

Recommended English Resources to Consult:

Discovering Voice by Nancy Dean ISBN 0-929895-89-4 (Literary analysis skills for commentaries)

Voice Lessons by Nancy Dean ISBN 0-929895-35-5 (Literary analysis skills for commentaries)

Read Literature Like a Professor by Thomas Foster ISBN 978-0-06-000942-7

Well Spoken Teaching Speaking to All Students by Erik Palmer ISBN 978-1-57110-881-4

Cambridge School Shakespeare: Teaching Shakespeare by Rex Gibson ISBN 0-521-57788-8

Introduction to Non-Fiction Style Analysis: 1) Large Group Discussion and 2) Student Practice

Model: Thoreau 1) Lecture/Discussion

"The invariable mark of wisdom is to find the miraculous in the common." Ralph Waldo Emerson
This approach influences Thoreau's most common structure--the literal to the abstract or elevated.

Definitions

Rhetoric--the art of using language effectively. Both logic and emotional appeal are used. "Rhetoric is often referred to for persuasive writing, but *rhetoric* applies to all writing and speaking. It is the effective use of the language.

Rhetorical modes-- four modes: narrative, descriptive, expository, and argumentation. The mode will influence the structure.

Rhetorical stance--four stances: objective, subjective, informative, and argumentative. The stance will influence tone, mood, and attitude. For instance, Thoreau's subjective stance supports his stoic attitude if for no other reason than that stoicism requires personal control.

Rhetorical techniques—features such as the tone, imagery, and diction (For Thoreau, especially notice use of metonymy, oxymoron, parallelism, euphemism, the metaphor and the extended metaphor.

1. Briefly note Thoreau's "Economy" -- subjective; expository
2. Large Group Participation: Analyze either "Where I Lived..." or "Conclusion." Take notes using the following guide:

Thoreau's purpose in this essay is to _____.

His major thesis is _____.

A minor thesis is _____ (optional).

His tone in this selection (overall or a limited part) is _____.

His attitude toward the subject can be described as _____.

Evidence of Romantic view toward life or evidence of Stoic view toward life?

His chosen rhetorical mode is _____

His rhetorical stance is _____

Some of the rhetorical techniques (with specific examples) in this selection, which help to communicate his purpose, are the following:

- rhetorical question
- allusion
- metaphorical language
- euphemism
- antithesis

Optional (May be presented later): Record working thesis statements for a possible literary analysis essay.

Introduction to Non-Fiction Style Analysis: 1) Large Group Discussion and 2) Student Practice

2) Student Practice: Choose one of Thoreau's shorter essays. Work in pairs.

Definitions

Rhetoric--the art of using language effectively. Both logic and emotional appeal are used. *Rhetoric* is often referenced in analyzing persuasive writing, but *rhetoric* applies to all writing and speaking. It is the effective use of the language.

Rhetorical modes-- four modes: narrative, descriptive, expository, and argumentation. The mode will influence the structure and tone, at least.

Rhetorical stance--four stances: objective, subjective, informative, and argumentative. The stance will influence tone, mood, and attitude. For instance, Thoreau's subjective stance supports his stoic attitude if for no other reason than that stoicism requires personal control.

Rhetorical techniques--This refers to the specific techniques used: the tone, imagery, and diction (For Thoreau, notice use of metonymy, oxymoron, parallelism, euphemism, paradox, conceit, the metaphor and the extended metaphor.)

Style Analysis Notes

Title of Essay _____

*Thoreau's purpose in this essay is to ____.

*His major thesis is ____.

*A minor thesis is ____ (optional).

*His tone in this selection (overall or a limited part) is ____.

*His attitude toward the subject can be described as ____.

Evidence of Romantic view toward life or evidence of Stoic view toward life? Or other?

*His chosen rhetorical mode is ____.

*His rhetorical stance is ____.

*Some of the rhetorical techniques (with specific examples) of this selection, which help to communicate his purpose (attitude/tone/thesis), are the following:

Rhetorical Technique	Specific Example	Page #
rhetorical question		
allusion		
metaphor		
euphemism		
antithesis		

Directions:

1. Read this excerpt once through to get a general feel for its contents.
2. Read the excerpt again, using your markers, colored pencils or highlighters to mark each of the following in a distinct color (there may be some overlap of colors):
 - a. mark sensory details & descriptions (sight, sound, smell, taste, touch)
 - b. mark any figures of speech you run across (simile, metaphor, personification, comparisons, etc.)
 - c. mark anything that reminds you of something else (allusions, resemblances to other ideas, etc.)
3. Answer the following questions thoughtfully:
 - a. How do the sensory details you found underscore the mood of this excerpt?
 - b. Did you find any patterns, juxtapositions, or repetitions? How do they impact the reader's perception of this excerpt?
 - c. What overall impression do you get of this contract being signed? Why do you think you get that impression, based on your markings?

Lisa Renard-Spicer
Mountain View High School
2135 Mountain View Road
Stafford, VA 22556
(540) 658-6840
renardla@staffordschools.net

"I flew around like mad to get ready, and before forty-eight hours I was crossing the Channel to show myself to my employers, and sign the contract. In a very few hours I arrived in a city that always makes me think of a whited sepulchre. Prejudice no doubt. I had no difficulty in finding the Company's offices. It was the biggest thing in the town, and everybody I met was full of it. They were going to run an over-sea empire, and make no end of coin by trade.

"A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting right and left, immense double doors standing ponderously ajar. I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to. Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool. The slim one got up and walked straight at me -- still knitting with down-cast eyes -- and only just as I began to think of getting out of her way, as you would for a somnambulist, stood still, and looked up. Her dress was as plain as an umbrella-cover, and she turned round without a word and preceded me into a waiting-room. I gave my name, and looked about. Deal table in the middle, plain chairs all round the walls, on one end a large shining map, marked with all the colours of a rainbow. There was a vast amount of red -- good to see at any time, because one knows that some real work is done in there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch, to show where the jolly pioneers of progress drink the jolly lager-beer. However, I wasn't going into any of these. I was going into the yellow. Dead in the centre. And the river was there -- fascinating -- deadly -- like a snake. Ough! A door opened, a white-haired secretarial head, but wearing a compassionate expression, appeared, and a skinny forefinger beckoned me into the sanctuary. Its light was dim, and a heavy writing-desk squatted in the middle. From behind that structure came out an impression of pale plumpness in a frock-coat. The great man himself. He was five feet six, I should judge, and had his grip on the handle-end of ever so many millions.

He shook hands, I fancy, murmured vaguely, was satisfied with my French.
BON VOYAGE.

"In about forty-five seconds I found myself again in the waiting-room with the compassionate secretary, who, full of desolation and sympathy, made me sign some document. I believe I undertook amongst other things not to disclose any trade secrets. Well, I am not going to.

"I began to feel slightly uneasy. You know I am not used to such ceremonies, and there was something ominous in the atmosphere. It was just as though I had been let into some conspiracy -- I don't know -- something not quite right; and I was glad to get out. In the outer room the two women knitted black wool feverishly. People were arriving, and the younger one was walking back and forth introducing them. The old one sat on her chair. Her flat cloth slippers were propped up on a foot-warmer, and a cat reposed on her lap. She wore a starched white affair on her head, had a wart on one cheek, and silver-rimmed spectacles hung on the tip of her nose. She glanced at me above the glasses. The swift and indifferent placidity of that look troubled me. Two youths with foolish and cheery countenances were being piloted over, and she threw at them the same quick glance of unconcerned wisdom. She seemed to know all about them and about me, too. An eerie feeling came over me. She seemed uncanny and fateful. Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinizing the cheery and foolish faces with unconcerned old eyes. *AVE!* Old knitter of black wool. *MORITURI TE SALUTANT.* Not many of those she looked at ever saw her again -- not half, by a long way.

Name:

Assessor:

Date:

Moderator:

Commentary Passage:

Discussion Text:

Criterion A: Knowledge and understanding of the poem <ul style="list-style-type: none">How well is the student's knowledge and understanding of the poem demonstrated by their interpretation?		
1	There is limited knowledge and little or no understanding, with poor interpretation and virtually no relevant references to the poem.	
2	There is superficial knowledge and some understanding, with limited interpretation occasionally supported by references to the poem.	
3	There is adequate knowledge and understanding, demonstrated by interpretation supported by appropriate references to the poem.	
4	There is very good knowledge and understanding, demonstrated by careful interpretation supported by well-chosen references to the poem.	
5	There is excellent knowledge and understanding, demonstrated by individual interpretation effectively supported by precise and well-chosen references to the poem.	

Criterion B: Appreciation of the writer's choices <ul style="list-style-type: none">To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?		
1	There are few references to, and no appreciation, of the ways in which language, structure, technique and style shape meaning in the poem.	
2	There is some mention, but little appreciation, of the ways in which language, structure, technique and style shape meaning in the poem.	
3	There is adequate appreciation of the ways in which language, structure, technique and style shape meaning in the poem.	
4	There is very good appreciation of the ways in which language, structure, technique and style shape meaning in the poem.	
5	There is excellent appreciation of the ways in which language, structure, technique and style shape meaning in the poem.	

Criterion C: Organization and presentation of the commentary <ul style="list-style-type: none"> To what extent does the student deliver a structured, well-focused commentary? 		
1	The commentary shows little evidence of planning, with very limited structure and/or focus.	
2	The commentary shows some structure and focus.	
3	The commentary shows evidence of a planned structure and is generally focused.	
4	The commentary is clearly structured and the focus is sustained.	
5	The commentary is effectively structured, with a clear, purposeful and sustained focus.	

Criterion D: Knowledge and understanding of the work used in the discussion <ul style="list-style-type: none"> How much knowledge and understanding has the student shown of the work used in the discussion? 		
1	There is little knowledge or understanding of the content of the work discussed.	
2	There is some knowledge and superficial understanding of the content of the work discussed.	
3	There is adequate knowledge and understanding of the content and some of the implications of the work discussed.	
4	There is very good knowledge and understanding of the content and most of the implications of the work discussed.	
5	There is excellent knowledge and understanding of the content and the implications of the work discussed.	

Criterion E: Response to the discussion questions <ul style="list-style-type: none"> How effectively does the student respond to the discussion questions? 		
1	There is limited ability to respond meaningfully to the discussion questions.	
2	Responses to the discussion questions are sometimes relevant.	
3	Responses to the discussion questions are relevant and show some evidence of independent thought.	
4	Well-informed responses to the discussion questions show a good degree of independent thought.	
5	There are persuasive and independent responses to the discussion questions.	

Criterion F: Language <ul style="list-style-type: none"> • How clear, varied and accurate is the language? • How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.) 		
1	The language is rarely clear and appropriate, with many errors in grammar and sentence construction and little sense of register and style.	
2	The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate.	
3	The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are mostly appropriate.	
4	The language is clear and appropriate, with a good degree of accuracy in grammar and sentence construction; register and style are effective and appropriate.	
5	The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; the register and style are consistently effective and appropriate.	

Total Marks (ex 30):

Name:

Assessor:

Date:

Moderator:

Commentary Passage:

Discussion Text:

Criterion A: Knowledge and understanding of the poem <ul style="list-style-type: none">How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?		
1–2	There is virtually no knowledge, demonstrated by irrelevant and/or insignificant references to the extract.	
3–4	There is some knowledge, demonstrated by very limited interpretation, but with some relevant references to the extract.	
5–6	There is adequate knowledge and understanding, demonstrated by interpretation supported by mostly appropriate references to the extract.	
7–8	There is good knowledge and understanding, demonstrated by interpretation supported by relevant and appropriate references to the extract.	
9–10	There is very good knowledge and understanding, demonstrated by careful interpretation supported by well-chosen references to the extract.	

