taking away its—
5 of the few recent months, though in every clod and stone there really lingered associations enough and to spare—echoes of songs from ancient harvest-days, of spoken words, and of sturdy deeds. Every inch
10 of ground had been the site, first or last, of energy, gaiety, horse-play, bickerings, weariness. Groups of gleaners had squatted in the sun on every square yard. Love-matches that had populated the adjoining hamlet had been made up there between reaping and carrying. Under the hedge which divided the field
15 from a distant plantation girls had given themselves to lovers who would not turn their heads to look at them by the next harvest; and in that ancient corn-field many a man had made love-promises to a woman at whose voice he had trembled by the next
20 seed-time after fulfilling them in the church adjoining. But this neither Jude nor the rooks² around him considered. For them it was a lonely place, possessing, in the one view, only the quality of a work-ground, and in the other that of a granary good
25 to feed in. The boy stood under the rick before mentioned, and every few seconds used his clacker or rattle briskly. At each clack the rooks left off pecking, and rose and went away on their leisurely wings,
30 burnished like tassets of mail,³ afterwards wheeling back and regarding him warily, and descending to feed at a more respectful distance. He sounded the clacker till his arm ached, and at length his heart grew sympathetic with the birds'
35 thwarted desires. They seemed, like himself, to be living in a world which did not want them. Why should he frighten them away? They took upon them more and more the aspect of gentle friends and pensioners—the only friends he could claim as being
40 in the least degree interested in him, for his aunt had often told him that she was not. He ceased his rattling, and they alighted anew.

26. In the context of the paragraph in which it appears, “associations” (line 6) connotes all of the following EXCEPT
(A) memories
(B) connections
(C) relationships
(D) couplings
(E) organizations
27. The reference to “echoes” (lines 7-8) serves to
(A) introduce a series of descriptions of the lives of workers who preceded Jude
(B) comment on Jude’s curiosity about the historical meaning of a place
(C) describe the joyous and lively sounds that surround Jude
(D) present a sequence of pastoral images that reflect Jude’s inner world
(E) establish an aura of mystery that is sustained through the narrative
28. In lines 8-20 (“Every inch . . . adjoining”), the narrator is most concerned with providing a sense of the
(A) personal value of industriousness
(B) false hopes of the past
(C) wide range of human experience
(D) charm of rural customs
(E) dangers of sensuality
29. The use of the word “ancient” in lines 7 and 17 serves to
(A) disparage the antiquated practices of a certain period
(B) emphasize the span of human activity through time
(C) convey an exaggerated sense of futility and regret
(D) point out a contrast between convention and nonconformity
(E) suggest that some country traditions have become outmoded

¹ Lines made by an agricultural implement that breaks up clods on ploughed land

² Black birds similar to crows

³ Overlapping metal plates in a suit of armor

30. Lines 17-20 imply that “by the next seed-time” “many a man” likely experienced feelings of
- (A) desire
 - (B) curiosity
 - (C) impatience
 - (D) regret
 - (E) rage
31. Lines 21-25 (“But this . . . feed in”) serve to
- (A) emphasize the similarity of human and animal desires
 - (B) link the distant and recent past
 - (C) signal a shift in narrative focus
 - (D) develop the metaphors introduced earlier
 - (E) juxtapose purposeful and pointless activities
32. The two views described in lines 22-25 can be characterized as
- (A) optimistic
 - (B) moralistic
 - (C) demeaning
 - (D) pragmatic
 - (E) suspicious
33. In the second paragraph, the response of the rooks to the clacker is best described as
- (A) impish and playful
 - (B) aggressive and threatening
 - (C) discouraged but only temporarily deterred
 - (D) friendly but with a suggestion of menace
 - (E) watchful but not at all responsive
34. The phrase “burnished like tassets of mail” (line 30) emphasizes which quality of the birds’ wings?
- (A) Their aggressiveness
 - (B) Their clamorous sound
 - (C) Their ominous impression
 - (D) Their lustrous appearance
 - (E) Their pulsating movement
35. Which of the following best describes how Jude regards his own situation?
- (A) He is ambitious but unmotivated to work.
 - (B) He is clever but easily discouraged.
 - (C) He is fearful about what his future holds.
 - (D) He is curious and easily distracted.
 - (E) He is friendless and alienated from the world.
36. The tone of the last paragraph is best described as
- (A) condescending
 - (B) somber
 - (C) indignant
 - (D) cynical
 - (E) reassuring
37. Which of the following happens at the end of the passage?
- (A) Jude’s attitude toward his work begins to change.
 - (B) Jude starts to question his need for friends.
 - (C) Jude’s attachment to the soil is affirmed.
 - (D) The rooks become discouraged and seek food elsewhere.
 - (E) The rooks take on a suggestion of sinister foreboding.

George Herbert, "Church
Monuments"

- 1E
- 2B
- 3E
- 4A
- 5A
- 6D
- 7B
- 8C
- 9D
- 10.....B
- 11.....D
- 12.....A
- 13.....D
- 14C

Richard Wilbur, "Beasts"

- 15.....C
- 16..... D
- 17.....B
- 18.....C
- 19..... D
- 20..... D
- 21..... A
- 22.....C
- 23..... A
- 24.....B
- 25..... A

Hardy, Jude the Obscure

- 26.....E 57
- 27.....A 57
- 28.....C 52
- 29.....B 62
- 30.....D 57
- 31.....C 65
- 32.....D 51
- 33.....C 70
- 34.....D 49
- 35.....E 78
- 36.....B 54
- 37.....A 44

THE 'TRIPLE EIGHT'

ATTACKING THE AP EXAM ESSAY QUESTIONS

Questions 1 & 2

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

Question 3

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

ALL Questions

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

Response Journal 'Speed Dating'

adapted from Eileen Bach

The 'Speed Dating' Activity

The original "Speed Dating" came from this listserv. I modified it on impulse yesterday. Students in my regular English 12 class had completed Response Journals using the Bard College guidelines I'd modified slightly (see at right). I had them form two concentric circles and we began with each student asking the student opposite what his or her reactions to the text were. I gave them a few minutes, had the outer circle move to the right three places, and chose another question (out of order) for students to share. Next time, inner circle move five spaces, and so on.

