

TABLE OF CONTENTS

The 8/9 Journal.....	2
Various Pieces of AP Info.....	3-5
Rubrics for the AP Test Questions.....	6-8
Writing Process.....	9-12
Things Not To Do in Your Essays.....	13-14
Correction Codes.....	15
A Writer's Guide to Style.....	16-21
<i>Mrs. Dalloway</i>	22-26
A Unit of Poetry.....	27-38
<i>Crime and Punishment</i>	39-44
"The Birthmark".....	45
"Bartleby, the Scrivener".....	46
<i>The Great Gatsby</i>	47-50
<i>Macbeth</i>	51-52
<i>Sula</i>	53-54
<i>Main Street</i>	55-58



8/9 JOURNAL

For every AP test sample SA you write in class, you will receive a score of 0-9. The goal is for you to be able to write a 6 or above, and to do that, you must learn how to identify all of the important elements in the prompts and passages.

So...after I return your essay to you, you must, unless you receive a 9, re-examine the question and outline an essay that qualifies as an 8/9, using the rubric to justify your results and revise your thesis.

1. Reflection—How well did the writing experience go? Consider state of health, alertness, any TNTD and language issues, what the prompt really was asking about the MOPAW, and what passages and literary techniques you should have addressed.
2. Next, write a revised thesis.
3. List ALL page numbers and passages (no less than ten) from the novel that you could use to address the prompt and analyze the novel's MOPAW.
 - ❖ Include mention of the relevant literary technique in the passage
 - ❖ Include discussion of how the passage supports the MOPAW
 - ❖ Discuss how the literary technique supports the MOPAW
4. Provide an outline of the prompt with **FOUR perspectives** for your essay response. Include with perspectives relevant points of analyses, quotes and lit teqs as they relate to the MOPAW
5. Then...you must diagnose why you received less than an 8/9—was the question or passage confusing, did you fail to observe essential elements in the passages, poor outlining, error rich composition skills, did you have a headache, etc. This will consist of 3-4 sentences.

You will do this work in a Composition Book with swirling colors on the cover.

In the blank spot on the top of the page you will write down the question—for example Poetry 1998.

For the PROSE and POETRY Questions—you must re-examine the passages to find the relevant elements that the prompt demands that you focus on, as well as follow the 5-point outline above.

Last, choose **four novels that you will specialize in**. *Mrs. Dalloway* must be one of them. Choose the other three from the works we read in Novels, as well as the ones we read this year.

THE PROMPTS—Poetry, Prose, and Open

Your Thesis and Essay **must address**:

- Prompt
- MOPAW

The MOPAW must be broken into Perspectives, and each must be supported with Literary Techniques.

For Example: the 2002 open prompt.

Morally ambiguous characters—characters whose behavior discourages readers from identifying them as purely evil or purely good—are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole.

Listed:

- Crime and Punishment
- Great Gatsby

Prompt:

- Chose a morally ambiguous character.
- Qualify MA character with insight how his/her actions are morally ambiguous.
- *C & P*-- **killing** is fundamentally wrong so that **is not** MA.
 - **Rather** Rask has ambiguous morality b/c he believes his intellect can justify a criminal act.
- *Gatsby*—Gatsby's actions to re-attain Daisy.
 - The criminal behavior and wooing of another man's wife are obvious.
 - But don't overlook the shallow shell that Gatsby has become.

MOPAW

- Any number of ideas such as...
- CP—the intrinsic need for reconciliation of one's sins with one's inherent morality.
- Gatsby—the abandonment of values or true self leads to full corruption

Perspectives on:

- The moral ambiguous behavior or ideas
- What these suggest about novel's MOPAW
- Supported with lit teqs
 - In novels this is mostly restricted to:
 - Imagery
 - Diction
 - Tone
 - Character/ization
 - Syntax (sometimes)
 - Symbolism (sometimes)

YOUR OUTLINE

- Prompt
- MOPAW
- Perspective
- Analytic point
- Text reference
- Insight
- Lit teqs
- Support

Remember:

- Actively read prompt.
- Underline all points the prompt directs the writer to address.
- Make sure Perspectives address prompt and MOPAW and are supported.

STRATEGIES FOR RESPONDING TO THE POETRY and PROSE QUESTIONS

1. Actively read the prompt and identify all important elements.
2. Actively read the passage or poem for literary techniques and ideas.
3. Read passage or poem AGAIN!! And AGAIN, and...
4. Establish MOPAW
5. Outline perspectives with analytic points, textual support, and lit. techniques.
6. Consider the four Domains of Lit Techniques
 - a. Character, setting, syntax, imagery, diction, tone
 - b. Figurative
 - i) Simile
 - ii) Metaphor
 - iii) Irony
 - iv) Metonymy
 - v) Synecdoche
 - vi) Persona
 - vii) Personification
 - c. Sound
 - d. Rhythm and Meter (Poetry only)

Thesis Pattern—AP

Having a formula to compose a thesis that features the essential elements that the readers look for when scoring your essays will be a helpful, safe strategy for you.

Please include the following elements:

- 1) Identify what the prompt asks
- 2) Identify the MOPAW
- 3) Identify the character(s) to whom the prompt pertains
- 4) Include title and author—Novels are underlined; short stories and poems feature quotation marks.

Samples:

In Native Son, Wright (4) depicts through setting, characterization and imagery, Bigger as a tragic figure (1) whose potential and dreams have been crushed by racist social expectations (2), resulting in significant suffering on the part of the two women he kills (3), as well as himself (3).

In Crime and Punishment, Dostoevsky (4) depicts Raskolnikov through characterization, imagery, and tone, as a tragic character who imperils his peace of mind (1) when he allows himself to believe that his intellect can override his morality (2), leading to the suffering of not only the pawnbroker and her sister but also himself (3), necessitating redemption (2) fostered by Porfiery and Sonya.

RUBRIC FOR POETRY QUESTION

9-8 These well-conceived and well-ordered responses provide insightful analysis (implicit as well as explicit) of how the poet creates and conveys the meaning of the piece. They appreciate the poet's language (intensity, vividness, literalness) for its description. The response also reflects the meaning of the experience of the piece on a profound (metaphoric) level. Although the writers of these essays may offer a range of interpretations and/or choose different poetic elements for emphasis, these papers provide convincing readings of the poem and maintain consistent control over the elements of effective composition, including the language unique to the criticism of verse. Their textual references are apt and specific. Though they may not be error-free, they demonstrate the writers' ability to read poetry perceptively and to write with clarity and sophistication.



7-6 These essays reflect a sound grasp of the poem and the power of its language and meaning; but they prove less sensitive than the best essays to the poetic ways that the poet invests (meaning of given poem). The interpretations of the poem that they provide may falter in some particulars or they may be less thorough or precise in their discussion of how the speaker reveals the experience in the poem. Nonetheless, their dependence on paraphrase, if any, will be in the service of analysis. These essays demonstrate the writer's ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, and/or control as the very best essays. These essays are likely to be briefer, less incisive, and less well-supported than the 9-8 papers.



5 These essays are, at best, superficial. They respond to the assigned task yet probably say little beyond the most easily grasped observations. Their analysis of how the experience reflected in the poem is conveyed may be vague, formulaic, or inadequately supported. They may suffer from the cumulative force of many minor misreadings. They tend to rely on paraphrase but nonetheless paraphrase which contains some implicit analysis. Composition skills are at a level sufficient to convey the writer's thoughts, and egregious mechanical errors do not constitute a distraction. These essays are nonetheless not as well-conceived, organized, or developed as upper-half-papers.



4-3 these lower-half essays reveal an incomplete understanding of the poem and perhaps an insufficient understanding of the prescribed task as well: they may emphasize literal description without discussing the deeper implications reflected in the poem. The analysis may be partial, unconvincing, or irrelevant—or it may rely essentially in paraphrase. Evidence from the text may be meager or misconstrued. The writing demonstrates uncertain control over the elements of composition, often exhibiting recurrent stylistic flaws and /or inadequate development of ideas. Essays scored 3 may contain significant misreading and/or unusually inept writing.



2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may seriously misread the poem. Frequently, they are unacceptably brief. They are poorly written on several counts and may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the text of the poem.



0 A response with no more than a reference to the task.

A blank paper or completely off-topic response.



RUBRIC FOR PROSE QUESTION

9-8



The writers of these well-constructed essays define the (dramatic, humorous, tragic, etc.) nature of the experience described in the passage, and ably demonstrate how the author conveys the impact of the experience upon the main character. Having fashioned a convincing thesis about the character's reaction to _____, these writers support their assertions by analyzing the use of specific literary techniques (such as point of view, syntax, imagery, or diction) that prove fundamental to their understanding of the author's narrative design. They make appropriate references to the text to illustrate their argument. Although not without flaws, these essays reflect the writer's ability to control a wide range of the elements of effective writing to provide a keen analysis of a literary text.

7-6



Developing a sound thesis, these writers discuss with clarity and conviction both the character's response to _____ of the passage and certain techniques used to convey the impact this experience has upon the main character. These essays may not be entirely responsive to the rich suggestiveness of the passage or as precise in describing the dramatic impact of the event. Although they provide specific references to the text, the analysis is less persuasive and perhaps less sophisticated than papers in the 9-8 rang; they seem less insightful or less controlled, they develop fewer techniques, or their discussion of details may be more limited. Nonetheless, they confirm the writer's ability to read literary texts with comprehension and to write with organization and control.

