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## Katherine Anne Porter

# The Grave

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

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

They peered into the pits all shaped alike with such purposeful accuracy, and looking at each other with pleased adventurous eyes, they said in solemn tones: "these were graves! trying by words to shape a special, suitable emotion in their minds, but they felt nothing except an agreeable thrill of wonder: they were seeing a new sight, doing something they had not done before. In them both there was also a small disappointment at the entire commonplaceness of the actual spectacle. Even if it had once contained a coffin for years upon years, when the coffin was gone a grave was just a hole in the ground. Miranda leaped into the pit that had held her grandfather's bones. Scratching around aimlessly and pleasurable as any young animal, she scooped up a lump of earth and weighed it in her palm. It had a pleasantly sweet, corrupt smell, being mixed with cedar needles and small leaves, and as the crumbs fell apart, she saw a silver dove no larger than a hazel nut, with

spread wings and a neat fan-shaped tail.

The breast had a deep round hollow in it. Turning it up to the fierce sunlight, she saw that the inside of the hollow was cut in little whorls. She scrambled out, over the pile of loose earth that had fallen back into one end of the grave, calling to Paul that she had found something, he must guess what.... His head appeared smiling over the rim of another grave. He waved a closed hand at her. "I've got something too." They ran to compare treasures, making a game of it, so many guesses each, all wrong, and a final showdown with opened palms. Paul had found a thin wide gold ring carved with intricate flowers and leaves. Miranda was smitten at the sight of the ring and wished to have it. Paul seemed more impressed by the dove. They made a trade, with some little bickering. After he had got the dove in his hand, Paul said, "Don't you know what this is? This is a screw head for a *coffin*!... I'll bet nobody else in the world has one like this!"

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

with fury when he had missed his aim. "What I like about shooting," said Miranda, with exasperating inconsequence, "is pulling the trigger and hearing the noise."

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

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

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

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

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

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

against the Scriptures to dress like that. Whut yo Pappy thinkin about?" Miranda, with her powerful social sense, which was like a fine set of antennae radiating from every pore of her skin, would feel ashamed because she knew well it was rude and ill-bred to shock anybody, even bad tempered old crones, though she had faith in her father's judgment and was perfectly comfortable in the clothes. Her father had said, "They're just what you need, and they'll save your dresses for school. . . ." This sounded quite simple and natural to her. She had been brought up in rigorous economy. Wastefulness was vulgar. It was also a sin. These were truths; she had heard them repeated many times and never once disputed.

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

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

said, in a low amazed voice. "It was going to have young ones."

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

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

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

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

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



## Words to Know for Group Allusion Seminars

### Mythology

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

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

### Bible

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

26. Sodom and Gomorrah
27. Solomon
28. Twelve Tribes of Israel

### Literature

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

### History

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

# The King James Bible: Suggested Readings

## The Old Testament

### *Genesis*

1, 2	The Creation
3	The Fall
4.1-15	Cain and Abel
6.1-9.19	Noah and the Flood
11.1-9	The Tower of Babel
12.1-9	The call of Abraham
16	Sarah and Hagar
17	God's covenant with Abraham
18.1-15	A son promised to Sarah
18.16-19.28	The destruction of Sodom
21.1-22.19	Isaac
24.57-67	Rebecca
25.19-27.46	Esau and Jacob
30.22-43	Jacob's youth
32,22-32	Jacob returns to Canaan
37	Joseph sold into Egypt
39	Potiphar's wife tempts Joseph
41	Joseph and the Pharaoh
42-54	Joseph and his brothers

### *Exodus*

1.8-2.22	Moses
4.1-17	The burning bush
5.1-18	The Israelites' complaints
11	The last plague
14	The Exodus from Egypt
16	Manna and the Sabbath
17	Moses strikes the rock for water
17	Amalek defeated
19, 20	Moses on Mt. Sinai
32	The descent from Sinai
40	The Tabernacle

### *Leviticus*

12	The purification of women
13.9-46	The laws concerning leprosy
17.10-12	The significance of blood

### *Numbers*

13.17-14.45	The spies in Canaan
20.1-13	Moses strikes the rock
21.4-9	The fiery serpents
22.20-23.12	Balaam

### *Deuteronomy*

14.3-21	Clean and unclean beasts
23.19-20	Usury

24.1-6	Divorce
25.1-4	Beating of offenders
25.5-10	Raising up children for a dead brother
34	The death of Moses

### *Joshua*

2	Rahab
3,4	The River Jordan
6	The Battle of Jericho
9	The Gibeonites
10.12-14	The sun stands still
20	The cities of refuge
24.29-33	The death of Joshua

### *Judges*

2.11-23	Sins of the Israelites
4	Deborah, Joel
6.36-7.25	Gideon
11	Jephtha
12.1-6	"Shibboleth"
13-16	Samson

### *Ruth*

1-4	Ruth
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### *The First Book of Samuel*

1-5	Samuel and the Ark
8-10	Saul the King
15	Samuel and Saul
16-17	David the King
18	David and Jonathan
28	The Witch of Endor
31	The slaying of Saul and Jonathan

### *The Second Book of Samuel*

1	David's lamentations
2.1-4	David, King of Judah
5.1-10	David, King of Israel
6	David and the Ark
11-12	David and Bath-sheba
13.1-19.8	David and Absalom

### *The First Book of the Kings*

1.1-2.12	King Solomon
3	Solomon's wisdom
10	The Queen of Sheba, Solomon's wealth
11-12	The dividing of the kingdom
16.29-34	Ahab the King
18-19	Elijah
21-22	Ahab and Jezebel

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### ***The Second Book of the Kings***

2	Elijah and Elisha
4-5	Elisha
6.24-7.20	Elisha's prophecy fulfilled
17	The end of the kingdom of Israel
25	The end of the kingdom of Judah

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### ***Esther***

1-8	Esther
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### ***Job***

1-42	Job
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### ***The Psalms***

1-150	Especially 1, 2, 8, 11, 14, 19, 22, 23, 24, 38, 40, 42, 45, 46, 51, 63, 90, 91, 96, 103, 110, 114, 114, 115, 121, 122, 127, 130, 133, 137, 139, 150.
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### ***The Proverbs***

1-31	Especially 1.1-10, 3.1-20, 15.1-5, 21.1-4, 26.1-14, 30.15-28, 31.10-31.
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### ***Ecclesiastes, or the Preacher***

1-12	Especially 1.1-17, 3.1-15, 11, 12.
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### ***The Song of Solomon***

2	Love
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### ***Isaiah***

2.1-4	War
5.1-7	Parable of the vineyard
6	Isaiah's vision
7.10-17	Immanuel
9.1-7	The Prince of Peace
11.1-9	The rule of the Messiah
32.1-8	Righteousness and justice
37.21-38	Isaiah's prophecy
40.1-8	Comfort
42.1-9	The mission of the Servant
53	The suffering servant
55	Seek the <i>Lord</i>
61.1-9	The year of the Lord's favor

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### ***Daniel***

1-6	Daniel
13*	Susanna and the Elders
14*	Bel and the Dragon

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### ***Jonah***

1-4	Jonah and the great fish
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### ***Judith\****

8-16	Judith
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### ***Ecclesiasticus, or the Wisdom of Jesus the Son of Sirach\****

13.1-14	False friends
30	Disciplining children
38.24-34	Craftsmen and workmen
44.1-15	Famous men

\* Books or chapters marked with an asterisk exist only in the Apocrypha.

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## **The New Testament**

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### ***The Gospel according to Matthew***

1.18-2.23	Birth of Jesus
3	John the Baptist
4	The Temptation of Christ
5-7	The Sermon on the Mount
9.9-17	The call of Matthew
10	The mission of the Twelve
11.25-30	Jesus' prayer
13.24-52	Six parables of the kingdom
13.53-58	The prophet without honor
15.21-31	The woman of Tyre
15.32-39	The feeding of the five thousand
16.13-28	Peter's confession and rebuke
(16.17-19)	( <i>The keys of the kingdom</i> )
17.24-27	The tribute
18.1-20	Jesus and the children; forgiveness
18.21-35	Parable of the merciless servant
20.1-19	Parable of the laborers in the vineyard
20.20-28	The mother of James and John
20.29-34	The healing of the blind men

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### ***The Gospel according to Mark***

4.1-20	Parable of the sower
5	Healings (The Gadarene swine)
6.14-29	Death of John the Baptist
6.30-44	The feeding of the five thousand
8.14-26	The disciples rebuked
9.1-13	The Transfiguration
9.14-32	The dumb boy healed
10.1-31	On marriage, children, and riches

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### ***The Gospel according to Luke***

1.1-4	The preface
1.5-25	Elizabeth and the Angel Gabriel
1.26-38	The Annunciation
1.46-56	The Visitation
1.57-80	The birth of John
2.1-21	The birth of Jesus
2.22-40	The Purification
2.41-52	The boy Jesus in the temple
3.1-22	John the Baptist
4.16-32	The rejection at Nazareth