We did this until all questions were asked. Then I had the class return to their seats and asked individuals in random order to state the most interesting response they heard from a classmate, who then had to expand upon the response deemed so interesting by the peer. "This way ALL students both asked about and presented their response to EVERY question.

Kids said they liked getting out of their seats! 'And I liked knowing they all had to answer every question. I have only 18 students in the class; you might want to make two pairs of concentric circles if you have larger classes. I do not have desks, just tables in a U formation, which makes it easier to do this.

Response Journal Guidelines

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

These guidelines are adapted from a handout from the Bard College Language and Thinking Program.

TP-COASTT: a mnemonic for poetry

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

*Shifts

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

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

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

Elizabeth Bishop
One Art

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

5 Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

10 Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

15 I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
20 though it may look like (Write it!) like disaster.

SHAKESPEARE: KING LEAR  ACT 1, SCENE 1

Enter Kent, Gloucester, and Edmund.

Kent I thought the King had more affected the Duke of Albany than Cornwall.

Gloucester It did always seem so to us; but now in the division of the kingdom, it appears not which of the Dukes he values most, for *equalities* are so weighed, that curiosity in neither can make choice of either's moiety.

Kent Is not this your son, my lord?

Gloucester His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him, that now I am brazed to't.

10 **Kent** I cannot conceive you.

Gloucester Sir, this young fellow's mother could; whereupon she grew round wombed, and had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

15 **Kent** I cannot wish the fault undone, the issue of it being so proper.

Gloucester But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came something saucily to the world before he was sent for, yet was his mother fair, there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

Edmund No, my lord.

Gloucester My Lord of Kent. Remember him hereafter as my honourable friend.

25 **Edmund** My services to your lordship.

Kent I must love you, and sue to know you better.

Edmund Sir, I shall study deserving.

Gloucester He hath been out nine years, and away he shall again.
[Sound a sennet.] The King is coming.

Enter one with a coronet, King Lear, Cornwall, Albany, Goneril, Regan, Cordelia, and attendants.

30 **Lear** Attend the lords of France and Burgundy, Gloucester.

Gloucester I shall, my lord.

Exit with Edmund

Lear Mean time we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom; and 'tis our fast intent
35 To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburthen'd crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
40 Our daughters' several dowers, that future strife
May be prevented now. The princes, France and
Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. Tell me, my daughters
45 (Since now we will divest us both of rule,
Interest of territory, cares of state),
Which of you shall we say doth love us most,
That we our largest bounty may extend
Where nature doth with merit challenge? Goneril,
50 Our eldest born, speak first.

Goneril Sir, I love you more than *words* can wield the matter,
Dearer than eyesight, space, and liberty,
Beyond what can be valued, rich or rare,
No less than life, with grace, health, beauty, honour;

- 55 As much as child e'er lov'd, or father found;
A love that makes breath poor, and speech unable:
Beyond all manner of so much I love you.
- Cordelia* [*Aside*] What shall Cordelia speak? Love, and be silent.
- Lear* Of all these bounds, even from this line to this,
60 With shadowy forests and with champains rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's [issue]
Be this perpetual. What says our second daughter,
Our dearest Regan, wife of Cornwall? *Speak*.
- 65 *Regan* I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
70 Which the most precious square of sense *possesses*,
And find I am alone felicitate
In your dear Highness' love.
- Cordelia* [*Aside*] Then poor Cordelia!
And yet not so, since I am sure my love's
75 More ponderous than my tongue.
- Lear* To thee and thine hereditary ever
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure,
Than that conferred on Goneril. — Now, our joy,
80 Although our last and least, to whose young love
The vines of France and milk of Burgundy
Strive to be interest'd, what can you say to draw
A third more opulent than your sisters'? *Speak*.
- Cordelia* Nothing, my lord.
- 85 *Lear* Nothing?
- Cordelia* Nothing.
- Lear* Nothing will come of nothing, speak again.
- Cordelia* Unhappy that I am, I cannot heave
My heart into my mouth. I love your Majesty
According to my bond, no more nor less.
- 90 *Lear* How, how, Cordelia? Mend your speech a little,
Lest you may mar your fortunes.
- Cordelia* Good my lord,
You have begot me, bred me, lov'd me: I
Return those duties back as are right fit,
95 Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Happily, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
100 Sure I shall never marry like my sisters,
To love my father all.
- Lear* But goes thy heart with this?
- Cordelia* Ay, my good lord.
- Lear* So young, and so untender?
- Cordelia* So young, my lord, and true.
- 105 *Lear* Let it be so: thy truth then be thy dower!
For by the sacred radiance of the sun,
The *mysteries* of Hecate and the night;
By all the operation of the orbs,
From whom we do exist and cease to be;
110 Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
115 Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter.
- Kent* Good my liege —
- Lear* Peace, Kent!

120	Come not between the dragon and his wrath; I loved her most, and thought to set my rest On her kind nursery. [<i>to Cordelia.</i>] Hence, and avoid my sight! So be my grave my peace, as here I give Her father's heart from her. Call France. Who stirs? Call Burgundy. Cornwall and Albany,		<i>Lear</i> Kent, on thy life, no more.
125	With my two daughters' dowers digest the third; Let pride, which she calls plainness, marry her. I do invest you jointly with my power, Pre-eminence, and all the large effects That troop with majesty. Ourself, by monthly course,	155	<i>Kent</i> My life I never held but as a pawn To wage against thine enemies, <i>nor fear</i> to lose it, Thy safety being motive. <i>Lear</i> Out of my sight! <i>Kent</i> See better, Lear, and let me still remain The true blank of thine eye.
130	With reservation of an hundred knights By you to be sustained, shall our abode Make with you by due turn. Only we shall retain The name, and all th' addition to a king; The sway, revenue, execution of the rest,		<i>Lear</i> Now, by Apollo — <i>Kent</i> Now, by Apollo, King, Thou swear'st thy gods in vain.
135	Beloved sons, be yours, which to confirm, This coronet part between you. <i>Kent</i> Royal Lear, Whom I have ever honoured as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers —		<i>Lear</i> O vassal! Miscreant [<i>Starts to draw his sword.</i>] <i>Alb & Corn.</i> Dear sir, forbear.
140	<i>Lear</i> The bow is bent and drawn, make from the shaft. <i>Kent</i> Let it fall rather, though the fork invade The region of my heart; be Kent unmannerly When Lear is mad. What wouldst thou do, old man? Think'st thou that duty shall have dread to speak	160	<i>Kent</i> Kill thy physician, and <i>the</i> fee bestow Upon the foul disease. Revoke thy gift, Or whilst I can vent clamor from my throat, I'll tell thee thou dost evil. <i>Lear</i> Hear me, recreant, On thine allegiance, hear me! That thou hast sought to make us break our vows, Which we durst never yet, and with strain'd pride To come betwixt our sentence and our power, Which nor our nature nor our place can bear, Our potency made good, take thy reward.
145	When power to flattery bows? To plainness honour's bound, When majesty falls to folly. Reserve thy state, And in thy best consideration check This hideous rashness. Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-hearted whose low sounds Reverb no hollowness.	170	<i>Lear</i> Five days we do allot thee, for provision To shield thee from disasters of the world, And on the sixth to turn thy hated back Upon our kingdom. If, on the tenth day following, Thy banished trunk be found in our dominions, The moment is thy death. Away! By Jupiter, This shall not be revok'd.
150		175	<i>Kent</i> Fare thee well, King; sith thus thou wilt appear, Freedom lives hence, and banishment is here. [<i>To Cordelia.</i>] The gods to their dear shelter take thee, maid,