5



These essays construct a reasonable if reductive thesis; they attempt to link the author's literary techniques to the reader's understanding of the impact of the experience on the main character. However, the discussion may be superficial, pedestrian, and/or lacking in consistent control. The organization may be ineffective or not fully realized. The analysis is less developed, less precise, and less convincing than that of upper half essays; misinterpretations of particular references or illustrations may detract from the overall effect.

4-3



These essays attempt to discuss the impact of this dramatic experience upon the main character—and perhaps mention one or more technique used by the author to effect this end. The discussion, however, may be inaccurate or underdeveloped. These writers may misread the passage in an essential way, rely on paraphrase, or provide only limited attention to technique. Illustrations from the texts tend to be misconstrued, inexact, or omitted altogether. The writing may be sufficient to convey ideas, although typically it is characterized by weak diction, syntax, grammar, or organization. Essays scored three are even less able and may not refer to technique at all.

2-1



These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or consistent weakness in grammar or another basic element of composition. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the views presented have little clarity or coherence; significant problems with reading comprehension seem evident. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored 1.

0

A response with no more than a reference to the task.

A blank paper or completely off-topic response.



RUBRIC FOR THE OPEN QUESTION

- 9-8. Having chosen a novel or play of recognized literary merit, the able writers of these well-ordered essays focus on _____ by explaining with clarity and precision the nature of _____ for the meaning of the work as a whole, these writers manage to construct a compelling argument that illuminates both character and text. Comprehensive in their grasp of the novel or play, these writers neither over simplify the complex dilemmas that often result in literary themes; nor do they ignore the ambiguities that make resolution of such conflicts difficult or even impossible. Specific textual references and solid literary analysis support their assertions and demonstrate their own facility with language.



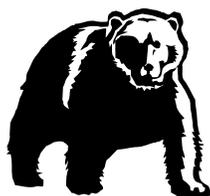
- 7-6 The writers of these essays select both an appropriate text and character, and they provide a clear and coherent discussion of the specifics of the question. They also provide a persuasive explanation as to how the conflict addresses the question's main points. They display sound knowledge of the text, as well as an ability to order ideas and to write with both clarity and creativity. However, the analysis in these essays is less perceptive, less thorough, and/or less specific than the essays above: neither substance nor style is quite so impressive as the 9-8 answers.



- 5 Although these lower-half essays are often characterized by shallow, unsupported generalizations, they provide at least a plausible argument. These writers identify apt characters in well-chosen texts. Their understanding of the concepts prompted by this question may remain inchoate and/or have little to do with literary construction: instead of focusing on the specifics of the question, they may focus on an element not related to the question. The attempt to relate textual substance to the meaning of the work may be limited or non-existent. Plot summary may not substitute for analysis, and reference to the text may be limited, random or vague. The writing in these essays does not usually demonstrated consistent control over the elements of composition.



- 4-3 These lower-half papers convey a less than adequate comprehension of the assignment. They choose a more or less appropriate text, and they make a reasonable selection of a character from that text. Their discussion of the specifics of the question will undoubtedly falter, however, and they may do little to explore the implications of the character's conflict for the meaning of the work as a whole. They seldom exhibit compelling authority over the selected text. Though these essays offer at least a rudimentary argument, support usually depends on unsubstantiated generalizations rather than specific examples. These essays may contain significant misinterpretations and displace analysis with paraphrase or plot summary. The writing may be sufficient to convey some semblance of the writer's ideas, but it reveals only limited control over diction, organization, syntax, or grammar.



- 2-1 These essays compound the weakness of essays in the 4-3 range. They may seriously misread the novel or the play, or the question itself. They may choose a problematic work. They may contain little, if any, clear, coherent argument: they provide impressions rather than analysis. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Essays that are especially vacuous, ill organized, illogically argued, and/or mechanically unsound should be scored 1.



- 0 A response with no more than a reference to the task.



ESSAY WRITING PROCESS

THE OBJECTIVE for writing a literary analytic essay is to discern and analyze one of the text's predominant meanings by focusing on the its literary devices without offering any speculation about author biography, history, social context, or any other form of analysis that requires you to search for support outside the text. This is a critical approach termed **New Criticism**.

THE PROCESS

- ✓ **Read the prompt actively** and identify every specific part of the prompt that tells you what your essay must be about.
- ✓ Typically, these prompts feature **three or four elements** that you must include in your thesis.
- ✓ Write your thesis. **The thesis** must address all elements that the prompt requires as well as the unique perspective that you as the writer will explicate (an explicit analysis that identifies meaning of piece as a whole without paraphrasing)

Outline your essay using the following outline format.

To develop proper support for your thesis, it is important to develop eight (8) **perspectives** on your thesis. As the thesis constitutes the **meaning of the piece as a whole**, clearly defined perspectives are imperative to being able to support your thesis that the meaning of the piece as a whole is what you suggest it is.

A PERSPECTIVE—is a view of the human condition inherent in the thesis. If you do not develop perspectives on this human condition, your essay will result in the search for—say alienation—with a few passages that show a character in isolation, and then you will identify an image and a word and you will mistakenly think that you have an analytic essay.

DEVELOP PERSPECTIVES—by asking yourself, “**What can I say about that (thesis)?**” This is where you will develop a unique analysis paper, whereas without I would collect a couple dozen, or so, identical essays that agree with the prompt with mention of an image and a few dictional elements for support, and such papers are summary papers—not analysis essays.

THE WRITING PROCESS

I. WRITE AN OUTLINE

Write thesis at top of page.

Develop eight (8) perspectives with textual support and articulation of literary techniques, as well as how these support the thesis



For instance:

- I Introductory paragraph
 - Write this paragraph last as you will know what to introduce after you have written the Body.

- II Perspective #1
 - A. Analysis of perspective as it relates to meaning as a whole (reflected in thesis).

 - B. How does Perspective support thesis? (Phrase in a sentence.)
 - 1. Identify passage(s)/lines from novel to support.
 - 2. Identify literary techniques within passage(s)/lines that substantiate your interpretation.

- III Perspectives #2-8
 - A. Repeat above process



2. FOR EXAMPLE:

- ❖ Read the prompt actively by identifying the specific parts of the prompt that tell you what your essay must address.
- ❖ **Do not merely repeat the prompt as your thesis**, as doing so will offer no opportunity for you to offer any unique insight into the ideas inherent in the article you will be analyzing.
- ❖ Let us suppose that you are writing an essay on *Main Street* in response to the following prompt:
 - How does Lewis portray the impact of the environmental influences of Gopher Prairie on the characters in *Main Street* as it relates to the meaning of the piece as a whole?
- ❖ First identify all essential parts of the prompt that you must include in your thesis.
 - **How** does Lewis **portray the impact of the environmental influences** of Gopher Prairie on **the characters in *Main Street*** as it relates to the **meaning of the piece as a whole**?
- ❖ Construct the thesis with the following points in mind:
 - You must remember that any time that you see the word *how* that you must include analysis of the literary devices that convey the meaning.
 - Next you must identify passages in which Lewis is showing the impact of the social environment on specific characters.
 - It will be important that you choose only the most salient character examples here.
 - Identify what meaning (human condition) this impact is illustrating.
- ❖ Now write the thesis.
 - In *Main Street*, Sinclair Lewis portrays the alienating effects of a suffocating social environment on the characters both native to Gopher Prairie as well as characters that are newcomers through satiric tone, dour imagery, and doltish characters.



- Notice that specific characters were not identified. This provides you the license to analyze characters of your choosing, although you should remember that neglecting certain major characters in favor of minor ones would be detrimental to the analysis.
- Notice that you succinctly qualified the effect (alienating).
- Notice that you identified three literary techniques that support and validate your thesis.
- Notice that you identified alienation as the meaning of the piece as a whole, which you can now analyze as the novel's central meaning.

3. A NOTE ON USING QUOTATIONS

Citing literary devices means using a brief quotation that features a particularly illuminating example of that device that validates your contention and should be “bled” into the sentence it supports. **DO NOT** quote a line as its own sentence and follow it with an explanation that the line shows an alienated character. The meaning of the quotation should be self-evident. The analysis will emerge when you identify the literary technique inherent in the line and logically tie it to your thesis

4. TYPE AND SUBMIT OUTLINE TO INSTRUCTOR

You will **turn in the outline** at the beginning of class, and I will review them as you complete either reading quiz or journal activity. I will return them so that you can clear up any problems or take glee in knowing that your outline suggests probable success, as well as so you can begin to write.

5. WRITE THE ROUGH DRAFT

You will have your **typed rough draft** the very next time we have class. It is imperative that you write these essays in stages so that you can revise them and not write them the night before they are due. So instead you are going to feign writing them the night before they are due. In other words, after preparing the outline, I will tell you to have your papers written for our next class meeting.

Take your outline and write the paper in the spirit of “**the night before.**” I will check this paper in upon our next meeting.

Let the draft sit for a day or two and then **revise** it for clarity, phrasing, expression, and support.