4.33-44	Jesus at Capernaum
5.1-11	The great draught of fishes
5.12-26	Jesus heals a leper and a paralytic
6.1-11	Jesus and the Sabbath
7.1-10	<i>Domine, non sum dignus...</i>
7.11-17	The widow's son brought to life
7.36-50	John and Jesus
10.1-24	The mission of the seventy
10.25-37	Parable of the good Samaritan
10.38-42	Martha and Mary
11.1-13	The Lord's Prayer
11.37-54	The Pharisees and lawyers rebuked
12.13-40	The neglect of material things
13.10-17	The woman healed on the Sabbath
13.22-30	Who shall be saved?
13.31-35	The warning about Herod
14.1-6	Healing on the Sabbath
14.7-14	Humility
14.15-24	Parable of the great supper
14.25-15.2	The cost of following Jesus
15.3-7	Parable of the lost sheep
15.8-10	Parable of the lost piece
15.11-32	Parable of the prodigal son
16.1-13	Parable of the dishonest steward
16.19-31	Parable of the rich man and the beggar
17	On forgiveness, faith, the kingdom of God
18.1-8	Parable of the importunate widow
18.9-17	Parable of the Pharisee and the publican
19.11-28	Parable of the pounds
19.29-48	Jesus enters Jerusalem and weeps
(Mark 11.11-26)	<i>The barren fig tree</i>
20	The Pharisees and the saducees
21.5-38	The end of Jerusalem and the world
22	The Passover in Jerusalem
23	The trial and Crucifixion
(Mark 27.24-25)	<i>The trial</i>
(Mark 27.46-49)	<i>The last words of Jesus</i>
24	The Resurrection, appearance, and Resurrection

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### ***The Gospel according to John***

1.1-24	The Divine Word & John the Baptist
2.1-11	The marriage at Cana
3.1-21	Nicodemus
4	The woman of Samaria
6.1-21	The feeding of the 5000; walking on water
8.1-11	The woman taken in adultery
9	The blind man
10.1-18	The Good Shepherd
11	Lazarus
12.1-19	Mary anoints Jesus' feet
12.20-25	Jesus in Jerusalem
13-17	The Last Supper

19	The trial, Crucifixion, and burial
20-21	The Resurrection and appearance

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### ***The Acts of the Apostles***

1.6-11; 2.1-21	The Ascension, the Pentecost
3.1-11	The healing on Solomon's porch
6:8-15, 7:51-60	Stephen stoned
9.1-30	The conversion of Saul of Tarsus
9:32-43	The miracles of Peter
10:9-23	Peter's vision
19.23-41	The riot at Ephesus

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### ***The Epistle to the Romans***

3.19-31, 5.1-11	Justification by faith
13	Obedience to authority

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### ***The First Epistle to the Corinthians***

11.1-16	The duty of men and women
11.17-34	The Lord's Supper
13	Charity
15.35-58	The resurrection of the dead

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### ***The Epistle to the Hebrews***

11	The power of faith ( <i>a fast review of the OT</i> )
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### ***The Epistle of James***

2.14-26	Justification by faith and works
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### ***The Revelation of John the Divine, or The Apocalypse***

1.4-20	John's vision
4	The vision of God on His throne
5	The Lamb and the seven seals
6-7	The four horsemen; The four angels
12	The woman clothed with the sun
17	The scarlet woman and the beast with seven heads
21	The new Jerusalem

# The Great Questions

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

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

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

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## **II. What is God's relationship to humans?**

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

## **What is the nature of God?**

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

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## **III. What is the nature of human beings?**

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

---

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

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

# EXPLORING AND IDENTIFYING THEME

Theme: the meaning of the story; a central or dominating idea  
a “meaning of the work as a whole”

---

## What a theme is not:

- It is not the “moral” of the story. A *moral* is a piece of practical advice gained from a work to apply to our own lives. Works with morals are said to be “didactic”.
  - A *theme* is more complex than a moral and may have no direct advice or philosophical guidance for a reader.
    - It is not the **subject or topic** of the story and *not* a one-word label.
    - It is not a “hidden meaning” that needs to be pulled out of the story.

---

## What theme is:

Theme is a meaning released by the work when we take all aspects of the work in its entirety into account.

It is a comment on an aspect of human experience that the author expresses.

A theme is expressed in a full sentence that tells in some detail what the work says about the topic.

Great works of literature have multiple themes.

---

## Discovering theme

We discover theme only by becoming aware of the relations among the parts of a story and of the relations of the parts to a whole:

### Characters

What kind of people  
does the writer create?

### Plot

What does the writer have the characters  
do?

Are they in control of their lives, or are  
they controlled by fate or something else?

### Motivation

Why do the characters behave as they do;  
what motives dominate them?

### Tone

What is the author’s attitude towards  
the subject?

What is the narrator’s attitude?

Are the two different?

### Values

What values does the writer have the  
characters hold?

What values does the writer promote?

### Style

How does the author express reality?

The importance of theme in literature can be overestimated; the work of fiction is more than just the theme. However, the theme allows writers to control or give order to their perceptions about life.

# 32 MASTER TOPICS

***Alienation***—creating emotional isolation

***Betrayal***—fading bonds of love

***Birth***—life after loss, life sustains tragedy

***Coming of age***—child becomes adult

***Conformity***—industrialization and the conformity of people

***Death***—death as mystery, death as a new beginning

***Deception***—appearance versus reality

***Discovery***—conquering unknown, discovering strength

***Duty***—the ethics of killing for duty

***Escape***—escape from family pressures, escaping social constraints

***Family***—destruction of family

***Fortune***—a fall from grace and fortune

***Generation gap***—experience versus youthful strength

***God and spirituality***—inner struggle of faith

***Good and evil***—the coexistence of good and evil on earth

***Heroism***—false heroism, heroism and conflicting values

***Home***—security of a homestead

***Hope***—hope rebounds

***Hopelessness***—finding hope after tragedy

***Individualism***—choosing between security and individualism

***Isolation***—the isolation of a soul

***Journey***—most journeys lead back to home

***Judgment***—balance between justice and judgment

***Loss***—loss of innocence, loss of individualism

***Love***—love sustains/fades with a challenge

***Patriotism***—inner conflicts stemming from patriotism

***Peace and war***—war is tragic, peace is fleeting

***Power***—lust for power

***Race relations***—learned racism

***Sense of self***—finding strength from within

***Suffering***—suffering as a natural part of human experience

***Survival***—humans against nature



# Vocabulary for Writing about Literature

(an incomplete list)

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## *To say what a writer or narrator does:*

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

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## *To name the tools the writer uses:*

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

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## *To talk about the effect on a reader:*

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



# A Reader Response Guide: A Big List of Questions

## General Reactions

1. First Reaction: What is your first reaction or response to the piece? Describe or explain it briefly. What have you heard about it or what do you know about it or bring to it (if anything)? What are you looking forward to in studying it?
2. Feelings: What feelings does the piece awaken in you? What emotions do you feel?
3. Perceptions: What do you see happening in the piece? Paraphrase it retell the event briefly.
4. Visual Images: What image is called to mind by the piece? Describe it briefly.
5. Associations: What memory does the piece call to mind of people, places, events, sights, smells, or even of something more ambiguous, perhaps feelings or attitudes?
6. Thoughts, Ideas: What idea or thought is suggested by the piece? Explain it briefly.
7. Selection: Upon what in the piece did you focus most intently what word, phrase, image, idea?
8. Importance: What is the most important word in the piece? What is the most important phrase or image? What else is important?
9. Problems: What is the most difficult word in the piece? What is there in the piece that you have the most trouble understanding?
10. Author: What sort of person do you imagine the author to be? Or with what you know about this writer, how the author's life and style reflected in the piece?
11. Response: How did you respond to the piece emotionally or intellectually? Did you feel involved with the piece or distant from it? Do you know why?
12. Evaluation: Do you think this is a good piece of literature? Why or why not?
13. Literary Associations: Does this piece call to mind any other literary work (poem, play, movie, story, novel, or the like)? If it does, what is the work and what is the connection you see between them?
14. Writing: In writing about this piece, upon what would you focus? Would you write about some association or memory, some aspect of the text itself, about the author or about some other matter?

## Setting

15. What is the setting (time, place, environment)? How do you know? What clues of setting are provided? Could the piece be as effective in another setting? Does the setting play a major role? Is there anything universal about the setting?
16. Is there a unity of time and place or does the story change from time to time and from place to place? What is the time frame?
17. Of what similar scenes in other works does the setting remind you?
18. What are your feelings about the setting? Would you like to live in this place?
19. How does the society/environment of the piece differ from your world? Which world do you prefer? Why?

## Character / Conflict

20. Is the characterization effective?
21. Are the characters stereotypes, static, dynamic? Explain.
22. Is the character motivation valid?
23. Is there a clear protagonist? Explain
24. Is there a clear antagonist? Explain
25. What are the internal conflicts? How are they resolved?
26. What are the external conflicts? How are they resolved?
27. Do major characters change in any way in the story?
28. Are the characters consistent or do they ever behave in an inconsistent, incredible manner?
29. How would you have acted differently from the way any of the characters acted during crucial points in the story?
30. Which characters remind you of someone you know? How?
31. Which character reminds you of yourself? How?
32. Compare a character to another character in literature.
33. Discuss a character you admire, like, or dislike. Show why.
34. Give reasons for a character's behavior.
35. In the form of an autobiographical comment, examine the positive values of a character.

36. Write a biographical sketch of a character.
37. Speculate about the behavior of one of the major characters. Examine the character's role to support your ideas.
38. What do you think were the causes for one or more characters behaving as they do? Why do they behave as they do?
39. Respond to questions in the piece about the character.
40. Do some of a character's actions parallel others? actions of another character? anything in your own life?
41. What are your first impressions about a character? Do these change as you study the piece? How?
42. If you could talk to any character, what would you say? Why?
43. Which of the following tell you the most about a character in this piece? What the character does? says or thinks? what others say about the character? how others react to the character? what the author says directly about the character? Support your answer with specific examples.
44. How is a character in this piece responsible for what happens to him or her?
45. Write an interior monologue for one character in one scene.
46. Choose two characters to compare and contrast.
47. Brainstorm, cluster, or map a character.
48. Discuss actors appropriate for characters in a film version.
49. What is the main problem the protagonist faces? What is his most important decision? Is it a good one?
50. What is the source of conflict? Is there more than one conflict?