	<i>Lear</i>	Nothing. I have sworn, I am firm.			
	<i>Burgundy</i>	I am sorry then you have so lost a father That you must lose a husband.	275		Be to content your lord, who hath received you At fortune's alms. You have obedience scanted, And well are worth the want that you have wanted.
245	<i>Cordelia</i>	Peace be with Burgundy! Since that <i>respect and fortune</i> are his love, I shall not be his wife.			<i>Cordelia</i> Time shall unfold what plighted cunning hides, Who covers faults, at last with shame derides. Well may you prosper!
	<i>France</i>	Fairest Cordelia, that art most rich being poor, Most choice forsaken, and most loved despised, Thee and thy virtues here I seize upon, Be it lawful I take up what's cast away. Gods, gods! 'tis strange that from their cold'st neglect My love should kindle to inflamed respect. Thy dowerless daughter, King, thrown to my chance, Is queen of us, of ours, and our fair France. Not all the dukes of waterish Burgundy Can buy this unprized precious maid of me. Bid them farewell, Cordelia, though unkind, Thou lovest here, a better where to find.			<i>France</i> Come, my fair Cordelia. <i>[Exeunt France and Cordelia.]</i>
250			280	<i>Goneril</i>	Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence to-night.
				<i>Regan</i>	That's most certain, and with you; next month with us.
255			285	<i>Goneril</i>	You see how full of changes his age is; the observation we have made of it hath not been little. He always loved our sister most, and with what poor judgment he hath now cast her off appears too grossly.
				<i>Regan</i>	'Tis the infirmity of his age, yet he hath ever but slenderly known himself.
260	<i>Lear</i>	Thou hast her, France, let her be thine, for we Have no such daughter, nor shall ever see That face of hers again. <i>[to Cordelia.]</i> Therefore be gone, Without our grace, our love, our benison. — Come, noble Burgundy.	290	<i>Goneril</i>	The best and soundest of his time hath been but rash; then must we look from his age to receive not alone the imperfections of long-ingrafted condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.
		<i>[Flourish. Exeunt all but France, Goneril, Regan, and Cordelia]</i>	295	<i>Regan</i>	Such unconstant starts are we like to have from him as this of Kent's banishment.
	<i>France</i>	Bid farewell to your sisters.		<i>Goneril</i>	There is further compliment of leave-taking between France and him. Pray <i>you</i> let us <i>hit</i> together; if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.
265	<i>Cordelia</i>	The jewels of our father, with washed eyes Cordelia leaves you. I know you what you are, And like a sister am most loath to call Your faults as they are named. Love well our father; To your professed bosoms I commit him, But yet, alas, stood I within his grace, I would prefer him to a better place. So farewell to you both.	300	<i>Regan</i>	We shall further think of it.
270				<i>Goneril</i>	We must do something, and i' th' heat. <i>[Exeunt.]</i>
	<i>Regan</i>	Prescribe not us our duty.			
	<i>Goneril</i>	Let your study			

KING LEAR 1.1: Teaching Notes

The lists and tables here are intended to help an instructor see more quickly some of the textual elements worth exploring in the opening scene of *King Lear*. Text and performance considerations necessarily wait on each other. But, as Professor Miriam Gilbert of the University of Iowa points out, questions about the text come first, then questions about performance.¹

The vocabulary list divides words, somewhat arbitrarily, into three categories. The first is made up of some that many students might see as obsolete but that in fact appear in the contemporary, though often formal, writing of educated speakers of English. The second consists of words now obsolete; these are glossed in most editions of the play. The third contains the dangerous words, those most students know but not with the meaning they have in the text. ‘Appear,’ for example, in Gloucester’s comment that “it appears not which of the Dukes he values most,” (4) has the now lost meaning of ‘to be apparent, clear, or obvious.’ Often the combination of context and cognates will help, as with Lear’s “To thee and thine hereditary ever / Remain this ample third of our fair kingdom....” (76-77) The word ‘hereditary’ appears to be our modern adjective, but the context makes it clear that Lear uses it here as a noun. The word’s lexical associations should help a reader recognize that it stands where we would use the noun ‘heirs.’ For many, though, a modern ear will have to rely on an understanding of character, theme, and tone to discern a problem. Reading ‘sometime’ in Lear’s calling Cordelia “my sometime daughter” (117) with the sense of occasional or on-and-off does damage to the line that Shakespeare intends as an abrupt renunciation, the culmination of a rejection so strong that it prompts Kent’s first cry of protest.