Criterion B: Appreciation of the writer's choices <ul style="list-style-type: none">To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?		
1–2	There is virtually no reference to the ways in which language, structure, technique and style shape meaning in the extract.	
3–4	There is some reference to the ways in which language, structure, technique and style shape meaning in the extract.	
5–6	There is adequate reference to, and some appreciation of, the ways in which language, structure, technique and style shape meaning in the extract.	
7–8	There is good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.	
9–10	There is very good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.	

Criterion C: Organization and presentation <ul style="list-style-type: none"> To what extent does the student deliver a structured, well-focused commentary? 		
1	The commentary has virtually no structure and/or focus.	
2	The commentary has limited evidence of a planned structure and is only occasionally focused.	
3	The commentary shows some evidence of a planned structure and is generally focused.	
4	The commentary has a clearly planned structure and is focused.	
5	The commentary is very clearly structured and the focus is sustained.	

Criterion D: Language <ul style="list-style-type: none"> How clear, varied and accurate is the language? How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.) 		
1	The language is rarely clear and appropriate, with many errors in grammar and sentence construction and little sense of register and style.	
2	The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate.	
3	The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are mostly appropriate.	
4	The language is clear and appropriate, with a good degree of accuracy in grammar and sentence construction; register and style are effective and appropriate.	
5	The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence	

Total Marks (ex 30):

I.B. INDIVIDUAL ORAL PRESENTATION (HL)

Name:

Assessor:

Date:

Subject:

Criterion A: Knowledge and understanding of the work(s)		
<ul style="list-style-type: none">How much knowledge and understanding does the student show of the work(s) used in the presentation?		
0	The work does not reach a standard described by the descriptors below.	
1–2	There is little knowledge or understanding of the content of the work(s) presented.	
3–4	There is some knowledge and superficial understanding of the content of the work(s) presented.	
5–6	There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.	
7–8	There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.	
9–10	There is excellent knowledge and understanding of the content and the implications of the work(s) presented.	

Criterion B: Presentation <ul style="list-style-type: none"> How much attention has been given to making the delivery effective and appropriate to the presentation? To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)? 		
0	The work does not reach a standard described by the descriptors below.	
1–2	Delivery of the presentation is seldom appropriate, with little attempt to interest the audience.	
3–4	Delivery of the presentation is sometimes appropriate, with some attempt to interest the audience.	
5–6	Delivery of the presentation is appropriate, with a clear intention to interest the audience.	
7–8	Delivery of the presentation is effective, with suitable strategies used to interest the audience.	
9–10	Delivery of the presentation is highly effective, with purposeful strategies used to interest the audience.	

Criterion C: Language <ul style="list-style-type: none"> How clear and appropriate is the language? How well is the register and style suited to the choice of presentation? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation.) 		
0	The work does not reach a standard described by the descriptors below.	
1–2	The language is rarely appropriate, with a very limited attempt to suit register and style to the choice of presentation.	
3–4	The language is sometimes appropriate, with some attempt to suit register and style to the choice of presentation.	
5–6	The language is mostly clear and appropriate, with some attention paid to register and style that is suited to the choice of presentation.	
7–8	The language is clear and appropriate, with register and style consistently suited to the choice of presentation.	
9–10	The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.	

Total Marks (ex 30):

I.B. INDIVIDUAL ORAL PRESENTATION (SL)

Name:

Assessor:

Date:

Subject:

Criterion A: Knowledge and understanding of the work(s)		
• How much knowledge and understanding does the student show of the work(s) used in the presentation?		
0	The work does not reach a standard described by the descriptors below.	
1–2	There is very limited knowledge and virtually no understanding of the content of the work(s) presented.	
3–4	There is some knowledge and superficial understanding of the content of the work(s) presented.	
5–6	There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.	
7–8	There is good knowledge and understanding of the content and many of the implications of the work(s) presented.	
9–10	There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.	

Criterion B: Presentation <ul style="list-style-type: none"> How much attention has been given to making the delivery effective and appropriate to the presentation? To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)? 		
0	The work does not reach a standard described by the descriptors below.	
1–2	Delivery of the presentation is inappropriate, with virtually no attempt to interest the audience.	
3–4	Delivery of the presentation is sometimes appropriate, with some attempt to interest the audience.	
5–6	Delivery of the presentation is generally appropriate and shows an intention to interest the audience.	
7–8	Delivery of the presentation is consistently appropriate, with suitable strategies used to interest the audience.	
9–10	Delivery of the presentation is effective, with very good strategies used to interest the audience.	

Criterion C: Language <ul style="list-style-type: none"> How clear and appropriate is the language? How well is the register and style suited to the choice of presentation? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation.) 		
0	The work does not reach a standard described by the descriptors below.	
1–2	The language is inappropriate, with virtually no attempt to choose register and style suited to the choice of presentation.	
3–4	The language is sometimes appropriate, but with little sense of register and style suited to the choice of presentation.	
5–6	The language is mostly appropriate, with some attention paid to register and style suited to the choice of presentation.	
7–8	The language is clear and appropriate, with register and style well suited to the choice of presentation.	
9–10	The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.	

Total Marks (ex 30):

Opening: What is the **central idea** of this poem as I understand it?

Approx. 1 min

How do I see this idea created (by what literary or linguistic devices)?

What contextual details are necessary to understand and relevant to my argument?

My first point is....

Specific textual reference

Literary features

How does this specific example contribute to the central idea?

Why is this particular aspect of the passage important? (the little "so what"?)

Approx 2 min

Transition... My second point is....

Specific textual reference

Literary features

How does this specific example contribute to the central idea?

Why is this particular aspect of the passage important? (the little "so what"?)

Approx 2 min

Transition... My third point is (if you have a third point)....

Specific textual reference

Literary features

How does this specific example contribute to the central idea?

Why is this particular aspect of the passage important? (the little "so what"?)

Approx 2 min

Conclusion (where I actually conclude my thoughts about the poem's central idea or BIG SO WHAT, not just re-state what I have previously stated...)

Approx 1 min

What does the **author** show us in this particular passage?

How does this part (passage) contribute to the **whole** (the novel, play, collection, etc)?

How does this part **embody** the whole? (The word "microcosm," though over-used, may come in handy here.)

Name: _____

COMMENTARY OUTLINE

AUTHOR & WORK _____

CONTEXT (What Section Passage Is From; Summary of what's happening before, after, and during passage; Narrator's tone if relevant): _____

MAIN IDEA / SIGNIFICANCE OF THE PASSAGE: _____

**Literary Feature /
Device #1:**

Illustrations / Examples of this Feature (QUOTES):

Analysis of the Effect of this Feature...Explanation of How It Enhances the Main Idea in the Passage:

Illustrations / Examples of this Feature (QUOTES):

Literary Feature /
Device #2:

Analysis of the Effect of this Feature...Explanation of How It Enhances the Main
Idea in the Passage:

Illustrations / Examples of this Feature (QUOTES):

Literary Feature /
Device #3:

Analysis of the Effect of this Feature...Explanation of How It Enhances the Main
Idea in the Passage:

Conclusion

Restate The Main Idea of the Passage and How the Features You Chose Help to Further That Idea:

So What?:

Rewrite the following into Poetry

The thing itself was rough and crudely done, cut in coarse stone, spitefully placed aside as merest lumber, where the light was worst on a back staircase. Overlooked it lay in a great Roman palace crammed with art. It had no number in the list of gems, weeded away long since, pushed out and banished, before insipid Guido's over-sweet and Dolce's rose sensationities, and curly chirping angels spruce as birds.

The original poem....

The thing itself was rough and crudely done,
Cut in coarse stone, spitefully placed aside
As merest lumber, where the light was worst
On a back staircase. Overlooked it lay
In a great Roman palace crammed with art.
It had no number in the list of gems,
Weeded away long since, pushed out and
banished,
Before insipid Guido's over-sweet
And Dolce's rose sensationalities,
And curly chirping angels spruce as birds.

Line Break Practice

Rewrite the following poem, which has been written into paragraph form. Experiment with line breaks, making any changes you'd like, until the poem feels right to you.

Three times, a sneeze of birds flew out of a tree, circled twice, then flew back in. I did not see a breeze to shake them out, nor any force to draw them in, but their sudden movement made me shout with joy, again, and again, and again! (74)

from *Writing Poetry from the inside out* by Sandford Lyne

Line Break Analysis / Evaluation

Line Break Choices can sometimes reveal...

- weaknesses in the poem
- lines that are insubstantial in some way
 - not condensed enough (concise)
 - too wordy
 - repetitive
 - not descriptive enough
 - vague
 - insulting to the reader's intelligence
 - filling in too much
 - overstating the obvious
 - falling too much into clichés

Remember....there isn't just one right way for Line Breaks
(73).

Poetry Line Breaks

Ways to Determine Line Breaks...by...

- **Phrases, syntactical or grammatical elements**
- **Counting syllables**
- **Rhythm, texture, or movement of lines (69)**

Questions for Revision:

- **What do I want the reader to read and think about on each line...before going on to the next line?**
 - **Where do I want the reader to pause or rest?**
 - **How do I connect the reader's interest or movement to subsequent lines in the poem?**
- (70)**

from Writing Poetry from the inside out by Sandford Lyne

Introduction

1. Context
2. Dominant Effect / Controlling Idea
(thesis)

Body

3. Textual Evidence—rhetorical devices, syntax, passage structure, punctuation, paragraphing, etc.

4. Effect of Evidence

Conclusion

5. Author's Tone
6. Author's Purpose within the larger work

Function Words



--Highlights

--Reinforces

--Illustrates

--Reveals

--Suggests

--Illuminates

--Previews

--Foreshadows

--Generates

--Demonstrates

--Implies

--Represents

--Symbolizes

--Portrays

--Connotes

--Contrasts

--Elicits

--Provides

Part 1. Anticipation Guide / Warmup

1. Work in pairs to organize poems into 5-6 categories
2. Name the categories
3. Defend your choices

Part 2. Discuss Bishop's life

1. View power point introduction
2. Small group discussions (groups of 2 pairs)
3. Group Reports—1 spokesman per group—Explain to the class what changes you made to categories and rationale behind change.

Part 3. Class Discussion

How does knowledge of Bishop's Life inform interpretation of her poetry? Do we need biographical information? Isn't good poetry supposed to be universal? IOC is not concerned with biographical information, but only what is on the page. What value, then, is a discussion of biographical context?

Part 4. Review Closing Discussion

1. Have the students discuss the following larger ideas common to Bishop.
2. In small groups, have the students sort the poems into these categories.
3. Identify textual evidence to support their sorting.
4. Share out why they put them into these categories in informal give-and-take discussion as preliminary to Socratic Seminar

Categories:

- Time
- Identity
- Form, to include rhyme scheme
- Colors
- Setting/place
- Inversions
- Perspective (the vantage point from which we see something, and therefore how we see it)
- Perceivable/Imagined
- The visitor, outsider, guest
- Isolation

Part 5. Conclude with Closing Socratic Seminar

EXAMPLE

Poetic Forms

"One Art" p. 198 (rhyming tercets)

"Sestina" pp. 121-122

"Three Sonnets for the Eyes" pp. 221-222

Place—New England, Florida, Brazil, Washington, D.C.

"Florida" pp. 33-34

"A Cold Spring" pp. 55-56

"View of The Capitol from the Library of Congress" p. 67

"Questions of Travel" pp. 91-92

Relationships . Love

"One Art" p. 198

"Argument" p. 79

Metaphors / Interiors

"In the Waiting Room" pp. 179-181

"Insomnia" p. 68

"The Imaginary Iceberg" p. 6

"The Map" p. 5

"The Weed" pp. 22-23

"Seascape" p. 41

"At the Fishhouses" pp. 62-64

"I / Conversation" p. 74

"A Miracle for Breakfast" pp. 20-21

Parody / Allusion

"Visits to St. Elizabeths" pp. 131-132

"The Prodigal" p. 69

"The Gentleman of Shalott" p. 11

Poems by Elizabeth Bishop

Name _____

IOC Review_Concept Sort

Directions: (1) Work in pairs or small groups to sort the following Bishop poems into these “big idea” categories, which are common threads running throughout Bishop’s poetry: Time, Identity, Form (consider rhyme scheme), Colors, Setting / Place, Inversions, Perspective and Perception, Imagination and Perceived Reality, the Visitor / Outsider / Guest, Isolation. (2) Identify textual evidence to support your groupings and sorts. (3) Discuss with the class and share ideas in large-group discussion.