6. REVISING THE ROUGH DRAFT

By now you should be able to apply the editing process that you have learned over the past two years in a self-supervised manner. In brief, it includes the following:

- Intro paragraph must have:
 - A captivating lead-in sentence
 - Six sentences of support
 - A Thesis sentence (last)

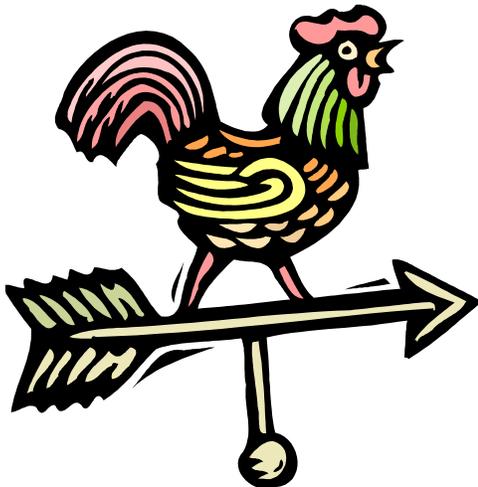


- The Body must include:
 - Thesis—Does it reflect the full perspective of your essay?
 - Topic Sentences—Each of these must reflect a perspective on the thesis.
 - Support and Development in each Paragraph—How and with what information can you further develop the supporting information in each paragraph?
 - How do the transitions look?

- Examine the structure of the essay
 - The essay must adhere to New Critical guidelines
 - Examine word choice throughout and translate all informal expressions into FORMAL ones.
 - Examine sentence structure for variety.
 - Refer to the *Things Not To Do In Your Essay* list and *SCORING GUIDELINES* and make necessary corrections.
 - Confirm that the thesis is supported throughout essay with passages that relate inherent literary techniques to meaning.

7. ALL ESSAYS MUST BE

- 4 typed pages in length, and no more
- Times New Roman, 12
- One-inch margins
- Double spaced
- No cover page
- Name, and due date as a header, upper right hand corner
- Pages numbered bottom right
- Staple in upper left hand corner at a 45-degree angle no more than ½ of one inch from corner tip of paper
- **Introductory** paragraph must consist of 6-8 sentences
- **Thesis statement** must be last sentence of intro
- **Topic sentence** of body paragraphs must reflect perspective on thesis
- Body paragraphs must consist of at least **6-8 sentences**
- Body paragraphs must **transition** smoothly into next body paragraph
- **Conclusion** features formal summation of contentions and final assertion that thesis is valid.



Things Not to Do in Your Essays (TNTD)

- Do not pose questions to reader
- Don't use I, me, or you
- **Don't use the following words:**
 - Actually
 - Amazing
 - Any non-specific word
 - Awesome
 - Basically
 - Comfort zone
 - Doing, do, did
 - Due to the fact
 - End/ended/ending up
 - Furthermore
 - Get or getting
 - Go back
 - Go, going
 - Goes along
 - Going against
 - In the long run
 - Is because
 - Is when
 - Just
 - Pretty much
 - Prime example
 - Really
 - Step up
 - Stuff
 - Thing
- **Don't use the phrase *their life*.** The issue is one of agreement. Instead you should write his or her life or their lives.
- Don't start a paragraph with the words **To begin**. Typically kids will write: "To begin, snack machines should be banned in public schools." The problem is that the sentence begins with a verbal introductory element and such elements typically modify the subject, and this begs the question: What is beginning? The snack machine? This transition is too similar to a dangling modifier and ought to be avoided.
- Don't use **passive sentences**—SEE Section on Style and Usage
- Don't put **spaces between paragraphs**
- **Don't write that the author *asks* or *says* something.** Those two words indicate speech. Instead write that the author *states* or *suggests* XYZ, or the author *poses* the question that....
- Don't use a single antecedent with a plural pronoun (we call this **agreement**).
 - **For instance:** "A person brought *their* money with *them*. BAD!!
 - **Instead:** "A person brought his or her money with him or her.
- Don't use the word *like* as a conjunction; use *as* instead.
- Do not **split infinitives**—**to split, to** actually **split** an infinitive. **SEE Section on Style and Usage**
- **Do not begin a sentence with a coordinating conjunction** (and, but, or, nor, for, so, yet).
- Avoid quotations in excess of three (3) lines.

- Always **place punctuation mark inside of quotation marks**; only the semi-colon is placed outside. There are reasons to place other punctuation outside the quotation marks, but for now let's concentrate on mastering this one point.
- **Don't use "fake" quotation marks.** Only use quotation marks when quoting material from a source.
Do not use clichés or trite expressions. These are expressions that have been over-used and are now devoid of originality. Some examples:
 - Come into play
 - Fight the good fight
 - Finish what they/you started
 - Get his foot in the door
 - Go with the flow
 - Going through the motions
 - Keep your head high
 - Kept in the dark
 - Long hard road
 - Odds were against them
 - On the other hand
 - Outside the box
 - Spread the word
 - Turn the tide
 - Two wrongs don't make a right.
- Do not make lists of items in your essays.
- **Do not use contractions** (shouldn't, don't, etc.).
- Avoid the use of indefinite pronouns (anybody, somebody, etc.).
- Spell all numbers that are less than 101.
- Use relative pronoun **who** to replace people and **that** or **which** to replace things.
 - He is the person that's in charge. BAD
 - He is the person who is in charge. GOOD
 - There is the truck who hit the garbage can. STUPID
 - There is the truck that hit the garbage can. YOUR ONLY OPTION
 - You are allowed to replace people with **that** if the people about whom you are writing are mentioned in general, non-specific terms.
- Don't end a sentence with a preposition. **SEE Section on Style and Usage.**
 - Behavior rests in the society one is raised **in**. BAD
 - Behavior rests in the society **in which** one is raised. GOOD
- **Do not use Indefinites—It is, There is, There are—SEE Section on Style and Usage!**
 - **It was** apparent—**it is** unclear what the antecedent is.
 - **INSTEAD**—Focus on the subject: Her dismay was apparent.
 - **It's cold**—what is cold? **It** is unclear. → The morning wind was frigid.
 - **There are** a lot of characters in *Star Wars* → A lot of characters populate *Star Wars*.

Above correction areas on essays I return to you, you will find the following codes. This is what they mean.

- ?? What the heck are you writing about?
- [] Editorial notation for writer to consider deleting words with brackets around them
- Cl Cliché/trite Expression
- Dev Develop further
- DP Dangling Participle—See Style Guide section in course book.
- Expl Needs further explanation
- Expr Needs a more formalized expression
- Frag Sentence fragment
- Gen Generalization, generalizing, too general
- Irrel Items mentioned are irrelevant to writer’s purpose
- Mis Mod Misplaced modifier or modifying phrase in sentence.
- Mult Idea Multiple ideas in single paragraph
- P Passive sentence
- PB Phrase bonus—for phrasing an idea in a particularly fitting manner
- PD Pronoun/antecedent disagreement
- RE Reword sentence for clarity or sophistication
- ROWFC Reorder words for clarity
- Run Run-on sentence
- SA Superfluous Adverb—sometimes we use adverbs unnecessarily,
- SG Look up the problem in the Style and Usage section
- SI Split infinitive—an infinitive is a verb consisting of the preposition
- Sp Spelling Error
such as definitely, totally, pretty much, etc.
- SVD Subject/verb agreement is lacking
the present tense, and then a clause or two later slip into the past tense.
to and a verb—**to split, to actually split.**
- Trans Transition—paragraph either needs one or needs a more explicit one
- TS Topic sentence (indicated when you need one)
- UA Unclear pronoun antecedent
- UC Unclear
- VTS Verb Tense Shift—sometimes novice writers phrase sentences in
- WB Word bonus—for using a particularly colorful word effectively.
- WC Word choice
- WW Wrong word
- WW/C Wrong word for context

Style and Usage

AN INTRODUCTION: What follows is a modest overview of some of the more prominent issues of English usage and style. Elements of style are not merely predicated on preference and taste. Misusing some of these items will result in irrefutable error, while others simply announce bewilderment and bemusement. Without an adherence to the common and accepted guidelines of English usage, our language will collapse into a morass of ludicrous linguistic folly.

Accept and Except— You commonly accept change without exception. This will prevent you from placing a sign in front of your business that reads: **NOW EXCEPTING APPLICATIONS**. I saw this at an oil and lube place, placed by idiots who if they read this booklet might one day advance in the market place. So share this with a friend and make the world a better place.

Affect and Effect—**Affect** is a verb and **effect** is a noun. Only your screaming illiteracy would lead you to write a sentence that reads: "His contumely effected me on a very deep level." If I were busting out the contumely on you to disabuse you of your error, then I should suspect that said contumely would *affect* you or have a scarring *effect* on you.

Among and Between—One should use the word *between* when referring to only two people, and use *among* when you are among three or more people.

Amount and Number—An amount is an uncountable quantity whereas a *number* is a countable quantity. People who think they have a large *amount* of friends are pretentious wankers who would be better off lining up their *amount* of friends, counting them, and then realizing that they do not have any friends at all because they struggle with the English language.

Anyways, Everywheres, etc.—These are not words. People who think these are words ought to be deceived into thinking that a lobotomy will be cosmetically enhancing since these people *anyways* will not appear any different as a result of this procedure.

Apostrophe—The apostrophe is used to show possession and it is used when contracting two words into one.