### *Plot & Situation*

51. Describe the exposition of the piece.
52. Discuss major crises in the rising action.
53. What is the climax of the story?
54. What happens during the falling action? Why is it important?
55. Make a diagram of the plot.
56. Is there adequate suspense or tension in the story, or does your interest lag? Where? Why?
57. Do any of the incidents seem contrived and false?
58. How does the plot relate to setting and character?
59. What parts are realistic or effective? Why?

60. Compare and contrast things that happen in the plot with your own experience or with plot elements in other works.
61. Summarize concisely what happens in the plot. (report of information)
62. Predict what might happen next. Explain why.
63. Comment on the structure of the plot.

### *Theme*

64. What general truth does the author seem to be stating about human nature?
65. Discuss the theme(s) of the piece.
66. Do you agree with the author's feelings about humanity?
67. Does this work contain a message, lesson, or moral?
68. Is the work realistic, naturalistic, romantic, surrealistic, etc.? Explain.
69. What is the author's philosophy of life as reflected in the work?
70. What is the work's view of the nature of man, the universe, God, society?
71. What ideas in the literature remind you of other works?
72. How do the ideas and themes of the work remind you of your own life and philosophy?
73. Choose a passage you think important and reflect on its meaning. (reflection)
74. Discuss an idea or theme you like or dislike in the piece.
75. Give your interpretation of one of the themes. (interpretation)
76. Argue about ideas presented in the work. (controversial issue)
77. Defend the different ideas presented in the work. (controversial issue)
78. Explain how you infer a theme from the piece.

### *Style*

79. Choose a short passage to analyze for style.
80. Write a short passage emulating the style of the work.
81. What are the key elements of this author's style? Give examples.
82. Compare and contrast this author's style with another's.
83. Discuss, using concrete examples, the author's diction.
84. Discuss, using concrete examples, the author's syntax.

85. Discuss, using concrete examples, the author's use of dialogue.
86. Find and discuss effective figures of speech (simile, metaphor, personification, hyperbole, paradox, pun, and the like).
87. Find and discuss effective examples of sound patterns (alliteration, consonance, assonance, onomatopoeia, rhyme, repetition).
88. Find and discuss effective examples or patterns of imagery (appeal to the senses).
89. Defend the author's choice of point of view. What is it? Why is it effective? What are its limitations?
90. What is the author's tone? Is it effective? appropriate? consistent?
91. Find examples of symbolism in the piece.
92. Discuss the atmosphere and mood of the piece.
93. Discuss the use of irony in the piece. Look for dramatic, verbal, and situational irony.
94. Find examples of foreshadowing in the work.
95. Find and explain allusions in the work.
96. What do you like or dislike about this author's style?
97. What is your favorite passage in the work? Copy it and discuss it. Memorize it.
109. What changes would you suggest for this piece?
110. What questions would you like to ask the author?
111. Write about this work for different audiences.
112. What feelings did you experience in your study of this work?
113. Write a scene that could be added before, during, or after the work.
114. Speculate on what might happen in a sequel or prequel.
115. Relate the work to your own life.
116. What do you like most about this piece?
117. What do you like least about this piece?
118. Create your own response item and complete it.
119. Create a dialectical journal.
120. Create essay test items using the "key" words for essay tests. Answer these or exchange with other students for answers.
121. Create "Show Not Tell" telling sentences about the literature and supply the showing detail. Or exchange the telling sentences for completion by another students. Or supply the showing details for another student to provide the telling sentence. The teacher may assign "Show Not Tell" sentences on aspects of literature for you to complete.
122. Create graphic interpretations of the literature.
123. Create audio or visual cassettes related to the literature for presentation in class.
124. Create parodies or satires of works.
125. Create letters to and from characters or authors. Write an advice letter to a character or author after studying the work.
126. Create a children's book from the original or from its themes.
127. Would you recommend this work to others? To whom? Why? Do it.
128. How have you grown in knowledge or emotion from this work?

### *General Response*

98. From what you know about the work, speculate and make predictions about its outcome. (speculation about effects)
99. Interpret an important passage chosen by the teacher. (interpretation)
100. List questions about puzzling passages.
101. Comment on the relevance of a passage to the present or to your own life.
102. Discuss the importance and relevance of the title.
103. Discuss the genre (literary type) of the work. Compare and contrast it with other works of the same type.
104. Comment on the contents of a passage in relation to its historical context.
105. Summarize class discussions. (report of information)
106. Evaluate the work as a whole. How do all aspects work together? What doesn't work? (evaluation)
107. Reflect on the learning gained from studying this work. (reflection)
108. Reflect on the work you have written in your log related to this piece. (reflection)

--Pam Devlin, Santa Rosa High School; Santa Rosa, California,

# T O N E

*Some words to describe the tone of a work or passage*

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

## Words to Describe Tone

### Positive

lighthearted	confident	amused	complimentary	amiable
relaxed	soothing	jubilant	encouraging	reverent
hopeful	cheery	elated	passionate	whimsical
romantic	calm	enthusiastic	elevated	exuberant
optimistic	sympathetic	proud	fanciful	appreciative
consoling	ecstatic	jovial	loving	compassionate
friendly	pleasant	brave	joyful	energetic

### Negative

angry	wrathful	threatening	agitated	obnoxious
insulting	choleric	disgusted	bitter	accusing
arrogant	quarrelsome	surly	outraged	irritated
condemnatory	belligerent	disgruntled	furious	indignant
inflammatory	aggravated	brash	testy	

### Humor/Irony/Sarcasm

scornful	bantering	disdainful	irreverent	condescending
pompous	mocking	ridiculing	wry	sarcastic
taunting	cynical	insolent	patronizing	whimsical
malicious	droll	critical	ironic	facetious
flippant	mock-heroic	teasing	quizzical	comical
satiric	amused	sardonic	contemptuous	caustic
ribald	irreverent			

### Sorrow/Fear/Worry

somber	mournful	concerned	morose	hopeless
remorseful	poignant	melancholy	solemn	fearful
pessimistic	grave	staid	ominous	sad
serious	despairing	sober	solemn	resigned
horror	disturbed	apprehensive	gloomy	foreboding
regretful				

### Neutral

formal	objective	questioning	learned	authoritative
disbelieving	sentimental	pretentious	apathetic	conventional
judgmental	reflective	ceremonial	candid	instructive
factual	incredulous	urgent	fervent	histrionic
callous	forthright	lyrical	sincere	restrained
clinical	matter-of-fact	didactic	shocked	nostalgic
earnest	resigned	contemplative	haughty	objective
detached	admonitory	informative	baffled	reminiscent
patriotic	meditative	intimate	obsequious	

## More Help Describing Tone

### Another set of words to describe tone:

#### **upset/concerned**

Provocative = Stimulating, exciting  
Audacious = Daring, bold, insolent  
Persuasive = Written to convince or win over  
Condescending = patronizing, arrogant  
Disdainful = Arrogant, lordly, superior, unsympathetic  
Sarcastic = Snide, mocking, sharp taunting that wounds  
Sardonic = Derisively mocking, scornful and cynical  
Satiric = Ridiculing, ironic, mocking, farcical, exposing folly  
Mock-heroic = Ridiculing a "hero"  
Apprehensive = anxious, uneasy, worried  
Ominous = Fateful, ill-boding, foreboding, dire  
Urgent = imperative, critical, intensely necessary  
Threatening = Menacing, intimidating  
Horrific = Appalling, shocking, gruesome  
Disappointed = Deceived, crestfallen, let down  
Regretful = Contrite, apologetic, sorry (spans mere disappointment to a painful sense of dissatisfaction or self-reproach)  
Remorseful = Moral anguish, penitent, contrite, rueful over past misdeeds  
Somber = Bleak, depressing, dismal  
Elegiac = Lamenting, poignant, funereal

#### **upbeat/neutral**

Amused = Entertaining in a light and playful manner  
(directing attention away from serious matters in an agreeable & pleasing manner)  
Bantering = Teasing, joking, playful  
Simpering = Smiley in a silly, self-conscious, often coy way  
Whimsical = Capricious, unpredictable  
Reverent = Venerating, worshipping  
Reflective = Contemplative, meditative, introspective  
Intimate = Personal, informal, private  
Sympathetic = Compassionate, sensitive, sharing or understanding feelings  
Factual = Certain, absolute, irrefutable, unbiased  
Detached = Aloof, impartial, disconnected emotionally  
Pedantic = Scholarly, making a show of knowledge  
Provocative = Stimulating, exciting

*Adapted from materials from Ron Smith, Roby [Texas] HS and  
Susan VanDruten*

### Using a dictionary of synonyms

**proud, arrogant, haughty, lordly, insolent, overbearing, supercilious, disdainful** mean showing superiority toward others or scorn for inferiors

**Proud** may suggest a feeling or attitude of pleased satisfaction in oneself or one's accomplishments that may or may not be justified and may or may not be demonstrated offensively <a *proud* man, unwilling to admit failure>. **ant** humble, ashamed

**Arrogant** implies a claiming for oneself of more consideration or importance than is warranted and often suggests an aggressive, domineering manner an *arrogant* business executive used to being kowtowed to>. **ant** meek, unassuming

**Haughty** suggests a blatantly displayed consciousness of superior birth or position <a *haughty* manner that barely concealed his scorn>. **ant** lowly

**Lordly** implies pomposity or an arrogant display of power <a *lordly* indifference to the consequences of their carelessness>..