1. “The Map” (p. 5)
2. “The Imaginary Iceberg” (p. 6)
3. “Sestina” (p. 121)
4. “Love Lies Sleeping” (p. 18)
5. “Cirque d’Hiver” (p. 32)
6. “Seascape” (p. 41)
7. “The Fish” (pp. 43-44)
8. “Anaphora” (p. 52)
9. “A Cold Spring” (pp. 55-56)
10. “A View of the Capitol from the Library of Congress” (p. 67)
11. “Insomnia” (p. 68)
12. “The Prodigal” (p. 69)
13. “Letter to N.Y.” (p. 78)
14. “Questions of ‘Travel’” (p. 91)
15. “Electrical Storm” (p. 98)
16. “Song for the Rainy Season” (p. 99)
17. “The Armadillo” (p. 101)
18. “The Riverman” (pp. 103-107)
19. “Filling Station” (p. 125-126)
20. “Sandpiper” (p. 129)
21. “From Trollope’s Journal” (p. 130)
22. “Visits to St. Elizabeths” (pp. 131-133)
23. “12 O’Clock News” (pp. 194-195)
24. “One Art” (p. 198)
25. “The Reprimand” (p. 226)

Assignment: In order to put Bishop into perspective as a poet. The questions are meant to close out our study of Bishop, as well as prepare us for the IOC. As you discuss, lift your discussion away from specific knowledge of Bishop's life events and move toward the broader human experience as seen in her poetry.

Value: 50 points

Question 3: Bishop plays with perspective within her poetry. Discuss the significance of perspective, including the concepts of inversion and the visitor/guest/outsider.

Notes/Preparation:

[illegible]

English IB I
Bishop: *Poems*

Name _____

Date _____

Notes on Group _____:

[illegible]

Notes on Group _____:

[illegible]

Name: _____

Session #: _____

Individual Oral Commentary

Extract: _____

Guiding Questions:

- 1. In what ways is this passage typical of the work as a whole?**
- 2. How does the pronoun shift add to the impact of the extract?**

What can we make of the inexpressible joy of children? It is a kind of gratitude, I think—the gratitude of the ten-year-old who wakes to her own energy and the brisk challenge of the world. You thought you knew the place and all its routines, but you see you hadn't known. Whole stacks at the library held books devoted to things you knew nothing about. The boundary of knowledge receded, as you poked about in books, like Lake Erie's rim as you climbed its cliffs. And each area of knowledge disclosed another, and another. Knowledge wasn't a body, or a tree, but instead air, or space, or being—whatever pervaded, whatever never ended and fitted into the smallest cracks and the widest space between stars.

Any way you cut it, colors and shadows flickered from multiple surfaces. Just enough work had already been done on everything—moths, say, or meteorites—to get you started and interested, but not so much there was nothing left to do. Often I wondered: was it being born just now, in this century, in this country? And I thought: no, any time could have been like this, if you had the time and weren't sick; you could, especially if you were a boy, learn and do. There was joy in concentration, and the world afforded an inexhaustible wealth of projects to concentrate on. There was joy in effort, and the world resisted effort to just the right degree, and yielded to it at last. People cut Mount Rushmore into faces; they chipped here and there for years. People slowed the spread of yellow fever; they sprayed the Isthmus of Panama puddle by puddle. Effort alone I loved. Some days I would have been happy to push a pole around a threshing floor like an ox, for the pleasure of moving the heavy stone and watching my knees rise in turn.

Name: _____

Session #: _____

Individual Oral Commentary

Extract: _____

Guiding Questions:

1. To what extent does the structure of the poem affect its meaning?
2. How does the poet's use of figurative language add to the impact of the poem?

Codicil

Schizophrenic, wrenched by two styles,
one a hack's hired prose, I earn
me exile. I trudge this sickle, moonlit beach for miles,

- 5 tan, burn
to slough off
this live of ocean that's self-love.

To change your language you must change your life.

- I cannot right old wrongs.
Waves tire of horizon and return.
10 Gulls screech with rusty tongues

Above the beached, rotting pirogues,
they were a venomous beaked cloud at Charlottesville.

One I thought love of country was enough,
now, even if I chose, there is no room at the trough.

- 15 I watch the best minds rot like dogs
for scraps of flavour.
I am nearing middle

- age, burnt skin
peels from my hand like paper, onion-thin,
20 like Peer Gynt's riddle.

At heart there is nothing, not the dread
of death. I know too many dead.
They're all familiar, all in character,

- even how they died. On fire,
25 the flesh no longer fears that furnace mouth
of earth,

that kiln or ashpit of the sun,
nor this clouding, unclouding sickle moon
withering this beach again like a blank page.

- 30 All its indifference is a different rage.

Bishop Concept Sort
Closing Activity

1. Have the students discuss these different elements.
2. In small groups, have the students sort the poems into these categories.
3. Identify textual evidence to support their sorting.
4. Share out why they put them into these categories.

Categories:

- Time
- Identity
- Form, to include rhyme scheme
- Colors
- Setting/place
- Inversions
- Perspective (the vantage point from which we see something, and therefore how we see it)
- Perceivable/Imagined
- The visitor, outsider, guest
- Isolation

Style Analysis Thesis Statement Template

T (Title/Author): _____

P (Paraphrase): _____

F (Figurative Devices): _____

A (Attitude): _____

S (Shifts): _____

T (Title – Rethinking): _____

T (Theme): _____

Your thesis statement should include the following elements (*in no particular order*):

- The author's name (usually the last name only since you will have already stated the author's full name earlier in your introduction paragraph)
- The aspects/devices/categories you plan to write about (remember the aspects should connect in some way!)
- Your original thoughts/assumptions about the author's intentions (ANALYSIS)
- The full title of the literary work

Author + Title + Aspects/Devices/Categories + Original Thoughts = THESIS

<http://www.scoop.it/t/the-faces-of-hamlet>

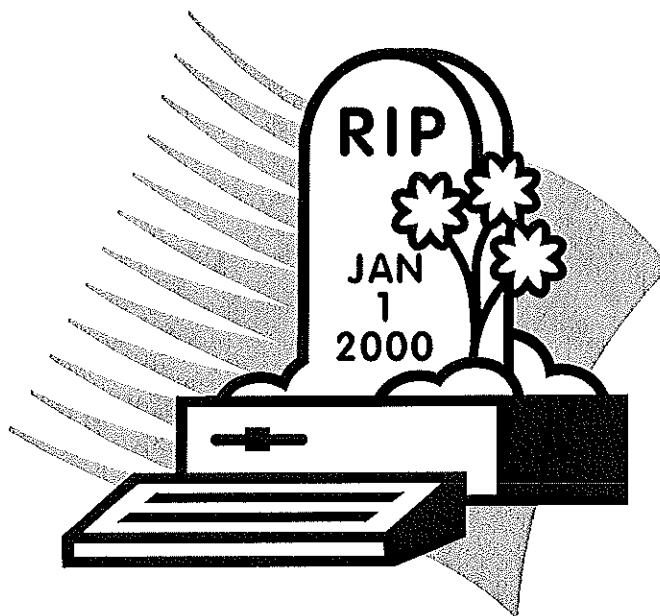
Use my ScoopIt! page on The Faces of Hamlet_Margaret Ludlam

Ten Commandments of writing literary analysis

Thou shalt not:

1. use “this” without a noun. (Not “This means...” but “This adjective connotes...”)
2. use any form of “quotation” (especially “quote”).
3. misspell the author’s name, the title, or any word found in the passage or poem
4. use incorrect formatting for a title (“Poems” and *Longer Works*)
5. use any form of the verb “to show,” “to say,” or “to mean”
6. use any form of the verb “to try” (the poet is never *trying* to say...)
7. use **fewer than twelve** pieces of textual evidence
8. omit **line references** after textual evidence
9. **begin** any sentence with textual evidence or **conclude** any paragraph with textual evidence
10. include textual evidence in the introductory or concluding paragraph

Your commentary will go into the “dead on arrival” box and will not be graded until all ten of the commandments are followed.



<p>Example of feature:</p> <p>Assertion _____ uses _____ (director's name) (technique)</p> <p>in order to _____ (audience reaction, reveal an idea or theme, reveal a new side of a character, etc.)</p>	<p>Example of feature:</p> <p>Assertion _____ uses _____ (director's name) (technique)</p> <p>in order to _____ (audience reaction, reveal an idea or theme, reveal a new side of a character, etc.)</p>
<div style="border: 1px solid black; border-radius: 50%; width: 60%; margin: 0 auto; padding: 20px;"> <p>Film techniques:</p> <ul style="list-style-type: none"> -lighting -shot angles -costume -music -props -set design -entrance/exit of characters </div>	
<p>Example of feature:</p> <p>Assertion _____ uses _____ (director's name) (technique)</p> <p>in order to _____ (audience reaction, reveal an idea or theme, reveal a new side of a character, etc.)</p>	<p>Example of feature:</p> <p>Assertion _____ uses _____ (director's name) (technique)</p> <p>in order to _____ (audience reaction, reveal an idea or theme, reveal a new side of a character, etc.)</p>

I created these for Part 4 exams - film through 197. same. Childs
hugs. 085

LITERARY AND CINEMATIC SIGNS

"The power of language systems is that there is a very great difference between signifier and the signified; the power of film is that there is not" - James Monaco

Literary Signs	Example from Text and explanation of its representation/meaning	Cinematic Signs	Example from Movie
The Word - The word <i>book</i> is a signifier. What it represents is the signified. There can be a great difference between the two. (i.e. <i>book</i> - could look like a children's book, a dictionary, etc)		The Image - A visual representation of a "book" is almost identical to the source. It is much closer to a book, conceptually, than the word. Signifier and signified are almost identical.	
Metaphor - a comparison of unlike things in a highly connotative sense. (i.e. Your room is a desert)		The Index - measures a quality not because it is identical but has inherent relationship to it (i.e. Showing the sweat on an actor's face shows temperature)	
Symbol - convention (in deployment of speech and writing) (i.e. Whale in <i>Moby Dick</i> may stand for the Devil or the forces of the universe, or Nature)		Symbol - An arbitrary sign in which the signifier has neither a direct nor an indexical relationship to the signified, but rather represents it through convention [agreement between the creator and consumer] (i.e. crows symbol of death)	
Theme - The general idea, meaning, and the author's universal message of a literary work. (i.e. A theme in <i>Romeo and Juliet</i> is that "Love is a force all of its own.")		Theme - the central characteristic, idea, concern or motif in a film. (i.e. Revenge)	

CHANGING these two columns for THEIR own group
Part 4

Jamie, Childs@ncps.org

SHOT TYPE AND ITS EFFECTS

Directions: The following table defines a number of the key shots that filmmakers use to create meaning in a movie. While viewing the film try to identify each type of shot. Once you have identified the shot, try to analyze the way it is used to give us information about either the event being portrayed or else the characters that appear in the scene.

SHOT TYPE	MOMENT IN THE MOVIE
Extreme long shot: This is used for views of landscapes or buildings. It might also be the point of view of a character looking out over a vista.	
Long shot: A character is shown at some distance. They will be dominated by their surroundings.	
Medium shot: Also known as a "mid-shot." In this kind of shot a character is shown from the waist upwards. The audience will be able to see their reactions but the background surroundings will also be prominent in the shot. When two characters are shown together in a mid-shot it is sometimes called a "two shot."	
Close-up: A shot of a person's head and shoulders. Not much, if any, background appears in the frame. The shot is used when wanting to catch a character's emotional response to something or when they are communicating thoughts.	
Extreme close-up: This is used to show an important detail, object, gesture, or moment of contact between characters.	
High angle shot: This is used to communicate the idea that someone is being watched from above or is alone. It usually (but not always) makes characters seem less important.	
Bird's eye shot: The most extreme type of high angle shot, taken directly above someone.	
Low angle shot: The ideal shot to make someone seem larger than life or to suggest we are seeing something through the eyes of someone seated or smaller than them – a child looking up to an adult.	