- Contractions:
 - It is → it's
 - Should have → Should've
 - Do not → Don't
 - And so on...
- Singular possessive—Apostrophe is positioned before the *s*.
 - Mahmoud's horsemeat sandwich
- If the noun concludes with the letter *s*, then place an apostrophe and an additional *s* when both esses/s-es are pronounced.
 - Jesus's apostles
 - Dennis's meal
- Plural possessive—Apostrophe is placed **after** the *s* and no additional *s* is positioned as this letter is not pronounced.
 - The Jews' struggle
 - The boys' bad behavior while hunting

As of yet—Frequently, this sequence is pretentious and sixty-six percent superfluous. One will often see these words used in the following manner: *He has not finished his chores as of yet.* Instead, simply write: He has not finished his chores yet.

Bad/Badly—*Bad* is an adjective and *badly* is an adverb. Thus, when your friend tells you that his job interview went “real bad,” you recognize immediately that had he realized that English grammar requires him to respond, “really badly,” then he likely would not have to suffer unemployment.

Can/May—*Can* is used to announce ability while *may* is used to inquire permission. Why would a person inquire of someone else whether or not he or she is able to, say, go to the bathroom? When a person asks me if he/she *can* go to the bathroom, a stupefied look of incredulity usually descends upon my face before presuming the affirmative. Then I write that person up for leaving class without permission and giggle uncontrollably for the rest of the day.

Dangling participle/modifier—These are modifying phrases or clauses that appear as the first part of a sentence. We also know these as *introductory elements*. These phrases and clauses must **always modify the subject**. If they do not modify the subject, then they become *dangling modifiers*.

To avoid these, you simply have to arrange the subject so that the subject is the first word in the independent clause. To figure out what this might be, simply ask yourself who is committing the action of the sentence.

- Dangling participles/modifiers:
 - Born at the age of fifty-one, the baby proved an amenable tyke to his geriatric parents.
 - The subject is *baby*. How can a baby be fifty-one years old?
 - ✓ Improved—Born to a fifty-one year old woman, the baby proved to be an amenable tyke to his geriatric parents.
 - After overeating, the couch looked really good.
 - The subject is couch. How can a couch overeat?
 - ✓ Improved—After overeating, George thought the couch looked inviting.
 - On returning home, Gloria’s phone rang.
 - The Subject is Gloria’s phone. Did it return home, or did you intend to suggest that Gloria returned home?
 - ✓ Improved—On returning home, Gloria heard her phone ring.

Each other/one another—Use *each other* to indicate relations between two people. Use *one another* to indicate relations among three or more people.

- Example: Yitzhak and Benazir find *each other* sexy. (FYI: Yes, Benazir is a chick’s name.)
- Example: Yaphet and his friends enjoyed *one another’s* company.

Emigrate/Immigrate—To emigrate is to leave the country of which one is a citizen. To immigrate is arrive in one’s new adopted homeland. Ducks and fruit picking foreigners do neither of these two acts; they migrate. They leave and return. You know...winged migration, migrant worker, etc.

Ending a sentence with a preposition—Stylists consider ending a sentence with a preposition in a negative light because a preposition links two phrases together, and what sense does it make to have a preposition if you don't have anything to link it to?

- Whoops! What I meant was...*if you don't have anything to which to link it.*
 - Simply use a **to which** sequence to prevent this unfortunate event.
 - *Catch-22* is book **that** he was familiar with. → *Catch-22* is book **with which** he was familiar.
- **Notice** rephrasing of the relative pronoun *that* to *which* and the transfer of the preposition *to* in the first example and **with** in the second example.

Fewer/Less—*Less* is an indeterminate quantifier that cannot specify a number. *Fewer* is a modifier that indicates a specific number. For example, *fewer* Americans voted in this election than in the previous election. I feel *less* love for you now that you joined the Klan. I can't count love; but I can, with time, count the number of Americans who voted. And what about the Speedy Check-out aisle that demands 10 items or less??? Illiterates run these supermarkets! Conventional usage demands that these signs read **10 items or fewer!!!**

Good/Well—*Good* is an adjective and *well* is an adverb. I can have a good day, I can do good work, but since *do* is a verb I cannot *do good*. When asked how I am doing, I must respond, "I am doing *well*" so that I modify the verb *doing* with an adverb.

I could care less—Then why don't you since you at least think you are communicating your nadir of apathy regarding a specific point? Simple logic requires you to state that **you could not/couldn't care less.**

Imply/Infer—I can imply that you are a skilled musician, and you can infer that I am suggesting that you are a skillful musician. For me to infer anything, you have to imply or suggest something first. Otherwise one of us will be deported to Uzbekistan.

Indefinites—These include:

- It is → There is → There are
→ **There** will/would/shall/should/may/might/can/could **be/are**

These elements ought not be used as they are unspecific, and you will be significantly more direct if you emphasize the subject of the sentence instead of something that you do not define.

- **EXAMPLE: There are** many people who ride the trains during summer.
- **IMPROVED:** Many people ride the trains during summer.
- **EXAMPLE: It is** commonly known that prolonged consumption of heroin leads to constipation that must be remediated with anal suppositories.
- **IMPROVED:** Research/People/Junkies suggests/know that prolonged consumption of heroin leads constipation that must be remediated with anal suppositories.

Notice that the **IMPROVED** sentences focus on the subject of the sentence.

Insure/Ensure—To *insure* something is to purchase a policy that will repair your home when a tornado ravages it, when gang bangers mistake your abode for that of a rival and spray machine gun fire at it, or a not so dormant volcano deposits molten lava in your villa. To *ensure* is to take preventative measure that a certain action will never repeat itself—**EX.** I will ensure that Harry never leaves the house with the his pet python Pauly.

Its/It's—*Its* is the possessive form of *it*. *It's* is a contraction of *it is*. Any person who would write, “The house lost it’s roof in the hurricane,” should suffer the attention of a blind proctologist mistaking a blow torch for a rectal probe. Simply unforgivable!

Lie/Lay—**To lay** something down involves an object: *I will lay the notebook on the table for you*. **To lie** is to place yourself in a position of rest: *I will lie down and take a nap*. You **will never lay** down for a moment of rest.

Like, as/as if/as though—Like is a preposition that is used to link **phrases** and it should never be used as conjunction, as conjunctions are used to link **clauses**. One is permitted on occasion to use like as a conjunction in informal situations, but never in formal writing or formal situations.

EXAMPLE AND EXPLANATION

- Elizabeth smells **like** a horse. Notice that which follows *like* is a **phrase** as it lacks a verb.
 - **BAD:** Mahmoud eats horsemeat **like** it is going out of style. Notice that which follows *like* is a **clause** because it features a verb (is).
 - ✓ **REVISED:** Mahmoud eats horsemeat **as though** it is going out of style.

Literally—For something to happen literally, it really has to happen.

- It was literally the most insane thing I have ever seen.
 - If this were true, then an insane person must have committed the action in question. If not, then the situation was wrongly described as literal.
- *Dude, it was literally raining cats and dogs, man.*
 - Please have someone admit you into a quality detox program so that you will stop pillaging the English language with your insufficient understanding of it.

Might of, should of, etc. Be careful of the way this sounds when you are writing. These, in fact, ought to be **might've and should've**. People who commit this error hate America and should be deported to Guantanamo with all the other terrorists, where all their favorite books will be flushed down the toilet. Oh wait; these people don't have favorite books because *they don't read!*

Off of—People will write sentences like “He drove *off of* a cliff” when English grammar **only requires one preposition**: “He drove *off* a cliff.” One ought never use double or triple prepositions. “I am **up over in** Grayling.” You only need one preposition to link two phrases.

Passive Sentences—A passive sentence usually mentions the subject of the sentence in a prepositional phrase, but not always.

EXAMPLE AND EXPLANATION

- A **passive sentence** always features a past tense linking verb and a past tense verb.
- Sometimes it features the subject in a prepositional phrase that uses the preposition **by**.

EXAMPLE: I **was driven** to the brink of insanity.

IMPROVED: You drove me to the brink of insanity.

EXAMPLE: The lawn **was mowed by me**.

IMPROVED: I mowed the lawn.

Raise/Rise—To raise something is to **bring it up**, such as raising the flag. **To rise is to lift** yourself off the couch.

Secondly, thirdly—Writers will frequently use adverbs when listing ideas in sentences or paragraphs, but they never do so with *firstly*.

- First, I would like to announce that poor usage will lead to economic ruin. Secondly, failing to master essential communication skills will facilitate the rise of the Chinese economy at the expense of our own. Thirdly, it just occurred to me that I am using adverbs to list stuff.

Usage only requires a writer to use **first, second, third**, and so on.

Sit/Set—To set is to place something: *I will set the plates on the table*. You, by contrast, will **sit** down to eat dinner. Unless you are dining with cannibals and you are the main course, **it is impossible** to *set* down for dinner, and you may also not announce to an intrusive caller that “Dad’s not available right now; he just set down for dinner.” Why would you want to eat your dad? **BONUS:** *Sat* is the past tense of sit.

So cool—What communist infiltrator convinced American youth to use the *adverbial conjunction so* as an *adverb*?

- You are so gonna get in trouble. → You will suffer grave consequences for your actions. (**Revision via rephrasing.**)
- That is so awesome. → The unspecified object I refer to without clear definition is *very* awesome. (**Properly modified with an adverb.**)
- You are so amazing. → You are a *very* amazing person. (**Also properly modified with an adverb.**)

And while you are in the midst of improving your command of language, **stop using *amazing* and *awesome*** to describe everything that you find positive in nature. *Awesome* means to be filled with awe. *Awe* is the overwhelming feeling of wonder.