**Insolent** implies insultingly contemptuous haughtiness <suffered the stares of *insolent* waiters>. **ant** deferential

**Overbearing** suggests a tyrannical manner or an intolerable insolence <wearied by demands from her *overbearing* in-laws>. **ant** subservient

**Supercilious** implies a cool, patronizing haughtiness <*supercilious* parvenus with their disdainful sneers>.

**Disdainful** suggests a more active and openly scornful superciliousness <*disdainful* of their pathetic attempts>. **ant** admiring, respectful

*The Merriam-Webster Dictionary of Synonyms and  
Antonyms. Merriam-Webster, 1992,. [p. 310]*



# VOICE LESSONS: SAMPLES

## DICTION

Her face was white and sharp and slightly gleaming in the candlelight, like **bone**. No hint of pink. And the hair. So fine, so pale, so much, crimped by its plaiting into springy zigzag tresses, **clouding** neck and shoulders, shining metallic in the candlelight, catching a hint, there it was, of green again, from the reflection of a large glazed cache-pot containing a vigorous sword-leafed fern.

— A. S. Byatt, *Possession: A Romance*

### DISCUSS:

1. When Byatt describes a face “like *bone*,” what feelings does she suggest?
2. How can hair be “*clouding* neck and shoulders”? What picture does this word create for the reader?

### APPLY:

Substitute another noun for bone in sentence one. Your substitution should change the meaning and feeling of the sentence. Show your sentence to your team and explain how your noun changes the sentence’s connotation and impact.

## DETAIL

How fine it is to enter some old town, walled and turreted, just at approach of nightfall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then, after inquiring for the best entertainment that the place affords, to “take one’s ease at one’s inn”!

— William Hazlitt, “On Going a Journey”

### DISCUSS:

1. What details support the generalization, how fine it is?
2. What feelings are evoked by the details of the town (old, walled, turreted)? How does this selection of detail communicate Hazlitt’s attitude toward the town?

### APPLY:

Imagine going to a motel after a long day on the road. The motel is the only place to sleep in town, and the next town is 200 miles away. The motel is old and dirty; your room is shabby and dark. Plan a brief monologue which expresses your attitude toward this room. Include specific references to the details that both produce and reveal your attitude. Perform your monologue for your team.

## IMAGERY

She looked into the distance, and the old terror flamed up for an instant, then sank again. Edna heard her father’s voice and her sister Margaret’s. She heard the barking of an old dog that was chained to the sycamore tree. The spurs of the cavalry officer clanged as he walked across the porch. There was the hum of bees, and the musky odor of pinks filled the air.

— Kate Chopin, *The Awakening*

### DISCUSS:

1. Although the narrator “looks into the distance,” the images are primarily auditory. What are the auditory images in the passage? What mood do these images create?
2. The last sentence of this passage contains an olfactory image (the musky odor pinks fill the air). What effect does the use of an olfactory image, after a series of auditory images, have on the reader?

### APPLY:

Write a paragraph in which you create a scene through auditory imagery. The purpose of your paragraph is to create a calm, peaceful mood. Use one olfactory image to enhance the mood created by auditory imagery.

## SYNTAX

She is a woman who misses moisture, who has always loved low green hedges and ferns.

— Michael Ondaatje, *The English Patient*

### DISCUSS:

1. Both of the subordinate clauses in this sentence modify *woman*. What effect does this parallel structure have on the sentence?
2. How would it change the feeling evoked by the sentence if it read:  
*She misses moisture and has always loved low green hedges and ferns.*

### APPLY:

Write a paragraph in which you create a scene through auditory imagery. The purpose of your paragraph is to create a calm, peaceful mood. Use one olfactory image to enhance the mood created by auditory imagery.

## TONE

JACK (*slowly and hesitantly*): Gwendolen—Cecily—it is very painful for me to be forced to speak the truth. It is the first time in my life that I have even been reduced to such a painful position, and I am really quite inexperienced in doing anything of the kind. However I will tell you quite frankly that I have no brother Ernest. I have no brother at all. I never had a brother in my life, and I certainly have not the smallest intention of ever having one in the future.

— Oscar Wilde, *The Importance of Being Ernest*

### DISCUSS:

1. What is Wilde’s attitude toward Jack? What specific diction and detail reveal this attitude?
2. What is Wilde’s attitude toward the audience or the reader? How do you know?

### APPLY:

Rewrite Jack’s lines to reflect the attitude that lying is terribly wrong. Adopt a disdainful attitude toward your audience and a scornful attitude toward Jack. Have your teammates read your lines.

Nancy Dean. *Voice Lessons: Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone*.  
Gainesville: Maupin House, 2000, Print.

# VOICE LESSONS: 'Plan B'

	Type	#	Pg.	Writer
1	Diction	15	17	Byatt
2	Diction	1	3	Kingsolver
3	Diction	2	4	White
4	Detail	1	25	Macaulay
5	Detail	2	26	Rios
6	Detail	3	27	Miller
7	Syntax	1	69	Woolf
8	Syntax	2	70	Chief Red Jacket
9	Syntax	3	71	Poe
10	Imagery	1	47	Coleridge
11	Imagery	2	48	Hijuelos
12	Imagery	3	49	Chopin
13	Tone	1	91	Bombeck
14	Tone	2	92	Twain
15	Tone	3	93	Mukherjee

One order of activities with the lessons:

1. **The teacher presents one or two lessons.**  
*Students work through the lessons listed above as an opening activity.*
2. **Students are given presentation files of one lesson** and work in pairs to prepare an analysis (250-500 words) of the lesson's content, including an extended logical definition of the author, and then present the lesson to the class. They are limited to 20 minutes and must have questions or activities prepared to "engage" the class in the lesson.
3. **Students in pairs are given passages and assigned one of the five elements.** They construct an exercise modeled on those done in class, including two 'discuss' questions, one 'apply' activity, and 'discussion suggestions.' The teacher chooses most passages from the work the class is currently studying or has already completed.
4. **Students work in teams to select one of the five elements and locate an appropriate passage to illustrate it.** (Or they may choose to 'work backwards,' starting with a favorite text and then selecting an appropriate element.) They construct an exercise modeled on those done in class, including two 'discuss' questions, one 'apply' activity, and 'discussion suggestions.' They might be encouraged to use the work the class is studying or one it has completed.



# ADVANCED PLACEMENT ENGLISH

## Voice Lessons Outline

The assumption here is that students understand tone best when they start with those elements that establish or complement or shift the tone of a passage. So we begin with the other four pieces: diction, detail, imagery, and syntax, spending five lessons on each. Then we return to the first five passages, those whose diction we've studied, and determine how that diction helps establish the tone of the passage.

After cycling through the four elements once again using the next set of passages, we return to the most recent set

whose detail we've studied, and decide how that detail helps establish the tone of the passage. Then we go once more through the four elements using the next set of passages and return to the most recent set whose imagery we've studied, and decide how that imagery helps establish the tone of the passage.

Finally, we complete the 20 lessons on tone, for each, looking at which of the four 'basic' elements (and what other factors) the writer manipulates to set the tone.

No.	Page	Lesson	Writer
1	3	Diction 1	Barbara Kingsolver
2	4	Diction 2	E. B. White
3	5	Diction 3	W. B. Yeats
4	6	Diction 4	Annie Proulx
5	7	Diction 5	Seamus Heaney
6	25	Detail 1	Thomas Babington Macaulay
7	26	Detail 2	Alberto Alvaro Rios
8	27	Detail 3	Arthur Miller
9	28	Detail 4	Winston Churchill
10	29	Detail 5	Rudolfo Anaya
11	47	Imagery 1	Samuel Taylor Coleridge 1
12	48	Imagery 2	Oscar Hijuelos
13	49	Imagery 3	Kate Chopin
14	50	Imagery 4	Linda Hogan
15	51	Imagery 5	T. S. Eliot
16	69	Syntax 1	Virginia Woolf
17	70	Syntax 2	Chief Red Jacket
18	71	Syntax 3	Edgar Allan Poe
19	72	Syntax 4	Matthew Arnold
20	73	Syntax 5	James Baldwin
21	3	Tone (Diction 1)	Barbara Kingsolver
22	4	Tone (Diction 2)	E. B. White
23	5	Tone (Diction 3)	W. B. Yeats
24	6	Tone (Diction 4)	Annie Proulx
25	7	Tone (Diction 5)	Seamus Heaney
26	8	Diction 6	Sandra Cisneros 1
27	9	Diction 7	Dee Brown
28	10	Diction 8	Garrison Keillor
29	11	Diction 9	John Steinbeck 1
30	12	Diction 10	Maya Angelou
31	30	Detail 6	Thomas Hardy
32	31	Detail 7	Zora Neale Hurston
33	32	Detail 8	Tennessee Williams
34	33	Detail 9	Toni Morrison
35	34	Detail 10	W. H. Auden
36	52	Imagery 6	Maxine Hong Kingston