Compare and Contrast Essay for Grand Allusion Tour – Graphic Organizer- 30 points- Formative

Point by Point

Prompt: Choose two poems in which you will examine the attitudes of the speakers in both poems. Compare the speakers' attitudes in the poems to the character or element to which he/she alluded in *The Odyssey*.

Directions: Complete the graphic organizer and note sequence of events in essay, and then craft a well-written 4 paragraph comparison/contrast essay.

Hook:	
Subjects for Comparison (Titles of Any Two Poems from Packet):	
Purpose/Background Information:	
Thesis	

Point #1:	Specific Details for Support
Subject #1	
Subject #2	

How to Close Read a Poem

Or

What Does It Mean? How Do You Know?

<p>When you first approach a poem:</p> <ul style="list-style-type: none"> • Read the poem slowly • Read it at <i>least</i> twice • Read it aloud to yourself • Annotate • important words, images, phrases, and sections 	<p>If you're struggling with a poem, also try the following:</p> <ul style="list-style-type: none"> • Rewrite the poem as a prose paragraph • Read with your gut <i>and</i> your brain. • Not all poems are logical and/or narrative
---	---

Step 1: How do you know? Understand the poet's project:

- What subject(s) does the poem address?
- Who is the speaker of the poem?
- What is the poem's larger context?
- What genre or mode of poem are you dealing with?
 Lyric (vivid language; associative)?
 Narrative (tells a story)?
 Dramatic Narrative (combination of above)?
 Elegy (remembering or lamenting someone/something gone)?
 Ars Poetica? (is this poetry about writing?)

Step 2: How do you know? Examine **form** and **structure**

- Use of closed form (ie. Sonnet or rigid pattern, rhyme, regularity) or nonce form (creative, irregular)
- Stanzaic make-up (even numbers imply order, balance; odd numbers imply imbalance)
- Devices like repetition (anaphora (beginning) or refrain (at end), punctuation or lack thereof, or section divisions
- Use of negative (white) vs. positive (text) space

Step 3: How do you know? Look more closely at a **line** within the poem:

- Meter (indicates closed form) or rhythm within line
- Line length and variation (even or chaotic)
- Line break (white space—a pause? Why?)
- Enjambed (line ends without punctuation) vs. end-stopped lines (with punctuation)

Step 4: How do you know? Look closely at the **language** the poet uses:

Notice the poet's **diction** in a meaningful way. You must specify the following:

Is it Latinate (multi-syllabic), colloquial, formal, or elaborate?

- What is the tone/mood of the poem?
- Which images stand out and why?
- Does the poet use figurative language?

Step 5: What does it mean? **Make a claim** about what the speaker's attitude toward the subject (your *thesis*).

- What is the *overall* effect of the poem, given all the poem's craft elements you noted above?
- Where does the poem take us (emotionally, intellectually, narratively, etc.)?

Grand Allusion Tour
Part 1:

So what happened after Odysseus' return?

Is there a happy-ever-after in the stars?

Some of the most famous literary nods to the Odyssey are concerned with the two questions above.

Dante's The Divine Comedy: written between 1308 and 1321, is widely considered one of the greatest works of world literature.

On his journey through the nine levels of hell, Dante discovers the fraudulent—those guilty of deliberate, knowing evil—located in the Eighth Circle. It is here that he meets Odysseus.

Canto 26
(excerpted below)

Leave me to speak, because I have conceived
That which thou wishest; for they might disdain
Perchance, since they were Greeks, discourse of thine."

When now the flame had come unto that point,
Where to my Leader it seemed time and place,
After this fashion did I hear him speak:

"O ye, who are twofold within one fire,
If I deserved of you, while I was living,
If I deserved of you or much or little

When in the world I wrote the lofty verses,
Do not move on, but one of you declare
Whither, being lost, he went away to die."

Then of the antique flame the greater horn,
Murmuring, began to wave itself about
Even as a flame doth which the wind fatigues.

Thereafterward, the summit to and fro

Alfred Tennyson's "Ulysses": written in 1848, tells of Odysseus' wandering nature even after returning home.

"Ulysses"

(excerpted below)

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

I cannot rest from travel: I will drink
Life to the lees: all times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea; I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honoured of them all;
And drunk delight of battle with my peers;
Far on the ringing plains of windy Troy.
I am part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As though to breath were life. Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

though I'd like to find out so long as I don't have the two of them under my nose all the time like that slut that Mary we had in Ontario Terrace padding out her false bottom to excite him bad enough to get the smell of those painted women off him once or twice I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen pretending he was drinking water 1 woman is not enough for them it was all his fault of course ruining servants then proposing that she could eat at our table on Christmas day if you please O no thank you not in my house stealing my potatoes and the oysters 2/6 per doz going out to see her aunt if you please common robbery so it was but I was sure he had something on with that one it takes me to find out a thing like that he said you have no proof it was her proof O yes her aunt was very fond of oysters but I told her what I thought of her suggesting me to go out to be alone with her I wouldn't lower myself to spy on them the garters I found in her room the Friday she was out that was enough for me a little bit too much her face swelled up on her with temper when I gave her her weeks notice I saw to that better do without them altogether do out the rooms myself quicker only for the damn cooking and throwing out the dirt I gave it to him anyhow either she or me leaves the house I couldn't even touch him if I thought he was with a dirty barefaced liar and sloven like that one denying it up to my face and singing about the place in the W C too because she knew she was too well off yes

"Tales of Brave Ulysses"

Eric Clapton and Martin Sharp

You thought the leaden winter would bring you down forever,
But you rode upon a steamer to the violence of the sun.

And the colours of the sea bind your eyes with trembling mermaids,
And you touch the distant beaches with tales of brave Ulysses,
How his naked ears were tortured by the sirens sweetly singing,
For the sparkling waves are calling you to kiss their white laced lips.

And you see a girl's brown body dancing through the turquoise,
And her footprints make you follow where the sky loves the sea.
And when your fingers find her, she drowns you in her body,
Carving deep blue ripples in the tissues of your mind.

The tiny purple fishes run laughing through your fingers,
And you want to take her with you to the hard land of the winter.

Her name is Aphrodite and she rides a crimson shell,
And you know you cannot leave her for you touched the distant sands
With tales of brave Ulysses, how his naked ears were tortured
By the sirens sweetly singing.

The tiny purple fishes run laughing through your fingers,
And you want to take her with you to the hard land of the winter.

Three Poems about Penelope

An Ancient Gesture by Edna St. Vincent Millay

I thought, as I wiped my eyes on the corner of my apron:
Penelope did this too.
And more than once: you can't keep weaving all day
And undoing it all through the night;
Your arms get tired, and the back of your neck gets tight;
And along towards morning, when you think it will never be light,
And your husband has been gone, and you don't know where, for years.
Suddenly you burst into tears;
There is simply nothing else to do.

And I thought, as I wiped my eyes on the corner of my apron:
This is an ancient gesture, authentic, antique,
In the very best tradition, classic, Greek;
Ulysses did this too.
But only as a gesture,—a gesture which implied
To the assembled throng that he was much too moved to speak.
He learned it from Penelope...
Penelope, who really cried.

Penelope by Dorothy Parker

In the pathway of the sun,
In the footsteps of the breeze,
Where the world and sky are one,
He shall ride the silver seas,
He shall cut the glittering wave.
I shall sit at home, and rock;
Rise, to heed a neighbor's knock;
Brew my tea, and snip my thread;
Bleach the linen for my bed.
They will call him brave

Penelope's Song

-Louise Gluck

Little soul, little perpetually undressed one,
Do now as I bid you, climb
The shelf-like branches of the spruce tree;
Wait at the top, attentive, like
A sentry or look-out. He will be home soon;
It behooves you to be
Generous. You have not been completely
Perfect either; with your troublesome body
You have done things you shouldn't
Discuss in poems. Therefore
Call out to him over the open water, over the bright
Water
With your dark song, with your grasping,
Unnatural song--passionate,
Like Maria Callas. Who
Wouldn't want you? Whose most demonic appetite
Could you possibly fail to answer? Soon
He will return from wherever he goes in the
Meantime,
Suntanned from his time away, wanting
His grilled chicken. Ah, you must greet him,
You must shake the boughs of the tree
To get his attention,
But carefully, carefully, lest
His beautiful face be marred
By too many falling needles.

Two Poems of The Odyssey

Poets have mined *The Odyssey*, exploring characters, themes, images, events. Two contemporary poets, Louise Gluck and Margaret Atwood, write about the women, the enchantresses who lure Odysseus on. In Homer's version, Odysseus escapes their clutches because he has had help from Hermes and, interestingly enough, from one of the enchantresses herself, who tells him he must be lashed to the mast and stuff his crew's ears with wax if he is to pass by the Sirens.

Directions: Read the two poems and compare them. Focus on who the speaker is and how this determines what each one says. Would you believe them?

Circe's Power

I never turned anyone into a pig.
Some people are pigs; I make them
Look like pigs.

I'm sick of your world
That lets the outside disguise the inside. Your men
weren't bad men;
Undisciplined life
Did that to them. As pigs,

Under the care of
Me and my ladies, they
Sweetened right up.

Then I reversed the spell, showing you my goodness
As well as my power. I saw

We could be happy here,
As men and women are
When their needs are simple. In the same breath,

I foresaw your departure,
Your men with my help braving
The crying and pounding sea. You think

A few tears upset me? My friend,
Every sorceress is
A pragmatist at heart; nobody sees essence who can't
Face limitation. If I wanted only to hold you

I could hold you prisoner.

—Louise Gluck

Siren Song

This is the one song everyone
would like to learn: the song
that is irresistible:

the song that forces men
to leap overboard in squadrons
even though they see beached skulls

the song nobody knows
because anyone who had heard it
is dead, and the others can't
remember.

Shall I tell you the secret
and if I do, will you get me
out of this bird suit?

I don't enjoy it here
squatting on this island
looking picturesque and mythical
with these two feathery maniacs,
I don't enjoy singing
this trio, fatal and valuable.

I will tell the secret to you,
to you, only to you.
Come closer. This song

is a cry for help: Help me!
Only you, only you can,
you are unique

at last. Alas
it is a boring song
but it works every time.

—Margaret Atwood

Argos – The Most Faithful of Servants

From lines 317-360 of *The Odyssey*

Now as they talked on, a dog that lay there
lifted up his muzzle, pricked his ears . . .
It was Argos, long-enduring Odysseus' dog
he trained as a puppy once, but little joy he got
since all too soon he shipped to sacred Troy.
In the old days young hunters loved to set him
coursing after the wild goats and deer and hares.
But now with his master gone he lay there, castaway,
on piles of dung from mules and cattle, heaps collecting
out before the gates till Odysseus' serving-men
could cart it off to manure the king's estates.
Infested with ticks, half-dead from neglect,
here lay the hound, old Argos.
But the moment he sensed Odysseus standing by
he thumped his tail, nuzzling low, and his ears dropped,
though he had no strength to drag himself an inch
toward his master.

.....

. . . the dark shadow of death closed down on Argos' eyes
the instant he saw Odysseus, twenty years away.

Argos

Shaggy and incontinent,
I have become the very legend
of fidelity. I am
more famous than the dog star
or those hounds of Charon's
who nip at a man's ankles
on his way to the underworld.
Even Penelope wanted
proof, and Eurykleia
had to see a scar.
But I knew what I knew—
what else are noses for?
Men are such needy creatures,
Zeus himself comes to them
as an animal. I'll take
my place gladly
among the bones and fleas
of this fragrant dung heap
and doze my doggy way
through history.