A donut is not awesome. If you think that it is, then you should find a quality detox program.

Instead, try some synonyms. Expand your vocabulary a bit. Here are some new options:

- Astonishing, formidable, impressive, grand, august, dignified.
- Now go look up a few more for yourself.
- www.dictionary.com will be your new friend.

FYI—Did you know that **the full definition of Awe is:** A mixed emotion of reverence and *dread* inspired by authority. Yes, **dread!**

Split infinitive—An infinitive is a verb that uses the preposition *to*. Examples are: ***to drive, to read, to learn***, etc. **To split** an infinitive is **to put** a word or words between these two words. Formal usage dictates that one ought not split an infinitive. Some stylists suggest that users may now split their infinitives if the infinitive sounds better with a word in the middle. Perhaps these people fancy that they are slumming, using language that *real* people use. Well, if your desire is to build street cred with illiterates and degenerates, then go right ahead.

- To actually split → To split
- To loudly sneeze → To sneeze loudly
- Harriet decided **to** for the first time in her life **ask** for a raise. → Harriet decided **to ask** for a raise for the first time in her life.

Than/Then—*Than* is used to compare two items, and *Then* is used to indicate when something will happen.

- I would rather stick a fork in my eye **than** eat fast food. Here I am comparing two options. Notice the absence of any sequence of events
- I will watch sitcoms for two days straight, **then** I will go to church to see if I can get my soul back.
- Any time you use the word **if**, you should follow it with a **then** sequence—If you eat an exclusive diet of cheez doodles, then your chest will explode.

There/They're/Their

- *There* is an adverb → The dog is over *there*.
- *They're* is a contraction of they are → *They're/They are* coming to dinner.
- *Their* is a plural possessive pronoun → *Their* work warrants much praise.

This/These/That/Those—We have covered this elsewhere; just make sure that you never say “I’m gonna take them books and put ’em away.” Or “Them are good.” If you do, then I will make you cry.

Used to/Supposed to—*Use to* and *suppose to* are both WRONG! Both of these constructions are used in the past tense—He **used** to be smart; now he is a total dullard, probably from using too much crystal meth.

Who/That/Which—In formal English, the pronoun *who* is used to replace people.

- People **who** are conflicted are often very intriguing.

In informal usage, one can forgive a person who says:

- People that are conflicted are often very intriguing.

Therefore, **that** may be used for both people and things. **Which**, however, may only be used to replace things.

Who/Whom—These are both relative pronouns. **Who** is used to replace the subject of a sentence, while **whom** is used to replace an object.

EXAMPLE AND EXPLANATION

- Ted is the author who will be published first.
 - Notice *who* is the **subject** of the clause *will be published*.
- Smith is the candidate whom the people will elect.
 - Notice that *the people* is the subject of the clause *will elect*
 - *Whom* is the pronoun replacing the candidate
 - The people will elect *the candidate*—which is an object that appears to the right of the verb *elect*

Your/You're—**Your** is a possessive pronoun and **you're** is a contraction of *you are*. Please don't go around writing: *I am glad your my teacher* when you should write *I am glad you're my teacher*.

Mrs. Dalloway

Premises

Below, please find seven major themes/ideas that are present in the novel. These will direct you in determining "meaning as a whole."

1. Alienation—Everyone appears to be alienated from other people; no one appears to be absorbed in an integrated human exchange.
2. Social repression—None of the characters allow themselves, or are allowed, to act on any inner instincts or impulses. Rather, they all are forced to repress their feelings.
3. Social class serves as a cover—This novel very much is an indictment of class and the false and destructive influence it asserts. Class determines everything in the book, including how one must act and behave, and this we observe has a stifling effect on everyone whether they recognize it or not.
4. Social ignorance--Everyone appears to be ignorant of the social experience of those outside their respective class.
5. Social ways are destructive—This applies most explicitly to Septimus, as no one understands the nature of his condition. (He suffers shell shock, post WWI.) This also applies to Clarissa Dalloway in an implicit way—notice that her life has lost its vibrancy.
6. Discontentment—Everyone is discontent for various reasons and with varying degrees of realization.
7. The present ways are failing—The characters appear to be enduring harm because of the ways society demands them to act.

Please also pay particular close attention to how Woolf uses characterization, syntax, tone, diction, and imagery—please consult the glossary of literary terms.

MRS. DALLOWAY

PASSAGES

Below I have listed several passages that demand close examination. This, of course, does not indicate that these points are the only relevant ones in the novel. Rather, you must examine these passages and consider them as connective tissue between all the major characters and the issues that are at play in this novel.

Further, while examining this novel, I command you to examine very closely (that means multiple readings) tone and the often subtle yet significant shifts in tone, imagery, diction, symbolism (most often flowers) and syntax.

Keep in mind that this novel is structured in an unconventional way insofar as it effortlessly slips from one character's mindset to another, sometimes without our noticing its doing so. As you read, consider the characterization of each of the major characters—Clarissa, Septimus, Peter, and Richard, as well as Miss Kilman. Examine the other characters for what they represent socially and thematically.

- P3. We see a transition from present to past with the word “plunged...” as she thinks of Peter and herself when she was 18.
- P4. First full paragraph and we are back in the present.
- P5. Repression is established here.
- P7-8. Memory of Peter's and her continuing love.
- P8. Middle—back to present—establishes Clarissa as an outsider. Also establishes Clarissa as an airhead as she continues to ponder her life and herself.
- P12. Paragraph that begins “It rasped her...” Identify words that produce harsh imagery. Why does Woolf draw harsh imagery here?
- P13. Notice the fluid transition to soft imagery on p13 “There were flowers...” Woolf uses flowers to show Clarissa finding solace from her regrets, both realized and unrealized.
- P13-14. Bottom of 13—Notice the car backfiring. This introduces us to Septimus—The contrast between Septimus and Clarissa is immediately obvious as she speculates about royalty and he has a PTSD flashback. Notice also the transitions from her point of view to his.

- P21. Septimus's clueless wife Rezia urges him to look at what is real. We need to notice that she is struggling mightily in a vastly different manner along with her husband. They are both alienated.
- Notice last line on p23 and the paragraph that continues on p 24. Qualify the tone, diction, and imagery in context with Reiza's psychological frame of mind.
- P29. Determine what establishes Clarrisa as a hollow character who concerns herself primarily with social status and prestige.
- P30-36. Last paragraph on p30—We are inside Clarissa's head for her private thoughts. Examine closely for attitudes she has about her memories as a young woman. What point is made when contrasting them with her realization about herself in the present?
- This is the scene with Sally and the almost lesbian moment with Clarissa that is abruptly cut short by the bumbling intrusion of the men. What is up with all this? Identify symbolic imagery throughout this passage.
- P48-56. "Remember my party..." paragraph begins the scene with Peter's internal thoughts of himself and Clarissa. What does he realize? Does he differ much from Clarissa? How does Woolf show all this?
- P56-59. When Peter is considering the present, the tone is sad, melancholy; when he considers the past, suddenly the tone is happy (p58-9). How does this happen in the text?
- P64-70. Bottom of page. We observe Reiza's and Septimus's misery.
- P70. Bottom. We deftly delve back into Peter's stream of thought. Why does Peter despise Hugh?
- P75. How does Peter remember Sally?
- P86-90. The nature of Septimus's condition.
- P92-98. Society misunderstands Septimus and thinks he is in a 'funk'.
- P99-103. Sir William is not a humanitarian; rather, he is a social engineer. How so? And how does this fit with the novel's themes?

- P112-17 Here we are inside Richard's head. Notice his perspective on Hugh Whitbread—what is it?
- In these few pages, what perspective do we gain about Richard?
- P119-20 Clarissa repeatedly confuses Armenians and Albanian in an uninformed way. (The Armenians suffered a horrendous genocide at the hands of the Turks in 1915. During the early '20's, most people was aware of this issue to one extent or another. Her confusion is comparable to asking someone what he or she thinks of what is happening in Baghdad, and he or she is uncertain if that involves Iran or Iraq.) This clearly asserts her ignorance. What else does this establish about her?
- P123-32 We meet Miss Kilman—is she an admirable character or a detestable one? Make your conclusion based on context of the novel.
- 132-139 This is the only time we are inside the head of Elizabeth. She is cruising around London. What kind of character does she emerge as?
- 139 Middle—She, like Clarissa at the beginning of the novel, is in close proximity to Septimus as the scene changes from Elizabeth's point of view to Septimus's.
- 147 Woolf firmly establishes that Septimus is in the stifling control of society with Bradshaw and Holmes's utterly misguided "treatment".
- 149 Septimus kills himself—why? Don't say "cuz he was sad, in a funk, etc." The reason is social in nature.
- P166. The party begins. Notice the superficial banter between the characters.
- P171. Sally reappears. What has happened to her and what does this suggest about the novel and its major themes/premises?
- P181. Peter reminisces about Sally. Has she really changed? How?
- P183 Septimus's suicide interrupts the party. What is the response and what does it suggest?
- P186 The likeness between Septimus and Clarissa becomes (relatively) apparent here—What is it?

This paper must be:

4 pages

Times New Roman, 12

Double spaced

One-inch margins

Mrs. Dalloway Prompt

DUE: 2014-15

Some characters in literature follow a trail of discovery while others discover seemingly little and consequently feel restrained. In a well-organized essay, demonstrate how Woolf uses characterization, tone, and imagery to show characters experiencing discovery or the lack of discovery and the consequences of that lifestyle as well as what it suggests about the meaning of the novel as a whole.