No.	Page	Lesson	Writer
37	53	Imagery 7	Joseph Conrad
38	54	Imagery 8	Helen Keller
39	55	Imagery 9	William Shakespeare 1
40	56	Imagery 10	Esmeralda Santiago
41	74	Syntax 6	William Faulkner
42	75	Syntax 7	James Joyce 2
43	76	Syntax 8	Piri Thomas
44	77	Syntax 9	Aldous Huxley
45	78	Syntax 10	D. H. Lawrence
46	30	Tone (Detail 6)	Thomas Hardy
47	31	Tone (Detail 7)	Zora Neale Hurston
48	32	Tone (Detail 8)	Tennessee Williams
49	33	Tone (Detail 9)	Toni Morrison
50	34	Tone (Detail 10)	W. H. Auden
51	13	Diction 11	Philip Larkin
52	14	Diction 12	William Buckley
53	15	Diction 13	Andrienne Rich
54	16	Diction 14	James Boswell
55	17	Diction 15	A. S. Byatt
56	35	Detail 11	John Okada
57	36	Detail 12	George Orwell
58	37	Detail 13	Christina Garcia
59	38	Detail 14	William Hazlitt
60	39	Detail 15	J. D. Salinger
61	57	Imagery 11	Robert Browning
62	58	Imagery 12	Rita Dove
63	59	Imagery 13	Mary Shelley
64	60	Imagery 14	Leslie Marmon Silko
65	61	Imagery 15	Elizabeth Bishop
66	79	Syntax 11	Sandra Cisneros
67	80	Syntax 12	Samuel Johnson
68	81	Syntax 13	John Steinbeck 2
69	82	Syntax 14	Eric Hoffer
70	83	Syntax 15	Charles Darwin
71	79	Tone (Imagery 11)	Robert Browning
72	80	Tone (Imagery 12)	Rita Dove

<b>No.</b>	<b>Page</b>	<b>Lesson</b>	<b>Writer</b>
73	81	Tone (Imagery 13)	Mary Shelley
74	82	Tone (Imagery 14)	Leslie Marmon Silko
75	83	Tone (Imagery 15)	Elizabeth Bishop
76	18	Diction 16	Norman Mailer
77	19	Diction 17	John Milton
78	20	Diction 18	Annie Dillard
79	21	Diction 19	Langston Hughes
80	22	Diction 20	Elie Wiesel
81	40	Detail 16	James Joyce 1
82	41	Detail 17	F. Scott Fitzgerald
83	42	Detail 18	Robert Olen Butler
84	43	Detail 19	Walt Whitman
85	44	Detail 20	W. J. Holland
86	62	Imagery 16	Chinua Achebe
87	63	Imagery 17	William Carlos Williams
88	64	Imagery 18	Emily Brontë
89	65	Imagery 19	Mei-mei Berssenbrugge
90	66	Imagery 20	Robert Frost
91	84	Syntax 16	George Bernard Shaw
92	85	Syntax 17	John Donne
93	86	Syntax 18	Carol Shields
94	87	Syntax 19	Woodrow Wilson
95	90	Syntax 20	Michael Ondaatje
96	91	Tone 1	Erma Bombeck
97	92	Tone 2	Mark Twain
98	93	Tone 3	Bharati Mukherjee
99	94	Tone 4	Tobias Wolff
100	95	Tone 5	Sylvia Plath
101	96	Tone 6	Malcolm X
102	97	Tone 7	Rachel Carson
103	98	Tone 8	Richard Wilbur*
104	99	Tone 9	Judith Martin
105	100	Tone 10	Claire Boothe Luce
106	101	Tone 11	Samuel Taylor Coleridge 2
107	102	Tone 12	Gwendolyn Brooks
108	103	Tone 13	Tom Wolfe
109	104	Tone 14	Amy Tan
110	105	Tone 15	George F. Will
111	106	Tone 16	Alexander Pope
112	107	Tone 17	Leonard Pitts
113	108	Tone 18	Oscar Wilde
114	109	Tone 19	William Shakespeare 2
115	110	Tone 20	Alice Walker

# ADVANCED PLACEMENT ENGLISH

## Voice Lessons Schedule

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
<p>Overview • Procedure • Definitions Linking the lessons to current work</p> <p><b>Diction 1</b> Teacher demonstration / discussion Homework: research ‘diction’ in the textbook</p>	<p><b>Diction 2</b> Discussion of homework Teacher presentation Student work in teams Class discussion</p>	<p><b>Diction 3</b> Teacher presentation Student work in teams using overhead Class discussion</p>	<p><b>Diction 4</b> Student teamwork projection Class discussion</p>	<p><b>Diction 5</b> Student teamwork projection Class discussion Students submit activities</p>
Lesson 6	Lesson 7	Lesson 8	Lesson 9	Lesson 10
<p><b>Detail 1</b> Teacher demonstration / discussion Homework: research ‘detail’ in the textbook</p>	<p><b>Detail 2</b> Discussion of homework Student teamwork projection Class discussion</p>	<p><b>Detail 3</b> Student teamwork projection Class discussion</p>	<p><b>Detail 4</b> Student teamwork projection Class discussion</p>	<p><b>Detail 5</b> Student teamwork projection Team discussion Students submit activities</p>
Lesson 11	Lesson 12	Lesson 13	Lesson 14	Lesson 15
<p><b>Imagery 1</b> Teacher demonstration / discussion Homework: research ‘imagery’ in the textbook</p>	<p><b>Imagery 3</b> Discussion of homework Student teamwork projection Class discussion</p>	<p><b>Imagery 3</b> Student teamwork projection Class discussion</p>	<p><b>Imagery 4</b> Student teamwork projection Class discussion</p>	<p><b>Imagery 5</b> Student teamwork projection Team discussion Students submit activities</p>
Lesson 16	Lesson 17	Lesson 18	Lesson 19	Lesson 20
<p><b>Syntax 1</b> Teacher demonstration / discussion Homework: research ‘syntax’ in the textbook</p>	<p><b>Syntax 3</b> Discussion of homework Student teamwork projection Class discussion</p>	<p><b>Syntax 3</b> Student teamwork projection Class discussion</p>	<p><b>Syntax 4</b> Student teamwork projection Class discussion</p>	<p><b>Syntax 5</b> Student teamwork projection Team discussion Students submit activities</p>
Lesson 21	Lesson 22	Lesson 23	Lesson 24	Lesson 25
<p><b>Tone 1</b> Definition and Elements of tone (diction, detail, imagery, syntax) Lesson: mechanics of describing tone / practice using passage from Diction 1</p>	<p><b>Tone 3</b> Classwork projection using passage from Diction 2</p>	<p><b>Tone 3</b> Student teamwork projection using passage from Diction 3 Class discussion</p>	<p><b>Tone 4</b> Student teamwork projection using passage from Diction 4 Class discussion</p>	<p><b>Tone 5</b> Student teamwork projection using passage from Diction 5 Team discussion Students submit activities</p>

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Lesson 26	Lesson 27	Lesson 28	Lesson 29	Lesson 30
<b>Diction 6</b> Teacher demonstration / discussion Student work in teams Class discussion	<b>Diction 7</b> Student independent work projection Class discussion	<b>Diction 8</b> Student teamwork projection Class discussion	<b>Diction 9</b> Student independent work projection Class discussion	<b>Diction 10</b> Student teamwork projection Class discussion Students submit activities
Lesson 31	Lesson 32	Lesson 33	Lesson 34	Lesson 35
<b>Detail 6</b> Teacher demonstration / discussion Student work in teams Class discussion	<b>Detail 7</b> Student independent work projection Class discussion	<b>Detail 8</b> Student teamwork projection Class discussion	<b>Detail 9</b> Student independent work projection Class discussion	<b>Detail 10</b> Student teamwork projection Class discussion Students submit activities
Lesson 36	Lesson 37	Lesson 38	Lesson 39	Lesson 40
<b>Imagery 6</b> Teacher demonstration / discussion Student work in teams Class discussion	<b>Imagery 7</b> Student independent work projection Class discussion	<b>Imagery 8</b> Student teamwork projection Class discussion	<b>Imagery 9</b> Student independent work projection Class discussion	<b>Imagery 10</b> Student teamwork projection Class discussion Students submit activities
Lesson 36	Lesson 37	Lesson 38	Lesson 39	Lesson 40
<b>Syntax 6</b> Teacher demonstration / discussion Student work in teams Class discussion	<b>Syntax 7</b> Student independent work projection Class discussion	<b>Syntax 8</b> Student teamwork projection Class discussion	<b>Syntax 9</b> Student independent work projection Class discussion	<b>Syntax 10</b> Student teamwork projection Class discussion Students submit activities
Lesson 41	Lesson 42	Lesson 43	Lesson 44	Lesson 45
<b>Tone 6</b> Definition and Elements of tone (diction, detail, imagery, syntax) Lesson: mechanics of describing tone / practice using passage from Detail 6	<b>Tone 7</b> Classwork projection using passage from Detail 7	<b>Tone 8</b> Student teamwork projection using passage from Detail 8 Class discussion	<b>Tone 9</b> Student teamwork projection using passage from Detail 9 Class discussion	<b>Tone 10</b> Student teamwork projection using passage from Detail 10 Team discussion Students submit activities

# There Was Once

Margaret Atwood

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

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

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

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

**But she was poor!**

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

**Yes.**

Then socio-economically speaking, she was not poor.

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

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

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

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

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

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

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

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

**What colour?**

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

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

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

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

Everything is about you.

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

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

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

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

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

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

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

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

**There was once a girl—**

How old was she?

**I don't know. She was young.**

This ends with a marriage right?

**Well, not to blow the-plot, but—yes.**

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

**There was once—**

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

**There**

So?

**So, what?**

So, why not here?