—Linda Pastan

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Returning to Ithaka

Directions: Read the poem "Ithaka" by Constantine Cavafy focusing on the following questions:

- How does Cavafy read the epic as a metaphor?
- In what ways is Cavafy a sensualist? What is the effect of these sensual words on the contemporary reader?
- Why should we return to our own Ithakas without any expectations?
- In what ways does Odysseus experience the Ithaka of Cavafy's poem?

Ithaka

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that one on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope your road is a long one.
May there be many summer mornings when,
with what pleasure, what joy,
you enter harbours you're seeing for the first
time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,

sensual perfumes of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to learn and go on learning from their scholars.
Keep Ithaka always in your mind.
Arriving there is what you're destined for.
But don't hurry the journey at all.
Better if it lasts for years,
so you're old by the time you reach the island,
wealthy with all you've gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvellous journey.
Without her you wouldn't have set out.
She has nothing left to give you now.
And if you find her poor, Ithaka won't have
fooled you.
Wise as you will have become, so full of
experience,
you'll have understood by then what these
Ithakas mean.

—Constantine P. Cavafy

Excerpt from The Inferno: Canto XXVI

BY DANTE ALIGHIERI (1265-1321) – TRANSLATED BY JAMES FINN COTTER

Evil Counselors

“When
“I set sail from Circe who had ensnared me
For more than a year there near Gaëta —
Before Aeneas had given it that name —

“Not fondness for my son nor sense of duty
To my aged father nor the love I owed
Penelope to bring her happiness

“Could overmaster in me the deep longing
Which I had to gain knowledge of the world
And of the vices and virtues of mankind.

“I embarked on the vast and open sea
With but one boat and that same scanty crew
Of my men who had not deserted me.

“On one shore and the other I saw as far
As Spain, far as Morocco, Sardinia,
And the other islands the sea bathes about.

“I and my shipmates by then were old and slow
When we came at long last to the close narrows
Where Hercules had set up his stone markers

“That men should not put out beyond that point.
On the starboard I now had passed Seville
And on the port I already passed Ceuta.

“‘Brothers,’ I said, ‘who through a hundred thousand
Dangers have reached the channel to the west,
To the short evening watch which your own senses

“‘Still must keep, do not choose to deny
The experience of what lies past the sun
And of the world yet uninhabited.

“‘Consider the seed of your generation:
You were not born to live like animals
But to pursue virtue and possess knowledge.’

“I rallied my shipmates for the voyage
So sharply with this brief exhortation
That then I could have hardly held them back.

“And turning our stern toward the morning,
Of oars we made wings for that madcap flight,
Always gaining on the larboard side.

“Night by now gazed out on all the stars
At the other pole, and our stars sank so low
That none rose up above the ocean floor.

“Five times the light that spread beneath the moon
Again shone down and five times more it waned
Since we had entered that deep passageway

“When a lone mountain loomed ahead, dark
In the dim distance, and it looked to me
The highest peak that I had ever seen.

“We leaped for joy — it quickly turned to grief,
For from the new land a whirlwind surging up
Struck the foredeck of our ship head on.

“Three times it spun us round in swirling waters;
The fourth round it raised the stern straight up
And plunged the prow down deep, as Another pleased,

“Until the sea once more closed over us.”

Re-Visioning Odysseus

Ulysses

It little profits that an idle king,
 By this still hearth, among these barren crags,
 Matched with an aged wife, I mete and dole
 Unequal laws unto a savage race
 That hoard, and sleep, and feed, and know not me.
 I cannot rest from travel; I will drink
 Life to the lees. All times I have enjoyed
 Greatly, have suffered greatly, both with those
 That loved me, and alone; on shore, and when
 Through scudding drifts the rainy Hyades
 Vexed the dim sea. I am become a name;
 For always roaming with a hungry heart
 Much have I seen and known—cities of men
 And manners, climates, councils, governments,
 Myself not least, but honoured of them all—
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.
 I am part of all that I have met;
 Yet all experience is an arch wherethrough
 Gleams that untravelled world whose margin fades
 Forever and forever when I move.
 How dull it is to pause, to make an end,
 To rust unburnished, not to shine in use!
 As though to breathe were life! Life piled on life
 Were all too little, and of one to me
 Little remains; but every hour is saved
 From that eternal silence, something more,
 A bringer of new things; and vile it were
 For some three suns to store and hoard myself,
 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
 To whom I leave the sceptre and the isle—
 Well-loved of me, discerning to fulfill

This labour, by slow prudence to make mild
 A rugged people, and through soft degrees
 Subdue them to the useful and the good.
 Most blameless is he, centered in the sphere
 Of common duties, decent not to fail
 In offices of tenderness, and pay
 Meet adoration to my household gods,
 When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail;
 There gloom the dark, broad seas. My mariners,
 Souls that have toiled, and wrought, and thought with me—
 That ever with a frolic welcome took
 The thunder and the sunshine, and opposed
 Free hearts, free foreheads—you and I are old;
 Old age hath yet his honour and his toil.
 Death closes all; but something ere the end,
 Some work of noble note, may yet be done,
 Not unbecoming men that strove with Gods.
 The lights begin to twinkle from the rocks;
 The long day wanes; the low moon climbs; the deep
 Moans round with many voices. Come, my friends,
 'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite
 The sounding furrows; for my purpose holds
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.
 It may be that the gulfs will wash us down;
 It may be we shall touch the Happy Isles,
 And see the great Achilles, whom we knew.
 Though much is taken, much abides; and though
 We are not now that strength which in old days
 Moved earth and heaven, that which we are, we are—
 One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield.

—Alfred, Lord Tennyson (1833)

Journey of Telemachus

"The thoughtful Telemachus said to her in answer:
... nobody really knows his own father."

—*The Odyssey*, Book One

The Son

If life is simply a lesson
in how we should have lived it,
perhaps the Odyssey was meant for Telemachus—
a kind of primer, a head start.
Even the parts about the mother distracted
at her loom, the dog whining on the doorsill,
and the kitchen so busy with ox and sheep
to feed the suitors, that the boy was told,
and told again, to play outside. When Athena
finally came to stir him up, he was like a child
whose toy bow has suddenly arched to the size
of a rainbow, as later the stranger's
would seem to, in the Great Hall.
After his own difficult journey—the men
all mocking him at first, real dangers
barely averted, his voice hoarsening
with manhood, even authority—
what it came down to in the end
was his wily father home at last,
perfection itself, and more
critical than in those boyish dreams
of rescue. The man even warned his son,
who braved so much alone, not to shame
the blood of Odysseus. So was the lesson
Patience or Valor? Power or Wisdom?
Or was it simply family feeling:
long evenings to come in Ithaca, Penelope
weaving both men tunics, with only
hearth fires burning now. And stories,
Ah the stories! through the chilly nights.

—Linda Pastan

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Pre-IB 10 English : *Shared Inquiry – Character Defense or Assassination*

Your job is to offer insights and support them in an organizer for Shared Inquiry preparation and in a Shared Inquiry discussion in response to the following statement:

The characters in Kafka's *The Metamorphosis* are responsible for Gregor's transformation and death.

Two essential and opposing philosophies the novel examines:

- According to existentialist theory, human beings must seek to make meaning for themselves in their own lives.
- However, the consequences of these meaningful choices may affect far more than the individual who decides to do one thing or another. Each of us is connected to others – in our families, in our communities, and in the world.

From *The Metamorphosis*: as Gregor reflects on his life's work, he is confounded by the injustice of a suspicious boss and his inability to change the circumstances of his transformation.

"What a fate: to be condemned to work for a firm where the slightest negligence at once gave rise to the gravest suspicion! Were all the employees nothing but a bunch of scoundrels, was there not among them one single loyal devoted man who, had he wasted only an hour or so of the firm's time in the morning, was so tormented by conscience as to be driven out of his mind and actually incapable of leaving his bed" (Kafka 125)?

Two essential and opposing questions the novel asks:

- Is Gregor alone responsible for his choices?
- Are other characters responsible for the fact that he is "incapable of leaving his bed" (125)?

Discussion Rubric

	INSIGHT	LANGUAGE	PARTICIPATION
4	<ul style="list-style-type: none"> • Insights show depth of thinking about the complexities of the text and the questions. • Well-chosen details and quotations effectively support insights. 	<ul style="list-style-type: none"> • The tone of expression is consistent and confident; language is active, energetic, and forceful. • Language is used clearly to explain the main ideas and supporting examples. 	<ul style="list-style-type: none"> • Rules of Shared Inquiry discussion are observed consistently.
3	<ul style="list-style-type: none"> • Insights show depth of thinking about the text and the questions. • Details and quotations support insights. 	<ul style="list-style-type: none"> • The tone of expression is generally consistent and • Language is used to explain the main ideas and supporting examples. 	<ul style="list-style-type: none"> • Rules of Shared Inquiry discussion are observed generally consistently.
2	<ul style="list-style-type: none"> • Insights show thinking about the text and the questions. • Some ideas and support are presented in the context of the discussion. 	<ul style="list-style-type: none"> • Some difficulty using language to explain the main ideas and supporting examples. 	<ul style="list-style-type: none"> • Some difficulty with Rules of Shared Inquiry discussion.
1	<ul style="list-style-type: none"> • Comments show some meaning has been derived from the text and discussion 		<ul style="list-style-type: none"> • May have difficulty with Rules of Shared Inquiry discussion.

Shared Inquiry Preparation – “Character Defense or Assassination”

With your partner, respond to the statement shown below using specific characters and their actions throughout the text. Defend, refute or qualify their culpability and cite page numbers using MLA format. You will be able to use your notes during the Shared Inquiry discussion.

The characters in Kafka's *The Metamorphosis* are responsible for Gregor's transformation and death.

Characters	Defend	Refute	Qualify
Gregor Samsa			
Grete Samsa			
Mr. Samsa			

Mrs. Samsa			
The Manager			

Notes from Discussion:

A Critical Theory Approach to Franz Kafka's *The Metamorphosis*

A literary critic of Kafka's *The Metamorphosis* once remarked that reading the novella was like reading a highly specialized geographical map—and Kafka had thrown away the map's legend. Over time, literary theorists and academics alike have offered countless interpretations of Kafka's *The Metamorphosis*. Now it is your turn to interpret his work through the lens of critical theory, with the idea of ascertaining a deeper meaning of this text—beyond an entomological understanding!

Directions:

1. Select two critical lenses (from the choices below) through which you will interpret the text.
2. Research each critical understanding by way of on-line and text research you will conduct in the media center.
3. Write two rhetorical précis that summarize your understanding of each critical lens.
4. Select three passages—one from each chapter of the novella.
5. Based on your understanding of the critical lens, interpret the text using two different critical understandings (please refer to *Little Red Riding Hood* example below)

Formalist: A formal critic is one who seeks to understand the text by identifying the various literary and rhetorical devices that are employed. The critic goes on to explain how the author uses these devices to add meaning and richness to the work. Formal critics will pay attention not just to the use of imagery or metaphor in a work, for example, but how these images and metaphors form patterns of meaning throughout the work. They will also pay attention to how the words sound together and how techniques from one *genre* (poetry, for example) are used to enrich a work written in another genre (prose, for example).

Psychological: These critics view works through the lens of psychology. They look either at the psychological motivations of the characters or of the authors themselves, although the former is generally considered a more respectable approach.

Freudian Approach: A Freudian approach often includes pinpointing the influences of a character's *id* (the instinctual, pleasure seeking part of the mind), *superego* (the part of the mind that represses the id's impulses) and the *ego* (the part of the mind that controls but does not repress the id's impulses, releasing them in a healthy way). Freudian critics like to point out the sexual implications of symbols and imagery, since Freud believed that all human behavior is motivated by sexuality. They tend to see concave images, such as ponds, flowers, cups, and caves as female symbols; whereas objects that are longer than

they are wide are usually seen as phallic symbols. Dancing, riding, and flying are associated with sexual pleasure. Water is usually associated with birth, the female principle, the maternal, the womb, and the death wish. Freudian critics occasionally discern the presence of an *Oedipus complex* (a boy's unconscious rivalry with his father for the love of his mother) in the male characters of certain works, such as Hamlet.