READING POETRY

AND

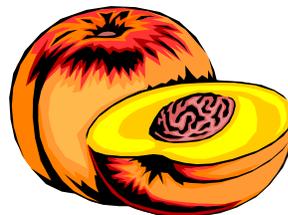
Organizing Your Thoughts

First, overcome any natural reservations or uncertainties you may have about poetry and approach the poem as a text in which you *can* find answers.

1. How does this **poem strike you** initially? It is important that you allow yourself to realize the poem's purpose.
 2. Read the poem several times so that you can tell others **what you think about it**.
 3. Determine the **poem's subject**.
 4. What **perspective** on the **human condition** does the poet take with the subject?
 5. How do the **literary techniques support this perspective** on the subject?
-

Preparing Your Essay

1. After **actively reading** the poem, **write a thesis** statement drawn from the prompt and the perspective on the subject.
2. **Identify lines** or passages pertinent to supporting your thesis.
3. Identify **literary techniques** present in those lines or passages.
4. Organize the above information in a **coherent outline** that supports your thesis statement.
5. **Write** the essay.



Times New Roman, 12
One-inch margins
4 pages
Double-spaced
Pages numbered



DUE: 2013-14

You may choose one of the poems and prompts about which to write your paper.

1. "Ode to a Nightingale" by John Keats,

- How does the Romantic style inform the narrators' perspective on death?



2. "Hymn to God my God, in My Sickness" by John Donne

- What motifs does Donne use to suggest this poem's MOPAW?

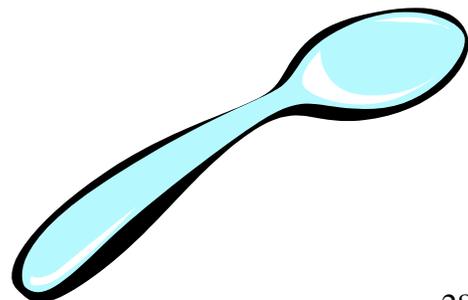
3. "My Last Duchess" by Robert Browning

- What is the tone in this poem and how does Browning achieve this? Include in your analysis the effect of the silent dowry maker.



4. "The Love Song of J. Alfred Prufrock" by T.S. Eliot

- How does Eliot suggest Prufrock's concerns?



John Donne (1572-1631)

Hymn to God, My God, in my Sickness

Since I am coming to that holy room,
Where, with thy choir of saints for evermore,
I shall be made thy music; as I come
I tune the instrument here at the door,
5 And what I must do then, think here before.

Whilst my physicians by their love are grown
Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
That this is my south-west discovery,
10 *Per fretum febris*, by these straits to die,

I joy, that in these straits I see my west;
For, though their currents yield return to none,
What shall my west hurt me? As west and east
In all flat maps (and I am one) are one,
15 So death doth touch the resurrection.

Is the Pacific Sea my home? Or are
The eastern riches? Is Jerusalem?
Anyan, and Magellan, and Gibraltar,
All straits, and none but straits, are ways to them,
20 Whether where Japhet dwelt, or Cham, or Shem.

We think that Paradise and Calvary,
Christ's cross, and Adam's tree, stood in one place;
Look, Lord, and find both Adams met in me;
As the first Adam's sweat surrounds my face,
25 May the last Adam's blood my soul embrace.

So, in his purple wrapp'd, receive me, Lord;
By these his thorns, give me his other crown;
And as to others' souls I preach'd thy word,
Be this my text, my sermon to mine own:
30 "Therefore that he may raise, the Lord throws down."

Notes

1] Walton says this poem was written in March 1631, a few days before Donne's death, but this has been questioned in favour of 1623.

3] thy music: part of God's orchestra or company of musicians.

10] *Per fretum febris*: through the straits of fever, with a pun on straits.

13-15] In one of his sermons Donne writes: "In a flat Map there goes no more to make West East, though they be distant in an extremity but to paste that flat map upon a round body, and then West and East are all one ... conforme thee to him [Christ] and thy West is East ... the name of Christ is Oriens, the East...."

18] Anyan: Bering Straits.

21-22] There is no authority for any precise identity, but appropriate correspondences of this kind are common in early biblical commentaries; *place* may mean 'region.'

Online text copyright © 2003, Ian Lancashire for the Department of English,
University of Toronto.

Robert Browning (1812-1889)

My Last Duchess

FERRARA

1 That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
5 Will 't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, "Her mantle laps
Over my Lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat"; such stuff
20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart . . . how shall I say? . . . too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
25 Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace--all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men,--good; but thanked
Somehow . . . I know not how . . . as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
35 This sort of trifling? Even had you skill
In speech--(which I have not)--to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"--and if she let
40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,

--E'en then would be some stooping; and I chuse
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your Master's known munificence
50 Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, Sir! Notice Neptune, though,
55 Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me.

Notes

3] *Frà Pandolf*: a painter not recorded in history, a member of religious orders and so, on the surface of things, unlikely to have seduced the Duchess. No known painting has been linked to Browning's poem.

54] *Neptune*: the Roman god of the sea, whose chariot is often shown pulled by sea-horses.

56] *Claus of Innsbruck*: a painter not recorded historically, from an Italian city, renowned for its sculpture, that Browning visited in 1838.

John Keats (1795-1821)

Ode to a Nightingale

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
 One minute past, and Lethe-wards had sunk:
5 'Tis not through envy of thy happy lot,
 But being too happy in thine happiness,--
 That thou, light-winged Dryad of the trees
 In some melodious plot
Of beechen green, and shadows numberless,
10 Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
 Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
 Dance, and Provençal song, and sunburnt mirth!
15 O for a beaker full of the warm South,
 Full of the true, the blushful Hippocrene,
 With beaded bubbles winking at the brim,
 And purple-stained mouth;
That I might drink, and leave the world unseen,
20 And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
 What thou among the leaves hast never known,
The weariness, the fever, and the fret
 Here, where men sit and hear each other groan;
25 Where palsy shakes a few, sad, last gray hairs,
 Where youth grows pale, and spectre-thin, and dies;
 Where but to think is to be full of sorrow
 And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
30 Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
 Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
 Though the dull brain perplexes and retards:
35 Already with thee! tender is the night,
 And haply the Queen-Moon is on her throne,
 Cluster'd around by all her starry Fays;
 But here there is no light,
Save what from heaven is with the breezes blown
40 Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
 Nor what soft incense hangs upon the boughs,

But, in embalmed darkness, guess each sweet
 Wherewith the seasonable month endows
 45 The grass, the thicket, and the fruit-tree wild;
 White hawthorn, and the pastoral eglantine;
 Fast fading violets cover'd up in leaves;
 And mid-May's eldest child,
 The coming musk-rose, full of dewy wine,
 50 The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
 I have been half in love with easeful Death,
 Call'd him soft names in many a mused rhyme,
 To take into the air my quiet breath;
 55 Now more than ever seems it rich to die,
 To cease upon the midnight with no pain,
 While thou art pouring forth thy soul abroad
 In such an ecstasy!
 Still wouldst thou sing, and I have ears in vain--
 60 To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
 No hungry generations tread thee down;
 The voice I hear this passing night was heard
 In ancient days by emperor and clown:
 65 Perhaps the self-same song that found a path
 Through the sad heart of Ruth, when, sick for home,
 She stood in tears amid the alien corn;
 The same that oft-times hath
 Charm'd magic casements, opening on the foam
 70 Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
 To toll me back from thee to my sole self!
 Adieu! the fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
 75 Adieu! adieu! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
 Was it a vision, or a waking dream?
 80 Fled is that music:--Do I wake or sleep?

Notes

4] Lethe: a river of the lower world from which the shades drank, and thus obtained forgetfulness of the past.

13] Flora: the goddess of flowers.

32] *Bacchus and his pards*: the Roman god of wine, who traditionally is shown in a conveyance drawn by leopards.

67] alien corn: alien because Ruth was not an Israelite but a Moabitess, gleaning in the barley fields of Judah (Ruth 2:1-2).

T.S. Eliot (1888–1965). *Prufrock and Other Observations*. 1920.

1. The Love Song of J. Alfred Prufrock

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.*

LET us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats 5
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent 10
To lead you to an overwhelming question....
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes, 15
The yellow smoke that rubs its muzzle on the window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys, 20
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street, 25
Rubbing its back upon the window panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands

That lift and drop a question on your plate; 30
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go 35
Talking of Michelangelo.

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair— 40
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
(They will say: "But how his arms and legs are thin!")
Do I dare 45
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all: 50
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all— 55
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways? 60
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)
Is it perfume from a dress 65
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Shall I say, I have gone at dusk through narrow streets 70

And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows?...

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully! 75
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis? 80
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker, 85
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me, 90
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"— 95
If one, settling a pillow by her head,
Should say: "That is not what I meant at all;
That is not it, at all."

And would it have been worth it, after all, 100
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen: 105
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all." 110

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do

To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use, 115
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old ... I grow old ... 120
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me. 125

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown 130
Till human voices wake us, and we drown.