The play’s opening scene provides examples of the use of the ‘thou/thee’ forms that reward investigation. Lear uses ‘thee’ throughout to pull Goneril and Regan emotionally closer to himself. Ironically, he will use it to cast Cordelia aside. He has called her ‘you’ from the start: “What can you say...” (82) “your sisters” (83), “Mend your speech....” (91), “...mar your fortunes” (92) The *you* form normally shows respect; *thou* and *thee* mark a lack of respect, either because affection makes respect unnecessary or because words and actions have overcome any respect. So the ‘familiar’ form can be affectionate or denigrating. Sir Ian McKellen wears two wedding rings as Lear in the 2007 Royal Shakespeare Company production, telling Paul Lieberman in an interview that the king married twice, once to the mother of the depraved older daughters, then to a “beloved second Queen Lear [who] died in childbirth....”² From what Lieberman calls the

“complex feelings in the recesses of the king’s mind,” may grow the respect he shows Cordelia But when she gives him a response he does not want, he first shifts to the familiar to remind her that she is his child and must show obedience— “But goes thy heart with this?” (103). When that fails, the familiar becomes the withering medium of his curse: “Let it be so: thy truth then be thy dower!” (105) Shakespeare reinforces the notion when he has Lear revert to calling Cordelia ‘you,’ when they are reunited in Act 5, even before he acknowledges that he recognizes her.

We can speculate on other relationships. Goneril and Regan, incapable of affection, use the polite forms even on each other. Lear calls France “you,” but shifts when France takes up Cordelia, “Thou hast her, France, let her be thine....” (259) France and Kent call Cordelia “thou”; Goneril and Burgundy call her “you.” Clearly, there’s food for interpretative study.

The prosody of the play’s opening scene can lead into rich discussion. Shakespeare clearly marks the distinction between the court assembly that dominates the scene and the more private conversations that begin and end it. Lear’s commanding presence changes the lines to verse, where they stay until he exits. Noticing where, how, and why the two shifts occur will prepare a tool that will become more and more useful throughout the play.

Shakespeare will have characters share lines of blank verse, sometimes to pull them close to each other, sometimes to underscore conflict. In this scene the most dramatic examples lie in the increasingly fiery exchange between Lear and Kent who interrupt each other’s lines, if not always each other’s speech, no fewer than seven times in the forty-six lines that pick up speed from the pattern (117-163). Shakespeare begins to draw France and Cordelia together when he has them share line 220, although both are talking to Lear. By their next shared line, though, France is easing her away from the family that has turned on her, “Well may you prosper! / Come, my fair Cordelia.” (279) Neither Goneril nor Regan shares a line with anyone else until they unite to “gang up” on Cordelia, “[Regan] Prescribe not us our duty. [Goneril] Let your study / Be to content your lord....” (273-74).

Finally we list the antitheses that so enhance France’s taking up of Cordelia. They come ‘in happy time,’ too, helping to smooth into courteous behavior what could be played as rougher treatment of a Cordelia who has not openly consented to the bargain. (Does she look wistfully back at Burgundy as she leaves?)

¹ Miriam Gilbert. Lecture. The Shakespeare Center, Stratford-upon-Avon. 19 June 2007.

² Ian McKellen, interviewed by Paul Lieberman for “The Knight Who Would Be King,” *Los Angeles Times*, 14 October 2007, F1, Print.

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Teaching Notes for a Close Reading Exercise

1. Vocabulary

Current words			Obsolete words			‘Danger’ words		
<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>		<i>line</i>	<i>word</i>	
1	6	moiety	1	21	whoreson	1	4	appears
2	9	brazen (v)	2	71	felicitate ?	2	10	conceive
3	19	saucily	3	82	interest	3	15	issue
4	43	amorous	4	158	miscreant	4	20	fair
5	43	sojourn	5	159	forbear	5	27	study
6	51	wield	6	166	durst	6	34	fast
7	60	champaign	7	168	nor... nor...	7	39	constant
8	61	mead	8	177	sith	8	40	several
9	62	issue	9	195	aught / naught	9	48	bounty
10	75	ponderous	10	291	therewhital	10	52	space
11	83	opulent				11	65	self
12	105	dower				12	65	metal
13	111	propinquity				13	70	square
14	114	mess				14	76	hereditary
15	121	hence				15	91	how
16	158	vassal				16	94	fit
17	195	aught				17	97	happily
18	207	beseech				18	114	mess
19	213	trice				19	117	sometime(s)
20	275	alms				20	121	nursery
21	293	choleric				21	141	fork
						22	144	dread
						23	146	reserve
						24	152	pawn
						25	192	right
						26	197	like
						27	211	even
						28	215	fold
						29	221	want
						30	222	purpose
						31	239	portion
						32	273	study
						33	298	hit

2. Familiar and Formal Address

Characters who use formal address:

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
Kent	to	Gloucester	you	7
Gloucester	to	Edmund	you	13
Edmund	to	Kent	you	25
Kent	to	Edmund	you	26
Lear	to	Albany	you	38
Goneril	to	Lear	you	51
Regan	to	Lear	you	72
Lear	to	Cordelia	you	82
Cordelia	to	Lear	you	89
Lear	to	Burgundy	you	187
Burgundy	to	Lear	you	191
Lear	to	France	you	205
France	to	Burgundy	you	235
Burgundy	to	Cordelia	you	243
Goneril	to	Cordelia	you	273
Regan	to	Goneril	you	283
Goneril	to	Regan	you	284
France	to	Lear	your	211

Characters who use 'familiar' address:

<i>speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
France	to	Cordelia	art	247
Lear	to	Goneril	thee	62
Lear	to	Regan	thee	76
Kent	to	Cordelia	thee	179
Kent	to	Lear	thou	143
Lear	to	France	thou	259
Lear	to	Cordelia	thy	102
Lear	to	Kent	thy	151

Summary

There are 26 pairs of characters
8 use the familiar forms
(5 of those are Lear)
1 character changes his form of
address (Lear to Cordelia)

3. Prosody

Lines 1-31 are prose (Kent, Gloucester, and Edmund)
Lines 32-279 are verse (the court scene)
Lines 280-302 are prose (Goneril and Regan)

So:

Prose accounts for 54 lines, or 18% of the scene

Verse accounts for 248 lines or 82% of the scene

No character uses any prose while King Lear is on stage.

Lear has the first line of blank verse; Cordelia has the last.

When Goneril and Regan are left alone, they fall immediately into prose.

Both Kent and Gloucester change from prose to blank verse when Lear enters.