# Girl

Jamaica Kincaid

**W**ash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk barehead in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna<sup>1</sup> in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf flies will follow you; but I don't sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra far from the house, because okra tree harbors red ants; when you are growing dasheen<sup>2</sup>, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I

have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles you are not a boy, you know; don't pick people's flowers you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man; and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

- *What is the plot (conflict) of this story?*
- *Who is the protagonist?*
- *What does the protagonist want?*
- *What's in the way? (What blocks the protagonist from getting what he wants?)*
- *What are characters thinking?*
- *Are characters sitting? standing? moving? How do you imagine their gestures, their movements?*
- *What do the characters' gestures reveal?*
- *Is there a resolution? If so, what is it? How do you know?*
- *What is the tone of the story?*

*Questions adapted from Ellen Greenblatt*

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<sup>1</sup> a calypso-like type of Antiguan and Barbudan music characterized by scandalous gossip and a call-and-response format

<sup>2</sup> an edible root, a form of taro

Julio Cortázar (1914-1984)  
**Continuity of Parks**

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

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

### Questions

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

# One of These Days

Gabriel García-Márquez

Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again. The shrill voice of his eleven-year-old son interrupted his concentration.

"Papa."

"What?"

"The Mayor wants to know if you'll pull his tooth."

"Tell him I'm not here."

He was polishing a gold tooth. He held it at arm's length, and examined it with his eyes half closed. His son shouted again from the little waiting room.

"He says you are, too, because he can hear you."

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say:

"So much the better."

He operated the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

"Papa."

"What?"

He still hadn't changed his expression.

"He says if you don't take out his tooth, he'll shoot you."

Without hurrying, with an extremely tranquil movement, he stopped pedaling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. "O.K.," he said. "Tell him to come and shoot me."

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly:

"Sit down."

"Good morning," said the Mayor.

"Morning," said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. Opposite the chair was a window with a shoulder-high cloth curtain. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Aurelio Escovar turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

"It has to be without anesthesia," he said.

"Why?"

"Because you have an abscess."

The Mayor looked him in the eye. "All right," he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilized instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arms of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancor, rather with a bitter tenderness, he said:

"Now you'll pay for our twenty dead men."

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

"Dry your tears," he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. "Go to bed," he said, "and gargle with salt water." The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

"Send the bill," he said.

"To you or the town?"

The Mayor didn't look at him. He closed the door and said through the screen:

"It's the same damn thing."



# A Haunted House

Virginia Woolf

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure—a ghostly couple.

“Here we left it,” she said. And he added, “Oh, but here too!” “It’s upstairs,” she murmured. “And in the garden,” he whispered. “Quietly,” they said, “or we shall wake them.”

But it wasn’t that you woke us. Oh, no. “They’re looking for it; they’re drawing the curtain,” one might say, and so read on a page or two. “Now they’ve found it,” one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. “What did I come in here for? What did I want to find?” My hands were empty. “Perhaps its upstairs then?” The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling--what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. “Safe, safe, safe” the pulse of the house beat softly. “The treasure buried; the room . . .” the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burned behind the glass. Death was the glass; death was between us, coming to the woman first, hundreds of years ago, leaving the house, sealing

all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. “Safe, safe, safe,” the pulse of the house beat gladly. “The Treasure yours.”

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

“Here we slept,” she says. And he adds, “Kisses without number.” “Waking in the morning--” “Silver between the trees--” “Upstairs--” “In the garden--” “When summer came--” “In winter snowtime--” “The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come, cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken, we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. “Look,” he breathes. “Sound asleep. Love upon their lips.”

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

“Safe, safe, safe,” the heart of the house beats proudly. “Long years--” he sighs. “Again you found me.” “Here,” she murmurs, “sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure--” Stooping, their light lifts the lids upon my eyes. “Safe! safe! safe!” the pulse of the house beats wildly. Waking, I cry “Oh, is this your buried treasure? The light in the heart.”

# Types of Novels

<b>Bildungsroman</b>	presents the development of the protagonist's mind and character, passing from childhood through varied experiences (usually including a spiritual crisis) into maturity and recognition of an identity and a role in the world. The development of an artist to maturity and mastery of artistic craft is a <i>kunstlerroman</i> .
<b>Epistolary Novel</b>	The narrative is conveyed entirely by an exchange of letters.
<b>Gothic Novel</b>	magic, mystery, and the supernatural are the chief characteristics. The term is applied today to novels which discard the setting but maintain the atmosphere of brooding and unknown terror.
<b>Historical Novel</b>	takes its setting and some of its characters and events from history; the term is usually applied only if the historical milieu and events are fairly elaborately developed, and important to the central narrative.
<b>Novel of Manners</b>	The social mores of a social class at a particular time and place are defined and described in detail and with great accuracy, and these mores become powerful controls over characters.
<b>Picaresque Novel</b>	(from <i>pícaro</i> , Spanish for 'rogue') the typical story is of the escapades of a rascal who lives by his wits, and shows little if any alteration of character through the long succession of his adventures. Picaresque fiction is realistic in manner, episodic in structure, and usually satiric in aim.
<b>Psychological Novel</b>	places major emphasis on interior characterization, not content to state just what happens, but going on to explain the "why" behind the action. Presenting the uninterrupted, uneven, and endless flow of thought of one or more characters. Stream-of-consciousness is a favored technique.
<b>Regional Novel</b>	emphasizes the setting, speech, and customs of a particular locality, not merely as local color, but as important conditions affecting the temperament of the characters and their ways of thinking, feeling, and acting.
<b>Romance Novel</b>	has simplified characters, larger than life, sharply discriminated as heroes and villains. The protagonist is often solitary and isolated from the social context. The adventurous plot may be a quest for an ideal or the pursuit of an enemy. Nonrealistic and melodramatic events are sometimes symbolize the primal desires, hopes, and terrors of the human mind.
<b>Sociological Novel</b>	emphasizes the influences of social and economic conditions on characters and events. If it also embodies an implicit or explicit thesis recommending social reform, it is a propaganda novel.

Another way to classify types of novels with the emphasis on particular subjects, such as

<b>Campus (or academic) novel</b>	one whose main action is set in and around the campus of a university.
<b>Comic (or graphic) novel</b>	a graphic medium in which images convey a sequential narrative
<b>Crime fiction</b>	deals with crimes, their detection, criminals and their motives. Subgenres include detective fiction (including the whodunit), legal thriller, courtroom drama, hard-boiled fiction, and spy novel
<b>Fantasy</b>	uses magic and other supernatural forms as a primary element of plot, theme and/or setting
<b>Science fiction</b>	differs from fantasy in that, within the context of the story, its imaginary elements are largely possible within scientifically established or scientifically postulated laws of nature (though some elements in a story might still be pure imaginative speculation)
<b>Horror</b>	intended to scare its readers, inducing feelings of horror and terror, whether natural or supernatural
<b>Romance</b>	focused on the relationship and romantic love between two people
<b>Gothic</b>	combines elements of both horror and romance
<b>Westerns</b>	comprise the history, geography, people, lore, and cultural expression of life in the Western United States, between the American Civil War and the end of the 19th century.
<b>Magical realism</b>	an aesthetic style in which magical elements or illogical scenarios appear in an otherwise realistic or even “normal” setting.

## Plays on the Q3 Suggested lists through 2014

Aeschylus *The Eumenides*  
*The Orestia*  
 Albee *Who's Afraid of Virginia Woolf?*  
*The Zoo Story*  
 Beckett *Waiting for Godot*  
 Brecht *Mother Courage*  
 Chekhov *The Cherry Orchard*  
 Eliot, TS *Murder in the Cathedral*  
 Euripides *Medea*  
 Frayn *Copenhagen*  
 Fugard *Master Harold" . . . and the Boys*  
 Hansberry *A Raisin in the Sun*  
 Hellman *The Little Foxes*  
*Watch on the Rhine*  
 Hwang *M. Butterfly*  
 Ibsen *An Enemy of the People*  
*A Doll House*  
*Ghosts*  
*Hedda Gabler*  
*Peer Gynt*  
*The Wild Duck*  
 Ionesco *Rhinoceros*  
 Jones *Dutchman*  
 Jonson *Volpone*  
 Kushner *Angels in America*  
 Marlowe *Doctor Faustus*  
 Miller *All My Sons*  
*The Crucible*  
*Death of a Salesman*  
 Molière *The Misanthrope*  
*Tartuffe*  
 O'Neill *Desire Under the Elms*  
*Hairy Ape*  
*Long Day's Journey into Night*  
 Pinter *The Birthday Party*  
*The Caretaker*  
*The Homecoming*  
*The Sandbox*  
 Racine *Phèdre*  
 Sartre *No Exit*  
 Shaffer *Equus*  
 Shaw *Candida*  
*Major Barbara*  
*Man and Superman*  
*Mrs Warren's Profession*  
*Pygmalion*  
*Saint Joan*  
 Sophocles *Antigone*  
*Oedipus Rex*

Shakespeare *Antony and Cleopatra*  
*As You Like It*  
*Hamlet*  
*Henry IV, Part I*  
*Henry IV, Part II*  
*Henry V*  
*Julius Caesar*  
*King Lear*  
*Macbeth*  
*The Merchant of Venice*  
*A Midsummer Night's Dream*  
*Much Ado About Nothing*  
*Othello*  
*Richard III*  
*Romeo and Juliet*  
*The Tempest*  
*Twelfth Night*  
*The Winter's Tale*  
 Stoppard *Rosencrantz and Guildenstern Are Dead*  
 Synge *The Playboy of the Western World*  
 Valdez *Zoot Suit*  
 Wilde *The Importance of Being Earnest*  
*Lady Windermere's Fan*  
 Wilder *Our Town*  
 Williams *Cat on a Hot Tin Roof*  
*The Glass Menagerie*  
*A Streetcar Named Desire*  
 Wilson *Fences*  
*Joe Turner's Come and Gone*  
*The Piano Lesson*

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### More accessible novels from the Q3 suggestions