CRIME AND PUNISHMENT

PASSAGES

THEMES/PREMISES

- 1 Moral quandaries—Many characters ponder the morality of their own as well as others' actions.
 - 2 Redemption—Some of the characters seek redemption through their own misery.
 - 3 Alienation—How are some of the characters alienated from humanity?
 - 4 Fatalism/social/intellectual determinism—How do some characters view certain events as inevitable?
 - 5 Mental forces drive individual to commit certain acts.
 - 6 Rational thought makes up only one part of man.
 - 7 Man purifies self through suffering.
-

NOTE: For these passages, queries, and ideas, you must be able to draw support by pointing to specific passages **per New Critical guidelines**, so please come to class prepared to discuss answers that are supported with textually in-depth discussion beyond the simple one word answer.

BOOK ONE:

Chapter 1

How is Raskolnikov characterized in Chapter one?

How does he feel about his “plan”?

Chapter 2

This chapter is dominated by Marmeladov's interesting confession. What influence does this have on Raskolnikov and, ultimately, the novel's meaning? Be prepared to discuss specifics that Marmeladov says.

Chapter 3

Raskolnikov learns what Svidrigalov's desires are. Also, a letter from his mother dominates this chapter. What impact does this letter have?



Chapter 4

Raskolnikov is protective of his sister against Luzhin's bad intentions. Considering, Raskolnikov's interpretive sense of morality, how does his response color his character?

Why does Raskolnikov mourn the loss of his 20 kopecks after paying for the cab fare for the girl in the street?

Meet Razhumihin, college mate.

Chapter 5

p.55-56—He ponders the act a bit more. What is his frame of mind?

p.-60—What is the relevance of this disturbing dream of the horse killing?

What is on his mind after awakens?



Chapter 6

p.68—How does he justify the killing?

Chapter 7

Again, the essential element of quality literature is double homicide (Gatsby; Grapes; Native; Cry, Beloved)



BOOK 2

Chapter 1

P.93-96—How can we describe Raskolnikov's frame of mind after the murder?

P. 97-101—Raskolnikov is summoned to the police station. Verify what is going through his mind as he anticipates why he has been summoned.

Chapter 2

P111-13—Raskolnikov is enduring significant stress. How does this stress unfold?

P117—How does the theme of Raskolnikov's alienation emerge?



P118—Raskolnikov slips into another dream of a police officer beating a woman? What is the relevance of this?

Chapter 3

What is Raskolnikov worried about in this chapter? This suggests what?

Chapter 4

In this chapter, a murder is discussed. Why is Raskolnikov so interested in this?

Chapter 5

In this chapter, specifically p.149-55, characters discuss intellectual ideas that were on the cutting edge of the nineteenth century Russian intelligentsia. Check it out.

Chapter 6

P. 156-57—Again we see Raskolnikov being generous. What does this suggest about the eventual theme of redemption?

P162-67—Raskolnikov is very curious about what Zametov is reading? Why?

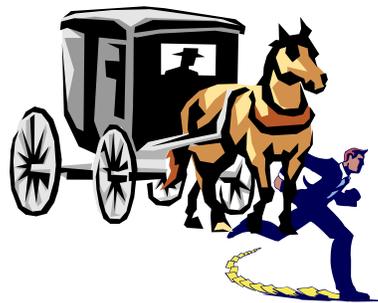
P167-68—Why does he leave the conversation obviously angered?

P175-76—He wants to confess, but he doesn't. Why?

Chapter 7

P187-91—Raskolnikov sees the carriage run over Marmeladov. What is his response and what does it signify?

P194—Mother and sister arrive.



BOOK 3

Chapter 1

P198—Raskolnikov reveals his thoughts about his sister's impending nuptials. What do these feelings suggest about his frame of mind?

Chapter 2

Raskolnikov appears to be quite protective of his sister. What does this suggest?

Chapter 3

P. 227—Zossimov proffers dream theory.

Chapter 4

P. 237-40—We meet Sonia. How is she characterized?

P. 247-49—We meet Porfiry. How is he characterized?



Chapter 5

P. 251-56—Raskolnikov and Porfiry interact. What is Porfiry doing? How does Raskolnikov respond?

P. 257-62—Examine this exchange for insight into Raskolnikov's thinking. How does he justify his thoughts?

P. 264-66—Here the discussion turns to the question of guilt and suffering.

Chapter 6

P. 274-75—Here Raskolnikov examines his theory. What conclusions does he reach?

P. 276-78—Yet another telling dream that gives us a glimpse of Raskolnikov's frame of mind.

BOOK 4

Chapter 1

P. 279—Svidrigailov thinks Dunya is sexy.



Chapter 2

Raskolnikov and Razhumihin discuss Svidrigailov's indulgences in sensual vice as well as other less than positive effects on people.

Chapter 3

Stuff

Chapter 4

This chapter is particularly important. How does Sonia emerge in this chapter?

P. 319-23—How does Raskolnikov treat her and how does she respond?

P. 329—Raskolnikov indicates that he may know who the killer is. What is relevant about this?

Chapter 5

P. 332—What is Porfiry's motive for responding to Raskolnikov as he does?

Chapter 6

P. 349—Why does Nikolay the painter admit to the killing? What is the relevance of this? (see p 449)



BOOK 5

Chapter 4

P. 404-06—Raskolnikov intimates to Sonia that he killed the two women. How much of a confession is this in terms of his gaining any redemption?

P. 410-16—After nearly confessing, he appears to justify his reason for the murders? Why?

Chapter 5

P. 432—Svidrigailov suggests that he heard Raskolnikov's conversation with Sonia, which heightens Raskolnikov's paranoia.

BOOK 6

Chapter 2

This chapter is important, for in it Porfiry finally tells Raskolnikov that he knows he is the murderer. What does he want from Raskolnikov?



Chapter 7 and 8

These are important chapters as we finally see Raskolnikov covet redemption. Please evaluate the nature of his confession.

This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins

DUE: 2014-15

Crime and Punishment explores the idea that through realization a character may recognize the extent of his blunder. In a well-written and organized essay, please analyze how Dostoevsky explores the relationship between Porfiery and Raskolnikov as he prompts Raskolnikov to achieve redemption as well as what this suggests about the novel's meaning as a whole.

This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins



DUE: 2014-15

This story is an allegory. Explore how the allegory represents the MOPAW through Aylmer's actions, impulses and thoughts and the effects these have on Georgianna.

This paper must be:
4 pages
Times New Roman, 12
Double-spaced
One-inch margins

DUE: 2014-15

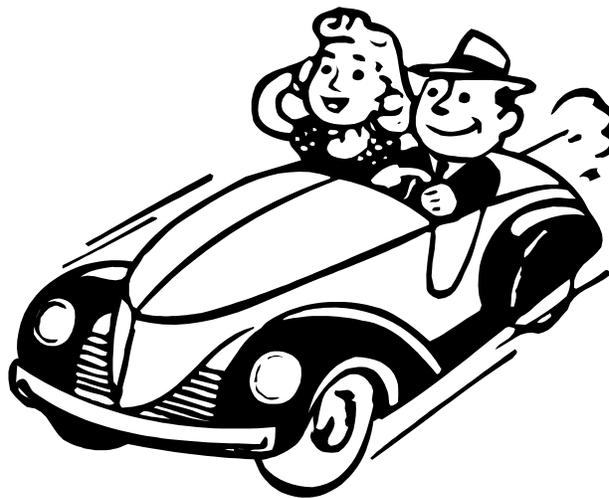


In most pieces of literature, major characters have a relationship with the setting that runs the gamut from agreeable to perhaps very challenging. What does Bartleby's reticence and response to his environment suggest about the piece as a whole. Also consider in your response the narrator's view of Bartleby.



THE GREAT GATSBY—Premises

- 1 Symbolism
 - Colors: green, white, red
 - Houses—imitation; large, open space, superficial objects
 - The inverted journey of west to east
 - The arc of the seasons from early June to fall
- 2 Idealism vs. materialism
- 3 The land of opportunity on East and West Egg has turned to a wasteland of immorality and spiritual bankruptcy.
- 4 Wealth and materialism are elements that corrupt, and they breed an absence of responsibility.
- 5 The major character range from essentially vacant, yet to varying degrees benign, to virulently and spiritually destructive.
- 6 The lives of the major characters are significantly empty and meaningless.
- 7 A conflict exists within the minds of some of the characters of the assumption of stature by an underclass.
- 8 Self destruction ensues when characters attempt to create a false lifestyle.



GREAT GATSBY Passages

- P6. Bottom--What imagery, through Nick Carraway, does Fitzgerald draw of Gatsby
- P9 How is Gatsby's house described? How might this serve as foreshadowing of what we later learn about Gatsby's character?
- P11 How is Tom characterized?
- P12 Record several examples of the imagery, and evaluate the degree of Fitzgerald's artistic mastery.
- P17 Top—What does the contrast between Nick's observation of East and West suggest?

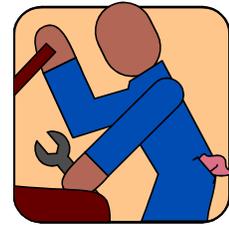
More characterization of Tom—record examples of this.

- P21 Identify diction that produces sense of desolation.
- P25-6 Notice the juxtaposition of light and color as Gatsby appears, extending his arms toward the green light. What does this represent?
- P27-8 Valley of the ashes—Identify diction that produces overwhelming sense of spiritlessness.

P29 How is George's garage and Myrtle described?

P37 Notice rumor mongering about Gatsby.