4. Shared Lines

<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>	<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>
92	Lear	Cordelia	198	Lear	Burgundy
102	Lear	Cordelia	203	Lear	Burgundy
117	Lear	Kent	210	Lear	France
136	Lear	Kent	220	France	Cordelia
151	Kent	Lear	230	Cordelia	Lear
154	Kent	Lear	238	France	Burgundy
157	Lear	Kent	244	Burgundy	Cordelia
158	Kent	Lear	264	Lear	France
163	Kent	Lear	273	Regan	Goneril
190	Lear	Burgundy	279	Cordelia	France
192	Burgundy	Lear			

5. Antithesis

France's speech on Cordelia:

<i>line</i>		
247	rich	poor
248	choice	forsaken
248	loved	despised
250	take up	cast away
251-52	cold	inflamed
251-52	neglect	respect
253	dowerless	queen
256	unprized	precious

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Text Questions

Familiar forms of address

- Does Shakespeare have Burgundy address Cordelia as *you* or *thou*? Why? Does he have France address Cordelia as *you* or *thou*? Why?
- Lear calls Cordelia *you* in lines 82, 91, and 92. But he shifts to *thy* in line 102 and will not call her *you* again. Why does Shakespeare have him change?
- Why does Lear call Goneril and Regan *thou/thee/thy* in lines 62 and 76, while he is still calling Cordelia *you*?
- Kent addresses Lear by titles only, without pronouns, calling him “good my liege,” “Royal Lear,” “my king... my father... my master... my great patron.” Why does he shift suddenly to *thou* in line 143?

Prosody

- Why does Shakespeare have Kent, Gloucester, and Edmund speak in prose in lines 1-31? Why does he shift to verse for the court scene of lines 32-279? Why does he shift back to prose for the balance of the scene?
- To which character does Shakespeare give the first line of blank verse in the scene? What comment might he be making about him? To which character does Shakespeare give the last line of blank verse in the scene? What comment might he be making about her?

Shared Lines

- Shakespeare will often have two characters share a line of blank verse, usually to subtly indicate a closeness, sometimes to quicken the pace of an exchange. (Occasionally it’s not Shakespeare at all but a type compositor or editor who has split the line.) What purposes can we reasonably attribute to the sharing of the following lines?
 - Lear and Kent in lines 117 and 136
 - Kent and Lear in lines 154 and 158
 - Lear and Burgundy in lines 190 and 198
 - Lear and France in line 264
 - Regan and Goneril in line 273
 - Cordelia and France in line 279

Antithesis and Paradox

- Shakespeare structures the King of France's comment on Cordelia around a set of antitheses, beginning with *rich—poor* in line 247. List six or seven more examples from that speech. Then decide what impression of Cordelia they are intended to make on the audience. What impression of France do they create? What impression of Lear? of Burgundy?

Word Order

- Shakespeare will alter the normal order of words in an English sentence in order to keep the meter of a line of verse or to emphasize a word or phrase by moving it to the end of a phrase or sentence. Rewrite the following lines, putting the words back in their normal order. Then decide why he makes each change. (Words have been omitted in some places here; you do not need to replace them.)
 - he... shall to my bosom/Be as well neighbour'd... As thou my sometime daughter. (114-117)
 - Ourself, by monthly course,
With reservation of an hundred knights
By you to be sustained, shall our abode
Make with you by due turn. (129-132)
 - The gods to their dear shelter take thee, maid, (179)
 - He'll shape his old course in a country new. (184)
 - We shall further think of it. (301)

Word omission

- Shakespeare will often omit words we would not drop in normal speech. (The verb *to go* often disappears, as it does in line 28). Again, he's often preserving the meter or adding emphasis. What words are missing from these lines?
 - The gods to their dear shelter take thee, maid, (179)
 - Bid them farewell, Cordelia, though unkind. (257)

Shifting Parts of Speech

- Shakespeare will often create a new word by changing the part of speech of a familiar one. France says Cordelia's misdeed must be monstrous by verbalizing the noun *monster*: "Her offence/Must be of such unnatural degree/That monsters it" (217). Explain the similar shifts in the following lines:
 - Thou lovest **here**, a better **where** to find. (258)
 - And find I am alone **felicitate**
In your dear Highness' love. (71-72)

KING LEAR 1.1

Production Questions

1. If Lear plans to divide his kingdom among his three daughters, why do Kent and Gloucester talk as if they already know he is going to split it between Albany and Cornwall? (1-6)
2. Why does Kent change the subject so suddenly and quickly? (7)
3. Does Edmund hear what his father says about him? (8-21) If so, how does he react? If not, does someone enter with him at line 1? Who?
4. In what tone does Gloucester deliver the comments about Edmund? Are they comments bitter insults? good-humored joking? didactic warnings? something else? Is his audience for these lines Kent or Edmund or himself or some combination of the three?
5. What is the 'subtext' of Edmund's line 'I must love you'? (26) Do you want the actor to say 'must' in a tone that shows that he means he feels a desire? he feels a social obligation? he is obliged to follow his father's unreasonable orders? Something else?
6. Does Edmund react to Gloucester's statement that 'away he shall again'? (28) If so, how?
7. To whom is Lear speaking in the first part of line 33? Where did the map come from? What does it look like? Does Lear take it? put it on a table? the floor? the wall?
8. How big a crowd is on stage here? Do you want a huge court assembly with a score of unnamed courtiers looking on? Is it more of a family gathering? Something else?
9. We learn in line 44 that it's a special day at court. How does Lear say lines 41-44? How do those on stage react? Cordelia? Burgundy? France? Kent? Goneril? Regan?
10. Has Lear prepared this speech? Is he delivering it impromptu or from notes? How attentively is each of the others listening? Why?
11. Why on earth does Lear suddenly break away from announcing his favorite daughter's engagement to start the 'love test'? Notice that Shakespeare doesn't even let him wait until the end of a line.
12. The parenthetical lines 45-46 do not appear in the Quarto version of the play. Should they be included here? If so, in what tone do you want the actor to read them?
13. Do Goneril and Regan know this game is coming? Are they delivering prepared speeches?
14. Shakespeare has Lear mention Goneril and Regan's children, knowing that neither has one to inherit the kingdom (lines 62 and 76). Is he mocking them or their husbands? Implying a request? a command? something else?
15. What possible topics or themes of the play might Shakespeare be signaling this early in these lines:
 - ❖ *Out of my sight!
See better, Lear, and let me still remain
The true blank of thine eye. (154-56)*
 - ❖ *a wretch whom Nature is ashamed
Almost t' acknowledge hers. (209-210)*
 - ❖ *That we our largest bounty may extend
Where nature doth with merit challenge
(48-49)*
 - ❖ *be Kent unmannerly
When Lear is mad. (142-43)*
 - ❖ *To plainness honour's bound,
When majesty falls to folly. (145-46)*
 - ❖ *Who covers faults, at last with shame
derides. (278)*

Close Reading Practice

King Lear

Act 1, scene 1

Diction 1

Cordelia [aside]:

And yet not so, since I am sure my love's
More ponderous than my tongue.