Jungian Approach: Jung is also an influential force in myth (archetypal) criticism. Psychological critics are generally concerned with his concept of the process of *individuation* (the process of discovering what makes one different from everyone else). Jung labeled three parts of the self: the shadow, or the darker, unconscious self (usually the villain in literature); the *persona*, or a man's social personality (usually the hero); and the *anima*, or a man's "soul image" (usually the heroine). A *neurosis* occurs when someone fails to assimilate one of these unconscious components into his conscious and projects it on someone else. The persona must be flexible and be able to balance the components of the *psyche*.

Feminist: A feminist critic sees cultural and economic disabilities in a —patriarchal society that have hindered or prevented women from realizing their creative possibilities and women's cultural identification as merely a negative object, or —Other, to man as the defining and dominating subject.

There are several assumptions and concepts held in common by most feminist critics.

1. Our civilization is pervasively *patriarchal*.
 2. The concepts of *gender* are largely, if not entirely, *cultural constructs*, effected by the omnipresent patriarchal bias of our civilization.
 3. This patriarchal ideology also pervades those writings that have been considered great literature. Such works lack autonomous female role models, are implicitly addressed to male readers, and leave the alien outsider or else solicit her to identify against herself by assuming male values and ways of perceiving, feeling, and acting.
- Feminists often argue that male fears are portrayed through female characters. Under this theory you would focus on the relationships between genders by examining the patterns of thought, behavior, values, enfranchisement, and power in relations between the sexes.

Marxist: A Marxist critic grounds theory and practice on the economic and cultural theory of Karl Marx and Friedrich Engels, especially on the following claims:

1. The evolving history of humanity, its institutions and its ways of thinking are determined by the changing mode of its material production—that is, of its basic economic organization.
2. Historical changes in the fundamental mode of production effect essential changes both in the *constitution and power relations of social classes*.

3. Human consciousness in any era is constituted by an *ideology*—that is, a set of concepts, beliefs, values and a way of thinking and feeling through which humans perceive and explain what they take to be reality. A Marxist critic typically undertakes to explain the literature of any era by revealing the economic, class, and ideological determinants of the way an author writes, and examine the relation of the text to the social reality of that time and place.

This school of critical theory focuses on power and money in works of literature. Who has the power/ money? Who does not? What happens as a result?

They believe it is necessary to know about the *author* and the *political, economical, and sociological context* of his times in order to truly understand his works. Using this theory requires that you apply to a text a specific historical information about the time during which an author wrote. History, in this case, refers to the social, political, economic, cultural, and or intellectual climate of the time. For example, William Faulkner wrote many of his novels and stories during and after World War II, which helps explain the feeling of darkness, defeat, and struggle that pervade much of his work.

Historical: Historical / Biographical critics see works as the reflection of an author's life and times (or of the characters' life and times). They believe it is necessary to know about the *author* and the *political, economical, and sociological context* of his times in order to truly understand his works. Using this theory requires that you apply to a text a specific historical information about the time during which an author wrote. History, in this case, refers to the social, political, economic, cultural, and or intellectual climate of the time. For example, William Faulkner wrote many of his novels and stories during and after World War II, which helps explain the feeling of darkness, defeat, and struggle that pervade much of his work.

Example Excerpt from *The Metamorphosis* (Kafka 22):

"Why did his sister not go to the others? She had probably just got up out of bed now and had not even started to get dressed yet. Then why was she crying? Because he was not getting up and letting the manager in, because he was in danger of losing his position, and because then his boss would badger his parents once again with the old demands? Those were probably unnecessary worries right now. Gregor was still here and was not thinking at all about abandoning his family. At the moment he was lying right there on the carpet, and no one who knew about his condition would have seriously demanded that he let the manager in. But Gregor would not be casually dismissed right away because of this small discourtesy, for which he would find an easy and suitable excuse later on. It seemed to Gregor that it might be far more reasonable to leave him in peace at the moment, instead of disturbing him with crying and conversation. But it was the very uncertainty which distressed the others and excused their behaviour."

Freudian: Gregor is a man consumed by his *super-ego*—the suppression of his needs. While a character with an over-developed *id* would be consumed by the realization that he has transformed into a "verminous bug," Gregor is concerned with his sister's distress over his transformation. Later in the passage he transfers his concern for a bit a "peace" for himself—his *id*—to concern for the distress of his family and the notion that such distress excuses his family's strange behavior. Gregor's *super-ego* suppresses his own need for peace and focuses on making peace for others.

Marxist: In this passage, Gregor appears powerless. The manager, Gregor's father, mother and sister, are all waiting to see him at the door to his room. They wait, in hostile anticipation, for Gregor to appear. They hold power over Gregor in this way. In his newly transformed state, he cannot move to open the door in the way he was accustomed to do as a human. Further, Gregor will make an excuse to his manager "later on" regarding his reason for his inability to answer the door. The manager—the iconic leader of the middle class worker—holds Gregor's paycheck and, thus, his family's welfare, firmly in hand. Gregor will surely have to grovel and make a "suitable excuse" to assuage his manager's anger.

The Thief and the Dogs

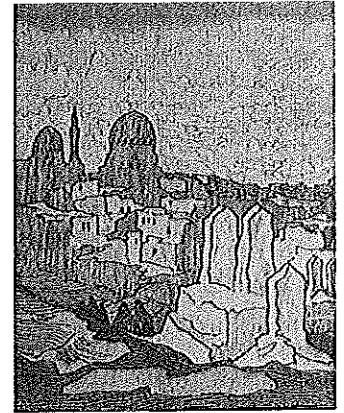
by **Naguib Mahfouz**

Annotation Guide

You are required to complete annotations while you study this novel. Below are elements to look for and take note of in the reading. Make sure to color code your symbols. You may write directly in your book, or write on Post-it notes. You will find an average of 3 annotations per page – but some pages may have many more or less.

Setting

This novel was published following the Egyptian Revolution of 1952 but before the Six Day War of 1967. Take special note of lines in the book that help establish a sense of place. Also, be aware of how the setting helps to establish characterization.



Characterization

This is a novel focused more on characterization than plot. For that reason, it is particularly important that you notice *how* Mahfouz creates these characters. Pay particular attention to physical descriptions, mannerisms, and speech patterns. The following is a list of the novel's major characters.

Said Mahran- The Thief
Nabawiyya- Said's ex-wife
Ilish Sidra- Said's former friend

Rauf Ilwan – Said's former mentor. Now owns a newspaper

Sheikh Ali al Junaydi – Said's father's spiritual advisor

Nur – a prostitute who's in love with Said
Tarzan- café owner and trusted friend of Said

Use of Language

Mahfouz is subtle yet still stylistically unique; this novel also represents a great change in Mahfouz's writing style. The following elements are some areas to look for. What else do you notice?

- duality
- symbolism
- motif
- metaphor
- stream of consciousness
- irony

Imagery and Symbols

Pay close attention to reoccurring symbols and motifs through the story. Some of the most notable ones are listed below. When you see these mentioned in the book, highlight them with the following color code:

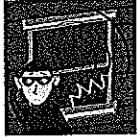
Dogs – Red
Animals/Bugs – Pink
Weather (esp. sun, moon, stars, celestial bodies) – Yellow
Betrayal – Blue
Judgment- Green
Revenge – Purple
Freedom – Orange
Graveyard - Brown

The Big Question (Theme and Analysis)

Questions to consider (You will see these again in class—be ready!):

- ✓ How does the structure of the novel affect its meaning?
- ✓ What is the nature of freedom?
- ✓ Discuss the relationship between motivation and perception.
- ✓ What are the responsibilities and rights between societies and individuals?
- ✓ "One of the things a writer is for is to ask difficult questions." What is significant about the way in which Mahfouz deals with difficult questions?

Finally, as you read, mark **passages** (no more than 2-3 sentences at a time) that you feel are significant for one reason or another, even if you're not sure what that reason might be yet. By the end of the novel, you will be expected to choose 3-5 passages that *you* feel are particularly important to commit to memory. Notice my emphasis on "you"—your passages should not be the same as another's. Choose wisely.



The Thief and the Dogs: Reading Quiz, Chapters 3-4



Directions: In the space on the back of this sheet or on your own paper, respond to the following question/prompt. Use as much detail as is humanly possible! Note that a grading rubric is on the back of this paper.

1. Why does Said feel that Rauf Ilwan has betrayed him? (Give as much explanation as you can to prove that you have read the text carefully.)

2. How does Said try to "get even" with Rauf in chapter 4? Does it work?

Writing Skill (Grammar & Such)	5	4	3	2	1
	Awesome! Nearly perfect!	Really good, but with some flaws.	Decent.	Scary.	Abyssmal.

Content	20	17	15	12	9
	Insightful, detailed, accurate. Maybe even made me say "Wow!"	Genuinely good ideas, but not as much development as I'd like to see.	Pretty basic Ideas that may or may not be well-developed, but still, clearly you have something of a clue.	Ideas are extremely basic, not well supported, and may even be undefendable at their core.	Yes, there is something on the paper, but wow, nearly no comprehension of the novel is demonstrated.

Briggs / IB English I SL

The Thief and the Dogs: Reading Quiz Chapters 3-4

Name _____

Date _____ Period _____

Over→

Name:

Period:

Reading Quiz: *The Thief and the Dogs* chapters 5-6

Context and Significance: Quotations

For the following quotations:

1. Tell us who is speaking
 2. Explain the context (i.e. what has come before it and what follows it)
 3. Explain the quote and,
 4. Tell us why the quote is significant to the story
-

1. *"It would be nice to see her, to see what time had done to her. She'd hoped to gain his love, but failed. What love he'd had had been the exclusive property of that other, unfaithful woman. He'd been made of stone. There's nothing more heartbreaking than loving someone like that. It had been like a nightingale singing to a rock, a breeze caressing sharp-pointed spikes. Even the presents she'd given he used to give away..."*

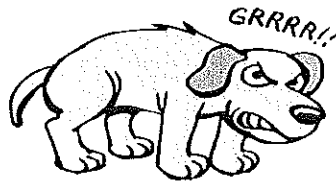
2. "The breathing inside the car had turned to panting. Almost crawling on his hands and knees, Said crept up until he could touch the door handle. He tightened his grip on the handle, and yanked open the door, shouting, "Don't move!"

Name:

Period:

Writing Skill (Grammar & Such)	5	4	3	2	1
	Awesome! Nearly perfect!	Really good, but with some flaws.	Decent. Lots of errors, but I can understand you.	Scary. Lots of errors. Sometimes it's difficult to understand what you are saying.	Abyssmal. I can't even begin to understand what you just wrote because there are too many mistakes ☹

Content	20	17	15	12	9
	Insightful, detailed, accurate. Maybe even made me say "Wow!"	Genuinely good ideas, but not as much development as I'd like to see.	Pretty basic ideas that may or may not be well-developed, but still, clearly you have something of a clue.	Ideas are extremely basic, not well supported, and may even be undefendable at their core.	Yes, there is something on the paper, nearly no comprehension of the novel is demonstrated.



For each of the two quotes from chapters 7-8, first identify who the speaker is. Next, explain how it fits in the context of the story. In other words, what is happening in the story when this quote is written? Finally, explain the significance of the quote. Do you notice any themes emerging? Do you notice any symbolism? Does the quote help to establish characterization? How do you know?