Achebe *Things Fall Apart*  
 Camus *The Stranger*  
 Cisneros *The House on Mango Street*  
 Faulkner *As I Lay Dying*  
 Gaines *A Lesson Before Dying*  
 Golding *Lord of the Flies*  
 Hesse *Siddhartha*  
 Kafka *The Metamorphosis*  
 Knowles *A Separate Peace*  
 Maclean *A River Runs Through It*  
 O'Brien *Going After Cacciato*  
 Steinbeck *Of Mice and Men*  
 Tan *The Joy Luck Club*  
 Vonnegut *Slaughterhouse-Five*

# 20 Ways of Looking at a Novel

*A list compiled by Rhona Scoville and republished here with her permission*

**Complete any five of the assignments below:**

1. Summarize the novel in poem form with rhyme (minimum 20 lines).
2. Discuss in depth the relevance of the title.
3. Write a letter to the author.
4. Use two other sources to research and write a report on an issue from the novel.
5. Write a one-minute radio advertisement persuading the public why they should buy and read this novel.
6. Research and write a report on the author.
7. Q & A—Assume the role of an interviewer interviewing a character from the novel. Write your interview in question and answer format.
8. Compare and contrast the novel with another you have read.
9. Discuss cause and effect relationships you found in the novel.
10. Write an editorial based on a controversial issue in the novel.
11. Design a time-line for events in the novel.
12. Write a letter to one of the characters in the novel.
13. As a literary agent, write a letter to the publishing company designed to persuade them to publish this novel.
14. Create a glossary of unfamiliar words and phrases.
15. Choose your favorite passage from the novel. Copy it down and discuss what you found appealing about it.
16. Top 10 List—list ten things you learned from this novel.
17. You're the reporter. Write a front page news story or a report live from the scene.
18. Write your own test—a combination of matching, multiple choice, true/false, short answer, and essay.
19. Journal as you go—As you're reading the novel, keep a two-sided reading journal. The left side should have quotes from the novel and page numbers. The right side should have your questions, thoughts, observations, revelations, etc.
20. E-mail partner—Partner up with some who's reading the same novel. Divide the novel into four parts. When you've read the first quarter, write a letter to your partner about your questions, thoughts, observations, revelations, etc. Your partner is to respond. Do the same for the next three sections of the novel. When you finish, print out your letters and responses (each partner is to have four letters and four responses).

Author \_\_\_\_\_ Title \_\_\_\_\_

Character Analysis Chart

Point: \_\_\_\_\_

	Relation to <u>MAIN</u>	Character Type	Main Actions	Main Emotions	Central Values	At This Point
MAIN						

# The Novel: Some Elements

## Elements in nearly all novels:

[1]	<b>CHARACTER</b>	direct description or commentary by the narrator, including ironic comment language: in speech and thought, in both content and form of expression action: especially as it confirms or contradicts what characters say change: growth or deterioration †
	Coincidence	Coincidence, which surprises us in real life with symmetries we don't expect to find there, is all too obviously a structural device in fiction, and an excessive reliance on it can jeopardize the verisimilitude of a narrative. †
	Ending	last-minute twist is generally more typical of the short story than of the novel †
	Intertextuality	some ways a text can refer to another: parody, pastiche, echo, allusion, direct quotation, structural parallelism †
	<b>IRONY</b>	consists of saying the opposite of what you mean, or inviting an interpretation different from the surface meaning of your words. †
[3]	Narrative Structure	you can't see it, but it determines the edifice's shape and character † the arrangement of the parts of the material [3: <b>STRUCTURE</b> ]
[3]	<b>PLOT</b>	Plot has been defined as "a completed process of change." † A story is "a narrative of events in their time-sequence. A <i>plot</i> is also a narrative of events, the emphasis falling on causality." --Forster
[4]	<b>POINT OF VIEW</b>	the vantage point from which an author tells a story. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant.
	Repetition	can be lexical or grammatical; incantatory rhythms and repetitions †
[2]	<b>SETTING</b>	the background of a story in [1] <b>PLACE</b> , including city/country/region, indoors or out, weather and [2] <b>TIME</b> , including century, year, historical and social conditions, season, day/night, and the like
	Showing and Telling	Fictional discourse constantly alternates between <i>showing</i> us what happened and <i>telling</i> us what happened. [Scene and Narration] †
	<b>STYLE</b>	the individual way a writer works, especially to achieve a specific effect. The elements of style include diction, syntax, imagery, figurative language, and larger questions of structure, modes of discourse, and the like.
[5.C]	<b>SYMBOL</b>	anything that "stand for" something else is a symbol, but the process operates in many different ways. †
	<b>THEME</b>	a central idea. Like <i>thesis</i> , it implies a subject and a predicate of some kind, as opposed to a <i>topic</i> , which can be simply a label
[4]	<b>TONE</b>	the author's attitude toward the material in a work or toward the reader. Tone is revealed by style.

## Elements in many novels

Comedy	Two primary sources: situation and style. Both depend crucially upon timing †
Duration	as measured by comparing the time events would have taken up in reality with the time taken to read about them. This factor affects narrative tempo †
Epiphany	literally, a showing. Any descriptive passage in which external reality is charged with a kind of transcendental significance for the perceiver †
Epistolary Novel	advantages: can have more than one correspondent and thus show the same event from different points of view †
Exotic	foreign, but not necessarily glamorous or alluring †
Implication	especially sexual in Victorian lit †
[4] Interior Monologue	very difficult technique to use... apt to impose a painfully slow pace on the narrative †
[4] Intrusive Author	around the turn of the century fell into disfavour †
Magic Realism	marvellous and impossible events occur in what otherwise purports to be a realistic narrative †
Metafiction	fiction about fiction novels and stories that call attention to their own compositional procedures. †
Names	In a novel names are never neutral. †
Sense of Past	"historical novels (19th century) dealt with historical personages and events; but also evoked the past in terms of culture, ideology, manners and morals †
Stream of Consciousness	1] one technique is interior monologue 2] second technique is free indirect style. It renders thought as reported speech but keeps the kind of vocabulary that is appropriate to the character, and deletes some of the tags †
Allegory	does not merely suggest, but insists on being decoded in terms of another meaning; at every point a one-to-one correspondence to the implied meaning †
Time-Shift	narrative avoids presenting life [in order] and allows us to make connections of causality and irony between widely separated events †
Title	The title is part of the text--the first part of it, in fact †
[4] Unreliable Narrator	invariably invented characters who are part of the stories they tell †

† adapted from David Lodge, *The Art of Fiction*, London: Penguin, 1992. Print.  
[An invaluable source with the strongest recommendation.]



# Response Journal 'Speed Dating'

## *The 'Speed Dating' Activity*

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

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

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

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

## *Response Journal Guidelines*

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

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

# TEACHING THE NOVEL BEFORE, DURING & AFTER

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- A. Select the novels and place them appropriately in the school calendar.
1. Select the novels
    - a. Two summer novels, both accessible
    - b. Four in-class novels: two pre-WW I, two post-WW I
    - c. Most of the novels should be “of literary merit”  
[rich language / reward rereading / multiplicity of interpretation]
  2. Place the novels in the syllabus
    - a. Consider putting the novels in order of accessibility.
    - b. Consider the ‘traps’ in your school’s calendar.
    - c. Know what your students will be doing in other classes and activities.
  3. Use a planning page or the like to set the learning outcomes for each novel.
  4. Search the novel on line.
    - a. Find what resources offer ideas for teaching the novel.
    - b. Find what resources can help your students; know what sites are available for them.
- 
- B. Model a “way into the novel,” a pre-reading strategy.
1. Look carefully at the title—one word at a time.
  2. Look at the organization.
    - a. Is the novel divided into chapters?
    - b. How many are there? Are they about equal length?
    - c. Are they numbered? grouped into sections?
    - d. Do they have epigraphs? titles?
    - e. Watch to see what design the writer is using, what logical reasons underlie the structural organization: patterns of repetition that establish a narrative rhythm
  3. Devise a reasonable strategy for reading the novel, including a schedule. Leave some “elbow room.”
- 
- C. Model a close reading of the opening passage of the novel—the writer uses this piece to separate the real world we live in from the world of the novel. Include the title.
1. Read at least the first page or two aloud, signaling students what kinds of notes they can be making as they read. Be sure they can pronounce the proper nouns.
  2. Help students identify the setting and the point of view.

# TEACHING THE NOVEL BEFORE, DURING, & AFTER

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D. Model a close reading of a narrative passage early in the novel [to signal what elements students should be attending to]

- |  |   |
|--|---|
| 1. the setting                                       | 5. the characters                                 |
| 2. in time [year, season, and the like]              | 6. who they are and how they relate to the others |
| 3. in place [country, city or country, and the like] | 7. techniques the writer uses to reveal them      |
| 4. social and historical environment                 |   |

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E. Annotating

- Work out a system to offer students for marking the text. At the least, they should indicate:

the entrance of new characters	plot elements (complications, crises, climaxes, reversals)
shifts in setting (place or time) or mood	
changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters	predictions
	questions
patterns, including repetition or echoing	memorable lines or passages
- Stop to review the annotations frequently, using the questions students bring in to start discussion, constructing a class-wide set of “memorable lines,” and the like

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F. Some Activities

Make a list of a character’s actions in one column and the consequences of those actions in the other.

Stop in the middle, or at the end of each third, to identify and discuss the “big issues” to that point. How can they be identified? How will the author have the characters work them out?

Find a poem (or a song) that echoes or can be said to comment on a part or passage of the novel. Explain how the two are related.

Decide to what extent the names of the characters seem to suggest meanings.

In a complex novel, keep a family tree.

Trace graphically the conflicts in the novel.