1.1.74-75

DISCUSS

1. What meaning of her love for her father does Cordelia intend by the word 'ponderous'?
2. What impression of the love her sisters have described does the word 'ponderous' imply? (And, for fun, are those implications Cordelia's or Shakespeare's?)

APPLY

Write a comment about yourself or someone else in which you use a word normally reserved for physical size or weight or the like to describe an abstract part of personality.

Diction 2

France:

Not all the dukes of waterish Burgundy
Can buy this unprized precious maid of me.

1.1.255-56

DISCUSS

3. What different meanings can the King of France intend by using the word 'waterish'?
4. How would the line's effect change if the word 'river-fed' is substituted?

APPLY

Write two lines of blank verse in which a descriptive word carries a quibble similar to Shakespeare's.



Detail 1

Goneril:

Sir, I love you more than words can wield the
matter,
Dearer than eyesight, space, and liberty,
Beyond what can be valued, rich or rare,
No less than life, with grace, health, beauty,
honour;
As much as child e'er lov'd, or father found;
A love that makes breath poor, and speech
unable:

Beyond all manner of so much I love you.

1.1.51-57

DISCUSS

5. What irony does Shakespeare intend by the detail in Goneril's profession that her love makes 'speech unable'?
6. Which of the other details she mentions might impress Lear?

APPLY

Compose a list of at least five details Shakespeare might have had Goneril mention that could have made her profession of love more convincing.

Detail 2

Cordelia:

It is no vicious blot, murder, or foulness,
No unchaste action, or dishonoured step,
That hath deprived me of your grace and
favour,
But even for want of that for which I am
richer—
A still-soliciting eye, and such a tongue
That I am glad I have not....
1.1.224-29

DISCUSS

7. Cordelia gives specific examples of the 'vicious blot' and 'foulness' she says she does not have. What general term would encompass the two virtues she names?
8. Why is the line more effective than if she simply named a general category of virtue?

APPLY

Rewrite the last two lines mentioning 'hand' and 'ear' as details instead of 'eye' and 'tongue'.

Imagery 1

Lear:

— Now our joy,
Although our last and least, to whose young
love
The vines of France and milk of Burgundy
Strive to be interested
1.1.79-81

DISCUSS

9. What is the effect of Lear's using the images of 'vines' and 'milk' instead of directly naming Cordelia's two suitors?
10. How would the audience's reaction differ if Lear simply said "to whose young love two princes strive to be interested"?

APPLY

Compose a list of six places—countries, states, or regions—and identify an appropriate image similar to Lear's for each.

Imagery 2

Lear:

For by the sacred radiance of the sun,
The mysteries of Hecate and the night;
By all the operation of the orbs,
From whom we do exist and cease to be;
Here I disclaim all my paternal care....
1.1.106-110

DISCUSS

11. What do the images of sun, night, and orbs reveal to the audience about Lear's state of mind in this speech?
12. Into what categories could you fit the set of images in these lines?

APPLY

Write a brief paragraph in which you use imagery of light from the sky to create a tone for a reader.

Syntax 1

Lear:

So young, and so untender?

Cordelia:

So young, my lord, and true.

1.1.103-104

DISCUSS

1. What is the effect of Shakespeare's having Cordelia echo in her answer the syntax of her father's question?
2. The pattern of blank verse is broken by the syntax in these two lines. What ideas might Shakespeare be suggesting by that break?

APPLY

Write two lines of blank verse in which one character answers another; have the character echo the syntax of the question in the answer.

Some Thoughts for Writing the AP English Lit Exam

TO AVOID ON THE AP EXAM:

AVOID USING THESE WORDS & PHRASES

- *example*
- *particular*
- *certain*
- *quotation*
- *quote*
- *thing*
- *unique*
- *literary device*
- *getting X across to the reader*
- *unbelievable (except literally)*
- *incredible (except literally)*
- *literally (except literally)*

AVOID

- hyperbole. (Avoid all superlatives as a general rule.)
- saying that a writer “is trying” to do something.
- saying that a writer “paints a picture” of something.
- seeing figurative language where it doesn’t exist, especially personification.
- the false certainty of phrases like “the true meaning of...”
- adjectives and adverbs whenever possible.
- figurative language, especially metaphors; they break the reader’s concentration—almost always with unintended bathos.
- using the word ‘this’ to refer to a whole idea.

Writing Problems to Avoid:

- Avoid defining literary terms in your essay. Your reader knows them.
- Avoid finishing with a limp paragraph of pointless praise for a work.
- Avoid hunting metaphors in a work or passage. Avoid going hunting for any other device either. You risk finding them where they don’t exist.
- Avoid gushing about literature.
- Avoid identifying or explaining the rhyme scheme of a poem unless you have a good reason for doing it and can explain that reason.
- Avoid judging a work or a writer. Not even in a single adjective or adverb.
- Avoid teaching a work to the readers. Avoid repeating a lesson you have learned about a work.
- Avoid using these words: *certain particular thing unique quotation quote example*
- Avoid wasting your reader’s time with an introduction that summarizes or says what you are going to say in the essay.
- Avoid writing one entire sentence of plot summary.