1. *"Nowhere is safe for you now. Or ever after. And [she]? It would be risky to go to her place tonight, of all nights, what with the investigations and suspicions that are bound to ensue. Darkness must extend from now on to all eternity."*

Speaker: _____

Context:

Significance:

"He pushed the Sheikh's door, met no resistance, entered, closed it behind him, and found himself in the open courtyard where the palm tree towered, as if stretched upward into space as high as the watchful stars. What a superb place for hiding, he thought. The Sheikh's room was open at night, just as it was in the day. There it stood, pitch-black, as if waiting for his return."

Speaker: _____

Context:

Significance:

IOC Discussion Question Possibilities After Poetry Commentary

THE NOVEL

Prose: Novel and short story

1. To what extent do you feel the writer is trying to persuade you to think about an issue or idea in a particular way?
2. How well do you think the writer handles the transition between one time and another?
3. Which character do you feel the writer relates to most closely? What makes you think that?
4. What sort of techniques does the writer use to get you interested in the story and the characters? Do you think they are successful?
5. Choose one part of the novel that you found particularly challenging, exciting or moving. What do you think prompted that response?

Anil's Ghost

1. Discuss how Ondaatje handles the transition between one time and another.
2. Choose one part of the novel that you found particularly challenging. What do you think prompted that response?
3. How does Ondaatje establish a strong sense of place?
4. What is your opinion of the ending of the novel? Do you find it satisfying or frustrating?
5. What do you feel is the central conflict of the novel? How important are the underlying reasons for the conflict?
6. Which character did you find most interesting? Can you account for that effect based on some choices you see the writer has made in constructing the character?
7. How powerfully-or not-would you say that the setting affected the events or action of the novel?

Beloved

1. What part of the text did you find most moving or challenging?
2. Who is the hero of *Beloved*?
3. How was *Beloved* different from other books you have read and were those choices effective?
4. How important or powerful of a role did the setting have on the text?
5. How was the narrative of *Beloved* structured and why?
6. What image from the novel did you find most striking or meaningful?
7. Did you feel there was closure at the end?

Ethan Frome

1. What is the purpose of the frame story?
2. Discuss the differing presentations and functions of the setting in the novella, *Ethan Frome*?
3. What variety of techniques does Wharton use to foreshadow the tragic ending of the novella?
4. Discuss the most powerful symbol in the novella?
5. Do you find Wharton's portrayal of Ethan to be a sympathetic one? Why or Why not?
6. How are the townspeople of Starkfield characterized in the opening?
7. In what ways does Wharton make use of natural images throughout the work?
8. Discuss the Wharton's presentation of Mattie Silver?
9. Comment on the contrast between Ethan's inner world and his outer appearance and activity.
10. Discuss Wharton's use of setting as a method of characterization.

Native Son

General

1. Which fictional character did you find most interesting? Can you account for that effect based on some choices you see that the writer has made in constructing the character?
2. Did you observe any contrivances in the novel that were in some way distracting, such as coincidences, or unresolved questions, unconvincing resolutions, chance meetings and so on?
3. How powerfully—or not—would you say the setting affected the events or action of the novel?
4. How emotionally or intellectually satisfying did you find the conclusion of the novel or short story?
5. How enthusiastic were you about the novel in the opening pages or paragraphs?

Specific

6. Thoughts on the ending? Why does Wright not show us Bigger's death?
7. Think about the structure of the novel. Why might Wright have separated his book into only three sections? Does the effect work on you as a reader?
8. What about the symbolism of snow?
9. There is a distinct change in narrative presence in the second book. Why? What effects does this have on you as a reader?
10. How does Bigger's crime affect the rest of the black community? How does this relate to Wright's ideas of cultural estrangement?
11. Comment on Bigger's treatment of Bessie. Is what he does to Bessie worse than what he does to Mary?
12. How did your feelings for Bigger change throughout the text?
13. What is the significance of Bigger's name?
14. Why is blindness a significant motif? How and where is it seen?
15. Does Mary have any responsibility for her own death?
16. How does Wright's narrative style contribute to our understanding of the character of Bigger Thomas?
17. Why is snow a significant motif? How and where is it seen?
18. What is the role of religion in *Native Son*? How does Bigger feel about religion? Why? Why does Wright portray religion in this way?
19. What effect does Wright create with his opening scene: a family (mother, daughter, two sons) in one room, especially with the women dressing? How does he add or enhance the effect by adding the rat?
20. Wright addressed several moral and social issues in *Native Son*. Is there one that you think he addresses that is still prevalent today? How so?
21. How is the idea of cultural estrangement addressed in *Native Son*?

Song of Solomon

1. How does the tradition of folklore and storytelling play a role in the novel?
2. Discuss how the opening scene of the novel establishes the themes and motifs for the rest of the novel.
3. Discuss the significance of names and naming in the novel. Consider places in addition to the history of the names.
4. Discuss the role of women throughout the novel.
5. What is the status of memory in *Song of Solomon*? Who remembers? How is the past remembered? What do the structural choices Morrison makes (perspective, chronology/sequence) have to do with memory?
6. To what extent is *Song of Solomon* a novel about place?
7. Morrison weaves a story out of fiction, history, and myth. What is at work in some of her specific choices of allusion and intertextual reference?

Things Fall Apart

1. How does Achebe accomplish the universal appeal to readers in *Things Fall Apart*?
2. What do you feel Achebe's chief concern was when writing the novel and how did he accomplish this?
3. Okonkwo's name means "The Roaring Flame." How is this reflected or foreshadowed through the course of his life and throughout the novel?
4. Can you discuss the role of irony within *Things Fall Apart* in relation to Okonkwo's character development?
5. How is the title of *Things Fall Apart* a literary allusion to Yeats' "The Second Coming" and is it appropriate?
6. How does the white man's impact on an African society play into the theme of *Things Fall Apart*?
7. What impact does Okonkwo's childhood have on the rest of his life?
8. Many critics contend that Achebe depicts the main conflict of the story as being between the white man and the native African. Do you consider this an accurate analysis? Why or why not?
9. Discuss the structure of *Things Fall Apart*. Consider in particular the relationship of the three parts to each other, as well as their comparative lengths.
10. Okonkwo considers himself a good husband and family man. Do you agree or disagree? Why?
11. What are the principal turning points in *Things Fall Apart*? When do you think things start to "fall apart?"
12. Why do you think Achebe included two white missionaries instead of just one?
13. How does Achebe utilize foreshadowing, irony, symbolism, or other literary devices in *Things Fall Apart*?

DRAMA

Drama

1. Do you think the writer is particularly sympathetic towards one of the characters? What makes you think that?
2. How well do you think the writer manages to use the stage to establish a strong sense of setting?
3. What is your opinion about the closure in the last section of the play? Do you find it satisfying or frustrating?
4. What do you feel is the central conflict in the play? How important are the underlying reasons for the conflict?
5. How clearly is the writer able to convey a meaningful idea while keeping an audience entertained?

Hamlet

1. What images from the play seem to stand out to you and what impression did they make on you?
2. Which secondary character played the most important role in the play?
3. Did you think Shakespeare was sympathetic towards Hamlet?
4. What did you see as the strengths and weaknesses of Hamlet and how do they impact your connection with him?
5. How well did Shakespeare do in getting you to think about a certain idea or concept?
6. What do you think of the women in this play? Are they developed characters and how important are they to the meaning of the text?
7. Do you feel there was closure at the end of the play?

Hamlet

1. Would Hamlet have made a good king? What aspects of his personality indicate he'd be a good ruler or have difficulty leading a nation?
2. Do you believe that Ophelia committed suicide or would you argue that in her madness, she did not realize she was in danger of drowning? What reasons do you have for forming either opinion?
3. Does Hamlet change from the beginning of the play to the end?
4. Shakespeare doesn't utilize staging directions in *Hamlet*. How does this add to or take away from the overall effect of how the characters interact with one another?
5. Discuss Shakespeare's use of soliloquy in relation to character development.
6. What do you think is the pivotal moment in *Hamlet*?
7. Which character has changed the most throughout the play and what evidence supports this?
8. How does Shakespeare distinguish character relations through his use of language?
9. What do you feel is a main theme within the play and how is that theme portrayed throughout the play?

Hamlet

1. To what degree can the reader/viewer sympathize with Hamlet? What events and character traits affect your level of sympathy?
2. What is the central idea that runs throughout the play, *Hamlet*? Where do we see this idea and how does it contribute to a central conflict?
3. How do tensions between characters or scenes with tension contribute to larger ideas in the play, *Hamlet*?
4. Discuss the ambiguity that exists within one character in *Hamlet*. Talk about our changing views and questions about this character over the course of the play.
5. How do parallel situations within the play, *Hamlet*, contribute to larger themes or ideas?
6. Evaluate the role of the ghost in the play, *Hamlet*.
7. Choose a scene or moment from the play, *Hamlet*. How would different choices a director makes change its meaning?

Richard III

- 1) Did you find the dramatist using different kinds of tension in the play in order to engage and hold the audience? How was this tension created?
- 2) What for you was the most riveting or satisfying moment in the play? Can you account for how the playwright managed to achieve that effect?
- 3) Who was your favourite or least favourite secondary character in the play? Can you see how the playwright elicited such a response?
- 4) Do you think any profound human truths are being considered in this play or do you see its main purpose as keeping an audience interested in human behaviour?
- 5) If you were asked to direct _____ (for example, the Richard's death scene; or the wooing of Lady Anne scene; or another important scene), what choices would you make in your direction and what important ideas of the play would your choices help to emphasize?
- 6) What do you see as the purpose and role of the female characters in the play? What does their portrayal tell us about the society that the play depicts?
- 7) How and why does Shakespeare have a continuing motif mentioning natural and unnatural imagery?
- 8) How and why does the playwright use stage directions?
- 9) What is an important setting of the play and why? How would it be depicted onstage to convey the play's key ideas and themes?

- 10) How does the opening soliloquy both foreshadow future events of the play as well as introduce key ideas and themes?
- 11) What is the purpose of the juxtaposition of Richard and Richmond's speeches and battle preparations in Act 5 of the play?
- 12) The play is a History play, positively portraying the current (at the time Shakespeare writes the play) Queen Elizabeth's forebears. Do you argue that the play is merely propaganda or does it move beyond this and become something more?
- 13) What language features distinguish *Richard III*?
- 14) What is the purpose of Shakespeare's use of dreams in the play?
- 15) How does the dramatist use rhythm and breaks in meter to convey theme and character?

PROSE OTHER THAN FICTION

James Baldwin *Essays*

- 1) What cultural aspects of the context do you think had the strongest impact on the writer's story?
- 2) Is there any person in the work, other than the writer, whose presence you found to be forceful or memorable?
- 3) Were there some aspects of life that you found significantly omitted in the writer's story of experience?
- 4) What features of the work most attracted you, for example, the history or the geography, the encounters with people, or the personal reactions of the writer?
- 5) What is the role of anecdote in the work and how well do you think this writer handled that feature?
- 6) Do you have any reservations about the writer's responses or attitudes to the places/people/ideas?
- 7) What human issues form the subjects of the work? Did you find any of them particularly well handled?
- 8) Did you find the essayist skilled in bringing the work to a particularly satisfying conclusion?
- 9) How does Baldwin, a former preacher, use biblical allusions in his works?
- 10) If you were to group or categorize Baldwin's essays, how would you categorize them and why?
- 11) What language features distinguish Baldwin's work? Explain, give examples if possible.
- 12) Describe how the titles of the essays inform the reading of them.
- 13) We read about a decade of Baldwin's career, from 1955's *Notes of a Native Son* to 1963's *The Fire Next Time*. How and why does Baldwin's body of work change through the time we studied?
- 14) How would you describe the structure of Baldwin's essays? Explain, give examples if possible.
- 15) Which of Baldwin's essay did you find most meaningful, powerful, or persuasive, and describe how Baldwin created this response in you as a reader.
- 16) How and why does Baldwin use epigraphs?
- 17) How do Baldwin's essays report and reflect the events occurring in the United States at this time period?