Which pit characters against their environment, natural or social? Which set characters against each other? Which create a clash within a character? Which characters want what they wish they did *not* want?

For one chapter/section of the novel, write a review of the analysis given at one of the popular “literature help” web sites: Enotes, SparkNotes, BookRags, or the like. Explain what is included, what is left out, any special insights the site offers, any questionable readings, and anything else that helps evaluate the site.

# TEACHING THE NOVEL BEFORE, DURING, & AFTER

## 1. **Add a chapter**

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

*[adapted from Frazier L. O'Leary, Jr.; Cardozo High School; Washington, D.C.]*

## 2. **Design a Game**

The students' first job is to make notes as they read (mind map form is great for this) under the headings of character, setting, landmarks of the journey/events, goal/treasure to be attained, as appropriate to the novel. The game *must* stay consistent with the themes and tone of the novel.

From there they design a proposal for their game - this must include at least six pieces: (1) Name of the game, (2) Playing pieces—including any cards or devices accompanying it (3) Written rules, (4) Board design, and (5) Written instructions for how the game is to be played.

Once the students have written these notes out fairly fully, they draft a layout for the front of box for the game. This will then be labeled with at least three visual and verbal features they intend to include and the effect they want these features to have. i.e. use of trendy lettering to attract teenage buyers.

Once students have discussed their proposal with the teacher, and both are happy with any needed changes, additions or compromises, students bring the final production.

*[adapted from Sharon Stewart; Whitianga, New Zealand. (rsalisbury@xtra.co.nz)]*

## 3. **Rewrite a passage**

Students rewrite a passage, either imitating the style of a different writer (a piece of Hemingway as Faulkner might have done it) OR changing the point of view.

## 4. **Prepare a movie treatment**

Students prepare a movie proposal for a film of the novel. They are to include, with specific written explanation for each:

- a) a complete cast (actual actors—living or not),
- b) a director
- c) a detailed description and rendering of two set designs
- d) a description of the music, specifying the composer(s)
- e) a poster or full-page newspaper ad
- f) a story summary, specifying what will be included and what will be omitted

# THE CYRILLIC ALPHABET



Cyrillic			Roman	about as in:
upper	lower	italic		
А	а	<i>а</i>	A	father
Б	б	<i>б</i>	B	bet
В	в	<i>в</i>	V	very
Г	г	<i>г</i>	G	get
Д	д	<i>д</i>	D	dog
Е	е	<i>е</i>	YE	yet
Ё	ё	<i>ё</i>	YO	yoke
Ж	ж	<i>ж</i>	ZH	measure
З	з	<i>з</i>	Z	zoo
И	и	<i>и</i>	I (E)	be
Й	й	<i>й</i>	EE	bee
К	к	<i>к</i>	K	king
Л	л	<i>л</i>	L	call
М	м	<i>м</i>	M	man
Н	н	<i>н</i>	N	nine
О	о	<i>о</i>	O	Tom
П	п	<i>п</i>	P	party

Cyrillic			Roman	about as in:
upper	lower	italic		
Р	р	<i>р</i>	R	ring
С	с	<i>с</i>	S	sun
Т	т	<i>т</i>	T	toy
У	у	<i>у</i>	U	room
Ф	ф	<i>ф</i>	F	four
Х	х	<i>х</i>	CH*	loch
Ц	ц	<i>ц</i>	TS	bets
Ч	ч	<i>ч</i>	CH	cheese
Ш	ш	<i>ш</i>	SH	sugar
Щ	щ	<i>щ</i>	SHCH	freshcheese
Ъ	ъ	<i>ъ</i>	—	(hard)
Ы	ы	<i>ы</i>	Y**	very
Ь	ь	<i>ь</i>	—	(soft)
Э	э	<i>э</i>	E	set
Ю	ю	<i>ю</i>	YU	use
Я	я	<i>я</i>	YA	yard

\* like the *ch* in the Scottish *loch*, the *ch* in some German dialects (as in *dich*) and the Greek letter *chi*.

\*\* something like the French *oei* in *oeil* or *eul* in *deuil*



# RUSSIAN NAMES

Name	Diminutives	Name	Diminutives
<b>MEN</b>			
<b>Alexandr</b>	Sasha, Shyura, Sanya	<b>Ilya</b>	Ilyusha, Ilik
<b>Alexei</b>	Alyosha, Lyosha, Alyoshka, Lyókha	<b>Iosif / Ossip</b>	Osyá
<b>Andrei</b>	Andryusha, Dryusha, Dryushka	<b>Konstantin</b>	Kostya, Lotik, Kostik
<b>Anatoli</b>	Tolya, Tolik	<b>Lev</b>	Lyova, Lyóvushka
<b>Anton</b>	Antosha, Tasha, Antoshka	<b>Leonid</b>	Lonya, Lyénka, Lyonchik
<b>Arkady</b>	Arkasha, Arik	<b>Maxim</b>	Maks, Maksyúsha, Maksimka
<b>Boris</b>	Borya, Bórenka	<b>Mikhail</b>	Misha, Mishka, Mishenka, Mishunya
<b>Valentin</b>	Valya, Valyusha, Valik	<b>Nikolai</b>	Kolya, Nika, Nikolka, Nikolasha, Mikhas
<b>Vassili</b>	Vasya, Vásenka, Vassilyók	<b>Oleg</b>	Olesha
<b>Viktor</b>	Vitya, Vitenka, Vityulia	<b>Pavel</b>	Pasha, Pavlik
<b>Vladimir</b>	Volodya, Vova, Volodka, Vlad	<b>Pyotr</b>	Petya, Petka, Petrusha, Petrushka, Pétenka
<b>Vsevolod</b>	Seva	<b>Porfiry</b>	
<b>Vyacheslav</b>	Vasha, Slava, Slavik, Vyachik	<b>Rodion</b>	Rodya, Rodenka
<b>Grigorii</b>	Grisha, Grishúnya	<b>Semyon</b>	Semya, Syoma, Syómka
<b>Denis</b>		<b>Sergei</b>	Seryozha, Seryóga, Sérzhik
<b>Dmitri</b>	Mitya, Dima, Mitri, Mitka, Dimka	<b>Stepan</b>	Styopa, Stepka, Styópka, Stepánushka
<b>Yevgeni</b>	Zhenya, Zhénechka	<b>Fyodor</b>	Fedya, Fedka, Fedyusha
<b>Yegor / Igor</b>	Yegorka, Yegorushka	<b>Yurii</b>	Yura, Yurka, Zhora, Zhorik, Zhorzh
<b>Ivan</b>	Vanya, Vanka, Vanusha, Vanushka	<b>Yakov</b>	Yasha / Yacob
<b>WOMEN</b>			
<b>Alexandra</b>	Sasha, Shura, Sanya, Sashenka	<b>Lidia</b>	Lida, Lidochka, Lidushka
<b>Anastasia</b>	Nastya, Nastásyushka, Stasya	<b>Lyubov</b>	Lyuba, Lyúbushka
<b>Anna</b>	Anyá, Anyuta, Anusha, Annushka	<b>Lyudmilla</b>	Lyuda, Mila, Milochka, Lyúdochka
<b>Antonina</b>	Tonya	<b>Marya</b>	Masha, Mánya, Músyá, Múra, Marúsya, Máshenka, Mashúnya, Maríchka, Maríchka
<b>Avdotia</b>	Dunya, Dunechka, Dúnyushka	<b>Marfa</b>	Marfusha
<b>Valentina</b>	Valya, Valyusha, Valyushka, Valechka	<b>Nadezhda</b>	Nadia, Nadyúsha
<b>Varvara</b>	Varya, Varka, Varéenka, Varyúsha	<b>Natalia</b>	Natasha, Nata, Natáshenka
<b>Vera</b>	Verochka	<b>Nina</b>	Nínochka, Ninúlya
<b>Viktorya</b>	Vika	<b>Olga / Olechka</b>	Olya, Olyúsha, Ólenka
<b>Darya</b>	Dasha, Dáshenka	<b>Polina</b>	Polechka, Pavla, Pavlínais, Polia
<b>Yekaterina</b>	Katya, Katyúsha, Kátenka	<b>Praskovia</b>	Pasha, Pashenka
<b>Elyena</b>	Lena, Lenya, Lulya, Lyalya, Lyolya	<b>Sophia</b>	Sonya, Sonyechka
<b>Elizabeta</b>	Liza, Lizaveta	<b>Tamara</b>	Tamarka, Tamarochka, Toma
<b>Irina</b>	Yra, Arina, Arinushka, Irisha	<b>Tatiana</b>	Tanya, Tanyúsha, Tanechka
<b>Zinaida</b>	Zina, Yda, Zinka		

**Diminutives:** In addition to the diminutives above, many Russian given names can add the suffixes *-sha* and *-shka* (Nikolai : Nikolasha, Nikolashka), endings analogous to the English *-y* in Johnny or Danny.

**Patronymics:** A Russian has three names: a given name; a patronymic—formed from the father's given name—and a family name. The three most common ways of forming the patronymic are:

Father's name	Son's patronymic	Daughter's patronymic
IVAN + ovich	= Ivanovich	+ ovna = Ivanovna
NIKOLAI + yevich	= Nikolayevich	+ yevna = Nikolayevna
ILYA + ich	= Ilyich	+ inichna = Ilyinichna

**Formality:** Eight of the possible ways of addressing a man, in descending order of formality:

(1) Gospodin [Mr.] Turgenev (2) Ivan Sergeyevich Turgenev (3) Ivan Sergeyevich (4) Ivan (5) Vanya (6) Vanka (7) Vanusha (8) Vanushka.

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