Things to Do

- Assume you are writing for two people (real people) who have just read the work you are writing about. They remember every single thing that happened. They know what happened. They just don't know what it means. Do not tell them any of the story they have just read. Please!
- Do sentence combining exercises as much as possible.
- Build a short list of words to describe a difficult poem. (*complex, enigmatic...*)
- If the prompt for Question 3 includes a quotation, read the rest of the prompt and selected a work to write about. before you read the quotation. The quotation is *not* part of the instructions. It's there to help you, but it can lead you astray just as easily.
- Learn the provinces and territories of Canada.
- Learn to spell 'despair' and 'desperation.' Know what they mean.
- Literature has no "hidden meanings." Writers work hard to bring meaning out, not to hide it. There is nothing "between the lines" of literature except white space. Nothing "jumps off" the page at anyone. Don't tell anyone what the reader "can almost feel/hear/see/taste/smell."
- Read more. Read everything. Most AP English students simply aren't reading enough. They haven't seen words and phrases correctly and cannot, therefore, write them correctly themselves.
- Use the apostrophe correctly. If you don't know how, learn now.
- Write in dark ink; do *not* write in pencil. It's permitted, but it will almost certainly hurt your score.
- "Make the paragraph the unit of composition." (And follow the rest of Strunk's rules as well.)
- As an experiment, write an essay about a literary device or technique without using its technical name.
- Learn to write good introductions. Good introductions do not including trite global statements (*"Writers throughout history have used literary devices to make their works"*)

TONE

Some words to describe the tone of a work or passage

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

SPEEDY SHAKESPEARE

THE 32~SECOND MACBETH

Actors 1, 2, 3 Fair is foul and foul is fair

Actor 4 What bloody man is that?

Actor 2 A drum, a drum! Macbeth doth come

Macbeth So foul and fair a day I have not seen

Actor 3 All hail, Macbeth, that shalt be king hereafter!

Macbeth If chance will have me king, then chance will crown me

Actor 5 Unsex me here

Macbeth If it were done when 'tis done

Actor 5 Screw your courage to the sticking place

Macbeth Is this a dagger that I see before me?

Actor 5 A little water clears us of this deed.

Actor 6 Fly, good Fleance, fly! (*dies*)

Macbeth Blood will have blood

Actors 1, 2, 3 Double, double, toil and trouble

Actor 7 He has kill'd me, mother! (*dies*)

Actor 8 Bleed, bleed, poor country!

Actor 5 Out damn'd spot! (*dies*)

Macbeth Out, out, brief candle!

Actor 8 Turn, hell-hound, turn!

Macbeth Lay on Macduff! (*dies*)

Actor 8 Hail, king of Scotland!

THE 32~SECOND ROMEO AND JULIET

Actor 1 In fair Verona where we lay our scene.

Romeo Did my heart love till now? Forswear it, Sight!

Juliet My only love sprung from my only hate.

Romeo It is my lady! O it is my love!

Juliet Romeo, Romeo, wherefore art thou Romeo?

Romeo Parting is such sweet sorrow.

Actor 2 At Friar Lawrence's cell be shrived and wived.

Actor 3 Violent delights have violent ends.

Actor 4 Thou art a villain.

Actor 5 A plague on both your houses! (*dies*)

Romeo Either thou or I or both must go with him. (*Actor 4 dies*)

Juliet Thinkst thou that we shall ever meet again?

Actor 6 Get thee to church on Thursday.

Juliet Romeo, I drink to thee. (*dies*)

Romeo How fares my Juliet? To Juliet's grave! With a kiss I die. (*dies*)

Juliet (*jumping up*) Where is my Romeo?

Actor 3 I dare no longer stay.

Juliet Find thy sheath and rust! (*dies*)

Actor 7 All are punished.

Actor 8 Never was a tale of more woe.

The Fast Romeo

The moment the play begins, you know that these two families hate each other, that their hatred is old and bitter; you know this because people are yelling and screaming [1] and [2]. This is a brawl that is violent and the last straw. The Prince of Verona says [3]

Then we get a glimpse of Romeo and we learn that he's in LOVE (and *not* with Juliet). And we meet "the boys." Benvolio and Mercutio are headed to crash a party at the Capulets. Benvolio advises Romeo to branch out at the party. He says, [4]. And Romeo does. It is at this party that Romeo first sees Juliet. [5]

They dance. They kiss. She says, [6]. It's only at the end of the party that they learn they are enemies.

But they don't feel like enemies. Romeo ditches his buddies, climbs the wall into the Capulets' orchard, and speaks the speech you know, [7]. You know what she says, right? [ALL: O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?] They talk passionate love, but Juliet's nurse is calling her. She starts to leave. Romeo says, [8]. Juliet says yes and no. Love is love. They enlist the help of the nurse and Friar Lawrence. They marry secretly.

And the feud continues. Tybalt comes looking for Romeo, and Mercutio takes him on. [9] They fight. Mercutio dies. Tybalt flees. Then Romeo kills Tybalt, his

wife's cousin. Romeo says, [10]. The Prince banishes Romeo to Mantua, but before he leaves, he and Juliet spend the night together. In the morning, she says, [11].

That very day, Mr. Capulet tells Juliet that he has set her up to marry the County Paris, and she refuses. Her father says [12]. So, the scheme gets cooked up with Friar Lawrence for her to take a potion that will make her appear to be dead. Juliet takes the potion. [13] And it works. They find Juliet in the morning [14] And in Mantua, Romeo hears this and believes that Juliet is dead.

Many people are headed for Juliet's tomb. Romeo, who stops off to buy some poison, goes to join Juliet in death. Friar Lawrence goes to get Juliet and take her to Mantua. Paris goes to mourn his almost-wife. Paris arrives and is killed by Romeo. Paris says [15]. Then Romeo takes poison himself. [16] Then Friar Lawrence arrives, finds Juliet waking up and as usual, has great advice for her. [17] But Juliet kills herself instead. Romeo and Juliet are found in the tomb by their families—adults who are supposed to know something who finally see that their quarrels have gone too far. They vow to make the peace because [18].

1

**Down with
the Capulets!**

4

**Examine
other beauties.**

2

**Down with the
Montagues!**

8

**Wilt thou leave me
so unsatisfied?**

3

**If ever you disturb our
streets again,
Your lives shall pay the
forfeit of the peace.**

7

**But soft, what light
through yonder window
breaks?**

6

You kiss by th' book.

15

I am slain!

5

**She doth teach
the torches
to burn bright!**

14

**Alack the day,
she's dead,
she's dead,
she's dead**

16

**Here's to my love!...
Thus with a kiss I die.**

13

**Romeo! Here's drink—
I drink to thee!**

12

Hang thee
young baggage!
Disobedient wretch!

9

Tybalt,
you rat-catcher!
Will you walk?

11

Then, window,
let day in,
and let life out.

18

Never was a story
of more woe
Than this of Juliet
and her Romeo

10

Oh,
I am fortune's fool!