P43-4 Party scene—Notice the garish description of luxury.



P45 Notice Nick's description of the party: He believes he is the only invited guest; everyone else goes there for free food, drink, etc.

P48 Rumors about Gatsby

P53 Top--What does Nick observe about Gatsby?

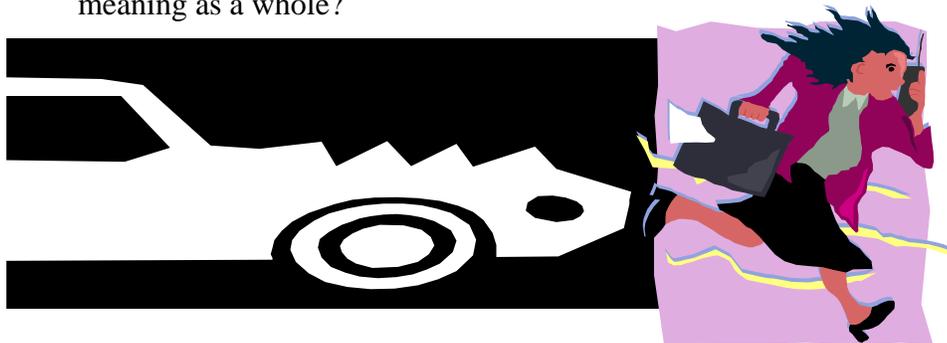
P54 Top—What is Nick's Observation of Gatsby?

P65 Gatsby rumors.

P69-70 What is the similarity between what Nick observes about Gatsby here and P53?
P73-4 Bottom/top—What does the imagery that describes Wolfsheimer suggest?

P79-85 Jordan fills in Gatsby's past for Nick and his motives now become clear. What are they and what does this suggest?

- Chap. 5 How does the description of Gatsby's house also illustrate the feelings Gatsby reveals?
- P111-17 What significant imagery evokes fantasy as Gatsby is discussed and described?
- P119 Notice that this chapter begins with direct mention that lights are out. How cryptic would you say this is symbolically?
- P136-141 Daisy can't profess her love exclusively for either man. What does this illustrate about her?
- P144 What contribution does diction and imagery play in characterizing Wilson?
- P153 How does the desolate imagery and tone inform any of the premises that conclude this chapter?
- P156 What is the nature of Gatsby's deceptions?
- P161 What symbolic role does the early stages of the changes of season play with the central moral degradation of the novel?
- P165-7 In what way is Wilson spiritually despondent?
- P170 The golden summer has faded into fall "and the holocaust was complete." How is this symbolically and thematically relevant?
- P175 Gatsby's father arrives—characterize him as the chapter goes on.
- P182 Notice that rain appears for the first time—symbolically this suggests what?
- P188-89 Take careful notice of diction and tone as Fitzgerald concludes the novel. How does this "picture with words" serve as an illustration of the novel's meaning as a whole?



This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins

DUE: 2014-15

Often an outsider's perspective can be more insightful than that of an insider. In *The Great Gatsby*, Nick Carraway is such an outsider visiting the very rich. In a well-written essay, analyze the function this narrator as outside structure has on and what Nick's observations suggest about the meaning of the piece as a whole?

MACBETH--PREMISES

- 1 Macbeth suffers an unbridled lust for power.
- 2 Macbeth's intrigue with possibilities of personal enrichment corrupts his once noble character.
- 3 Lust for power leads to perpetual paths toward destruction.
- 4 Macbeth is abetted by his wife who suffers physical manifestations of guilt.
- 5 The play is largely a downward spiral into a heart of human darkness.

This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins

DUE: 2014-15

Some pieces of literature feature characters flummoxed by apprehensions about moral disquietude. Macbeth, however, never anticipates any moral disquietude at the onset of his actions. In Act V, Macbeth comes to realize that his game is up.

In a well-written and organized essay analyze the extent he realizes that his evil deeds have corrupted and ruined his once great promise and what this suggests about the meaning of the play as a whole.

***Sula*—Premises**

1. Social stagnation
2. The depiction of men and women in a socially harsh environment
3. What effect does Morrison's objective and terse writing style have on our response to the brutal nature of the Bottom?
4. Consider the socially decrepit social setting and the impact of the racial segregation.
5. How is Sula a person who exerts a dualistic influence?
How does Sula change from a young girl to the woman she is when she returns to the Bottom?

This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins

DUE: 2014-15

Some characters in literature conduct themselves admirably while others conduct themselves in unadmirable ways. Choose a novel (*Sula*) and analyze how a character central to the novel's meaning conducts herself in manners that can be viewed as either admirable or unadmirable as well as what this suggests about the meaning of the novel as a whole.

MAIN STREET—Major Ideas

- 1 Small town, small mind—The environment crushes Carol as it is incapable of grasping or reaching the scope of her ideas.
- 2 The Gopher Prairie aristocracy restrains people in a suffocating status quo.
- 3 Ignorance and intolerance dominate and dictate social ideas and attitudes.
- 4 The Gopher Prairie natives are unwillingness to change or reform their perspectives.
- 5 The Gopher Prairie natives view and accept gossip as valid truth.
- 6 Challenging the status quo of Gopher Prairie results in unwitting admonishment.
- 7 Alienation—Non-conformists immediately find themselves alienated.
- 8 Carol is eternally in conflict with the Gopher Prairie environment, and she is unable to reconcile the two differences between her ambitions and the native stagnation.
- 9 The Village virus.

Relate all meaning through

- Tone
- Setting
- Character
- Diction
- Imagery
- Symbolism

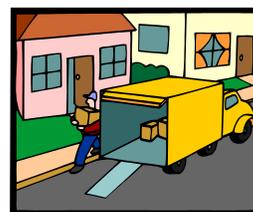


Main Street

Passages

You must examine each of the passages listed below so that you can participate in class discussion. This does not mean that you only need to consider the following passages in determining the meaning of the novel as a whole. You must still identify places in the text where the **premises** and literary techniques are present and make a significant contribution.

- P17. Bottom—How does Lewis intend the “recent heresies” to be ironic?
- P21. What element of Carol’s frame of mind is of dreamy optimism and faith in her future?
- P23. Lewis tells us what separates Carol from the rest—what is it?
- P35-6. Identify specific diction that draws the imagery of Gopher Prairie (GP).
- P40. How does Lewis characterize the Middle West? What does this suggest?
- P41 How is Carol alienated?
- P46-7 Identify diction and imagery that illustrates alienation.
- P51-53 Identify examples of dreamy imagery and explain its effect on the reader.
- P53-55 What does Lewis show as a contrast between Carol and Bea?
- P58 Why is Luke Dawson’s wife repeatedly described as “bleached”?
- P59-60 Identify elements of the steadfast adherence to status quo.
- P63 “The men and women...” paragraph—Carol is feeling knocked down.
- P65-7 Record examples of these dolts on parade.
- P75 What are Kennicott’s priorities?
- P80-83 How are Carol’s views of change met? Why?
- P84-89 Record examples of attitudes toward change.
- P119-23 Record examples of hicks on parade.
- P132-35 Record examples of Miles appearing as a kindred spirit who is able to exist separately from the pack.
- 140-43 Discussion of literature is laughable. How so?
- P149 The open-mindedness here suggests what?
- P161-62 Notice the intellectual priorities.
- P172-75 What happened to Guy Pollack?
- 176-78 What is Carol’s response to Guy Pollack?



- Chap. 14 What is the central problem in Kennicott's marriage?
- 202-3 Mrs. Bogart is an imbecile.
- P220 What is wrong with Guy?
- P236-37 Describe the tone and what it suggests?
- P249 What happened to Miles?
- P250 Notice Carol is reinvigorated with promise of library improvement
—What comes of this new enthusiasm?
- P266 Carol is "sick". How so?
- Chap. 22 Every word in this chapter is meritorious. This chapter represents h
indictments that Lewis has been dealing with relatively indirectly in
comparison. Read whole chapter very actively.
- P294 Cy is a hypocrite
- P308-311 Notice the anguish Carol feels as she realizes the difference between
herself and Will and his friends.
- Chap. 26 Notice this Chapter begins with Carol's infection with the virus.

Part II finds Miles trying to fit in but he is rejected by the masses in spite
of his efforts.

P338—What does Miles have to say about social control?

How does the Chapter end?
- P344 Carol is down again
- P345 Erik Valborg appears—how and why do the GP natives treat him as they
do?
- Chap. 28 Largely deals with ignorance and prejudice, which sets the stage for the
rest of the novel and Carol's undoing.
- P352-60 Erik and Carol discover they are kindred spirits, facing the deluge of
prejudice.
- Chap. 29 Erik resurrects Carol's beaten spirits. Notice p374.
- Chap 32 Fern goes on a "date" with Cy. It doesn't go well. Notice GP's response
to this affair (pardon the pun)
- P443 Carol leaves GP for Washington D.C. How do things go for her there?
Does she achieve the liberation she anticipates?
- P463-71 The end of the novel is particularly tragic. How so?



This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins

DUE: 2014-15

In many novels, characters concern themselves with the status quo—either by maintaining it or challenging it. Choose such a novel (*Main Street*) wherein a character challenges the status quo. Analyze how the author uses setting, characterization, and tone to explore Carol's impact on her environment and her environment's impact on her as well as what this impact suggests about the meaning of the novel as a whole.