17

I'll dispose of thee
among a sisterhood
of holy nuns.

HAMLET 1.2

Teaching Notes for a Close Reading Exercise

1. Vocabulary

Current words		Obsolete words		Danger words				
<i>line</i>	<i>word</i>	<i>line</i>	<i>word</i>	<i>line</i>	<i>word</i>			
1	2	green	1	20	disjoint	1	8	sometime
2	2	befit	2	32	levies	2	8	sister
3	11	auspicious	3	32	lists	3	14	barred
4	13	dole	4	33	subject	4	39	commend
5	81	visage	5	38	delated	5	50	dread
6	86	trappings	6	68	nighted	6	51	leave (n.)
7	91	filial	7	79	suspuration	7	62	fair
8	107	unprevailing	8	115	beseech	8	74	common
9	114	retrograde	9	127	bruit	9	92	obsequious
10	125	jocund	10	141	beteem	10	109	immediate
11	132	canon	11	155	galled	11	137	merely
12	195	marvel	12	168	in faith	12	167	'good even'
13	204	truncheon	13	177	I prithee	13	207	dreadful
14	231	countenance	14	147*	or ere/ever	14	209	deliver
			15	184*	methinks	15	238	tell
			16	189	yesternight	16	244	person
			17	193	attent			
			18	200	cap-a-pé			
			19	229	beaver			
			19	243	perchance			
			20	248	tenable			



2. Familiar and Formal Address

Characters who use formal address:

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
King	to	assembly	your	15
King	to	assembly	you	17
King	to	Cor & Volt	you	34
King	to	Cor & Volt	you	36
King	to	Cor & Volt	your	39
King	to	Cor & Volt	your	39
King	to	Laertes	you	42, 43, 44, 45
Laertes	to	King	your	51, 53, 56
King	to	Laertes	you	57, 57
Polonius	to	King	you	61
King	to	Hamlet	you	66
King	to	Hamlet	your	87, 88, 89, 112
King	to	Hamlet	you	89, 106, 109, 12, 115, 115
Hamlet	to	Queen	you	120
Hamlet	to	Horatio	you	160
Horatio	to	Hamlet	your	160
Horatio	to	Hamlet	your	162
Hamlet	to	Horatio	you	163, 164
Hamlet	to	Horatio	you	167, 168
Hamlet	to	Horatio	your	170, 172, 174
Hamlet	to	Horatio	you	171, 173, 175, 175
Hamlet	to	Horatio	yourself	173
Horatio	to	Hamlet	your	176
Horatio	to	Hamlet	your	191
Horatio	to	Hamlet	your	193
Horatio	to	Hamlet	you	195
Horatio	to	Hamlet	your	199
Horatio	to	Hamlet	your	211
Hamlet	to	Horatio	you	213
Horatio	to	Hamlet	you	223
Hamlet	to	Horatio	you	225
Hamlet	to	Mar & Bar	you	226
Hamlet	to	Horatio	you	228
Hamlet	to	Horatio	you	233
Hamlet	to	Horatio	you	235
Hamlet	to	Horatio	you	245, 246
Hamlet	to	Group	your	247, 250
Hamlet	to	Group	you	250, 252

Group	to	Hamlet	your	252
Hamlet	to	Group	your	253

Characters who use 'familiar' address:

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
King	to	Laertes	thou	45
King	to	Laertes	thy	49
King	to	Laertes	thou	50
King	to	Laertes	thy	49
King	to	Laertes	thine	62
King	to	Laertes	thy	62
King	to	Laertes	thy	63
King	to	Laertes	thy	63
Queen	to	Hamlet	thine	68
Queen	to	Hamlet	thy	68
Queen	to	Hamlet	thy	70
Queen	to	Hamlet	thy	71
Queen	to	Hamlet	thou	72
Queen	to	Hamlet	thee	75
Queen	to	Hamlet	thy	118
Queen	to	Hamlet	thee	119
Hamlet	to	"Frailty"	thy	146

The exchange between Claudius and Laertes

<i>Speaker</i>		<i>addressed</i>	<i>form</i>	<i>line</i>
King	to	Laertes	you	42, 43, 44, 45
King	to	Laertes	thy	45
King	to	Laertes	thou	45
King	to	Laertes	thy	46
King	to	Laertes	thy	49
King	to	Laertes	thou	50
Laertes	to	King	your	51, 53, 56
King	to	Laertes	you	57, 57
Polonius	to	King	you	61
King	to	Laertes	thy	62
King	to	Laertes	thine	62
King	to	Laertes	thy	63
King	to	Laertes	thy	63

Summary

The familiar forms are used only by the King on Laertes, by the Queen to Hamlet, and by Hamlet in apostrophe.

3. Prosody

The entire scene is in verse except for part of the exchange about the ghost. Lines to look at are:

Lines	165-166	Hamlet and Marcellus
Line	190	Hamlet's question
Lines	227-228	Hamlet with Marcellus and Barnardo
Line	230	Hamlet's question
Line	232	Hamlet's question
Lines	235-236	Horatio and Hamlet's question
Line	238	Marcello and Barnardo

4. Shared Lines

<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>	<i>Line</i>	<i>Begun by</i>	<i>Ended by</i>
50	King	Laertes	233	Horatio	Hamlet
74	Hamlet	Queen	234	Horatio	Hamlet
160	Horatio	Hamlet	239	Horatio	Hamlet
185	Horatio	Hamlet	241	Horatio	Hamlet
191	Horatio	Hamlet	242	Hamlet	Horatio
195	Horatio	Hamlet	252	Hamlet	Group
212	Horatio	Hamlet			
214	Hamlet	Horatio			
220	Horatio	Hamlet			
225	Hamlet	Mar & Bar			
226	Hamlet	Mar & Bar			

Line 226 is split three ways—begun and ended by Hamlet with an intervening speech by Marcellus and Barnardo.

5. Rhetorical Style

The organization of the King's opening to the "court scene"

<i>Lines</i>	<i>Area</i>	<i>Topic</i>
1-7	Succession	Old Hamlet's death
8-16	Succession	Marriage
17-25	International	Norway's threat
26-41	International	The mission to Norway
42-63	The Court	Leartes's petition
64-105	Family	Hamlet's grief
106-122	Family	Hamlet as heir and son
123-128	Ending	The celebration