Narrative of the Life of Frederick Douglass

1. Discuss turning points in Frederick Douglass' life. How does he describe these moments? How do they support his argument?
2. Anecdote with compelling pathos or appeal to emotion
3. Which motif or recurring series of metaphors or figurative language did you find to be the most persuasive in developing Douglass' argument?
4. How do Douglass' persuasive techniques enhance his argument
5. Discuss the significance of water. How does it work symbolically in the narrative
6. In what ways does Douglass establish his credibility (ethos) as a speaker?
7. How does Douglass convey the idea that slavery is detrimental to the slaveholder and slave?
8. How does Douglass regard religion and how it is practiced by slaveholders?
9. How does Douglass use extended metaphors to characterize slaveholders and overseers?
10. Why doesn't Douglass explicitly discuss the escape in the narrative? What is the effect? How does
11. What is the function of the preface by William Lloyd Garrison?

In Cold Blood

1. Is there any person in the work, other than the writer, whose presence you found to be forceful or memorable?
2. The beginning of any literary work is very important. What do you think of the way Capote chose to begin his book?
3. Were there some aspects of the crime that you found significantly omitted in the writer's story?
4. What features of the work most attracted you to it, for example, the history or the geography, the encounters with people, or the personal reactions of the writer?
5. What is the role of bias in *In Cold Blood* and how well do you think Capote handled it?
6. Do you have any reservations about the writer's attitudes to the places/people/ideas?
7. What human issues form the subjects of the work? Did you find any of them particularly well handled?
8. What do you believe to be the tone of *In Cold Blood*? If you were the writer, would you have used the same tone?
9. How would you characterize the major elements of Capote's writing style? How do they impact meaning?
10. How does Capote successfully create suspense in *In Cold Blood*?
11. Why does there seem to be a shift in voice and structure when Capote writes about the killers?
12. What does the inclusion of information from Perry's sister, his father and Willie-Jay contribute to our understanding of Perry?
13. Is *In Cold Blood* fiction or non-fiction?
14. How does the fictional ending of *In Cold Blood* alter our perceptions?
15. Does Capote write *In Cold Blood* as a protest against the death penalty? If so, is he successful?
16. Because the Clutter family could not speak for themselves, Capote's information about them was supplied by neighbors, friends and other people who knew the family. Capote got most of his information about the perpetrators of the crime directly from them. How does these shape readers' opinions about the victims and about the criminals?
17. Capote wrote what he termed a non-fiction novel. The combination was intended to achieve historical accuracy but also use fictional devices to shed creative light on actual events. In what ways is *In Cold Blood* like a fiction novel? In what ways is it like journalism? Did Capote achieve his goal?
18. Why do you think Capote split the narrative into four sections? Why do you think he did not describe how the murders happened until Dick and Perry were caught and gave their confessions?
19. Capote seems to paint Perry in a more sympathetic light than Dick. He seems sensitive and even kind at points; however, by the end you find out that Perry committed all four murders. Did that surprise you? Did you sympathize with Dick more than Perry at any point? Or did you not buy any of the kind characterizations?
20. How did Capote humanize the killers? Were you surprised by how likable they could seem despite the brutality of their crime and lack of remorse to the end?

Teaching a Stone to Talk: Essays from Annie Dillard

1. Discuss how Annie Dillard ends her essays and the effect of her choices. Choose one essay.
2. To what extent do you feel Dillard is trying to persuade you to think about an issue or idea in a particular way?
3. Choose one part of an essay that you found particularly moving. What prompted that response?
4. How does Dillard establish a strong sense of place?
5. Do you feel Dillard's style of writing is well matched to the ideas that she is trying to convey?
6. Can you identify some of the features of Dillard's technique that you find to be particularly effective?
7. What is the role of the anecdote in the work and how well do you think Dillard handled that feature?
8. Do you have any reservations about the writer's responses or attitudes to places/people/ideas?
9. What human issues form the subjects of the work? Did you find any of them particularly well handled?

Some Notes on IOC Grading¹

General Points about Giving and Grading IOC's (collected from various IB trainings, grading sessions, and examiner comments)

1. The IOC is skill-based, not content-based. Focus on analysis of *stylistic devices*, their *effect* on textual meaning, and their *purpose* for the text as a whole unit.
2. An interpretation (i.e. argument) is required.
3. Students should use a structure (see below) to indicate rhetorical position and forecast development of answers. Avoid stock responses. It's not an oral essay. These lend the impression of a generic answer. But, useful for students who struggle to organize thoughts and present.
4. Questions from the teacher need to be brief, focused, and helpful. They should focus on material that was covered in the IOC not material from class. Do not use the time to teach. Some teachers ask horribly complicated questions.
5. If material is introduced by the teacher, the student cannot get credit. See questions below for development of ideas.
6. All parts of the text need to be discussed to some degree.
7. The IOC is *analytical*, not a summary of prior ideas. Summary is not rewarded, and in fact presents the view that the candidate is unable to differentiate analysis from plot. Assume the listener has equal knowledge of the text.
8. Effect of devices and purpose for meaning are the most important areas of focus.
9. Personal observation: schools tend to grade between 1-2 points too high for each (this is not voiced by IB)
10. Consider cross-marking students in a department to reduce natural teacher bias (or just understanding what students *intend* to say, not what they actually do)
11. For HL students, the conversation should flow and be a rapid interchange of ideas and chances to demonstrate "excellent knowledge and understanding". *Independent thought* is the main focus of the task.
12. Teach IOC discussion skills from IOP and focus on IOP rubric.
13. HL band is about one level higher than SL (roughly)
14. Read the Subject Guide and Instructions to Examiners (see link). Many schools have passages of the wrong length, which only does a disservice to the candidate.

These notes are particular for SL grading although the points about the use of rhetoric, context, and argument pertain also to HL grading, if the numbers will be slightly different.

A - Knowledge and Understanding

- 3 - errors in understanding; significant limitations in understanding.
- 4 - limited interpretation with problems; fragmentary reading; misunderstandings present.
- 5 - basic and adequate context of the passage with some basic connections to ideas or contexts, but will be deficient. complete knowledge of main ideas of literature. Enough to value the meaning of the text. ideas are recycled, rehashed.
- 6 - appropriate contextualization (theme, meaning, character, conflict, structure), adequate (but not good) knowledge; some aspects of detail missing. some repetition of ideas without development.
- 7 - integration of facts into argument is necessary. "good" contextualization of other works, tradition. awareness of multiple interpretations and subtexts with some discussion. limited repetition of main ideas.
- 8 - good knowledge of context must be shown, not just adequate. Throughout the analysis the whole work must be considered and referenced. Reference to other works must exist. multiple meanings must be considered.
- 9 - entirety of text must be analyzed to be a 9 or higher. Demonstrates considerable interpretation of implications. Detailed and thorough understanding of other works and/or context. strong, probing interpretation and awareness of subtext
- 10 -

General:

- guiding questions and titles should not give away contextual information about the text. if they do, the candidate has to do more.
- context is important, but it must be made relevant to the interpretation. Standalone facts are not helpful, and while impressive will not be rewarded
- assessment is quantitative and qualitative. If the quality is good but the quantity short, then it will fall in the middle. Commentary D got a 3, remember, not a 4 or 5.
- knowledge and understanding of the content is more important than contextualization for A.
- first, appropriate context should be first (the rest of the story), and then other relevant works by the author

B - Appreciation of the Writer's choices (*tends to be most difficult band*)

- 3 - unsubstantiated, or incorrect. basic ideas like theme are not developed
- 4 - limited development of ideas; listing is present. misunderstandings or error possible.
- 5 - strong listing without considered analysis

¹ Original text taken from guiding comments given by Susan Wei, IB Examiner; developed with comments from grading 2013 session and IB feedback.

6 - enumeration of features; perhaps fragmentary or repetitious; observations on many details but analysis is limited; observations themselves may be fragmentary or disconnected from other points of interpretation of thoughts, feelings, and technical analysis.

7 - discusses functioning of devices. personal critical vision is necessary; response to thoughts and feelings. not a list.

8 - relationship between devices is significant, with growing personal perspective that is creative, individual, informed. a sensitive reading, not a list.

9 - strong evidence of personal critical vision, meets quantitative and qualitative expectations; works with the full text without skipping; tackles key issues and is correct; offers clear analysis of the effects of literary features, including genre-specific ones (prosody, sound effects, etc...). If one thing is weak it's probably a 9. 2 or more is lower.

10 - all of 9, but more complete.

General

- candidates must discuss the most relevant device for effect, not just all of them. Think *poe* and mood instead of alliteration intensifying
- consider interpretation of the thoughts and feelings, as well as technical analysis
- At the level of 6, the candidate may offer observations on many details, but the analysis is limited, the observations themselves may be fragmentary and disconnected from other points of interpretation (and significant chunks of text may be skipped), or the analysis may skip key issues (for Poe, point of view, tone, or mood). As a result, the candidate ends up with an adequate but not a good interpretation of the thought and feeling in the extract.

C - Organization and Presentation

1

2 - arbitrary presentation, perhaps line-by-line. no evidence of argument. assertions may be made but not connected to an approach

3 - clear plan and argument, degree of force in presentation; overall structure

4 - overall structure and plan followed through

5

General

- At the level of 5, the checklist includes: effective and persuasive presentation, highly purposeful (focused) with a complete organizational framework (introduction, middle, conclusion), well developed arguments integrating textual support. If 1 thing is weak, it's probably a 4.
- if the commentary is too short, C will be penalized first, then qualitative points under A and B. If too short, teacher's questions must be very effective in offsetting this deficiency

- If the commentary lacks overall structure, it is usually not a 4 or higher. It thus lacks coherence as a whole. Lacking a focus, it can devolve into a listing of quotations and brief comments.
- 3: "some traces of overarching structure"
- 4 and above: a sense of rhetoric
- For C, in level 2, you have the bear bones of some overall organization. In 3, the structure has a bit more -- for me, as long as some of the quotations are being integrated, the deciding factor often turns out to be the development of the argument. For example, if the candidate repeatedly quotes lines or phrases followed by very brief, general comments, it's likely to be a 3. If the candidate at times develops his ideas more, it is likely to be higher. Once we get to 4, the candidate is consistently making points.

D - Language

2 - sloppy or vague expression; perhaps occasional clarity; too informal for the task.

3 - some use of colloquialisms, occasional sloppiness; occasional meaninglessness; sense of discussion of a literary text.

4

5

General grading comments

A 3 for D is warranted, unless the commentary is unintelligible

A 2 is "intelligible only some times"

Use of literary terms required for 4, but with purpose

General Points

- is very marginal. almost always at least a 1. mark what the candidate has achieved, not what he has not achieved.
- Follow your first instinct!
- assess B and C independently
- accent and speed should not be rewarded or penalized. focus on the actual language delivered
- timing: not longer than 8 minutes (teachers must intervene then), no interruptions for 7-8 minutes; ignore after 10 minutes
- adequate = basic
- difference between a 3 and a 4 is qualitative, not just quantitative. At 3, observations on details, but analysis is limited, and they may be fragmentary and disconnected from other points of interpretation, or it may skip significant 'chunks' of the text, either by line or by idea.
- Guiding questions cannot include additional information about the author or title (unless poetry: then title can be included)

Parts to include in an IOC (for students)

1. Summary of work and its academic context.
2. context - place in text, what comes before and after. Demonstrate understanding of sequence without re-telling plot
3. significance for the main work; how is the excerpt pivotal in affecting the meaning; how would it be different if not present?
4. theme of work, relationship of excerpt to the whole. Consider relationship of stylistic devices
5. purpose of devices (differentiate from basic effect and meaning; listing meanings without overall coherent purpose is not rewarded)
6. thesis and forecast; use strong cues to indicate purpose. Overall, a sense of rhetoric is rewarded, an empty listing thesis is not.

Possible questions to ask as follow-up questions

1. What is the feeling in the passage and the intended affect on the reader?
2. What is the author's purpose in this passage?
3. Discuss the word choice in the passage and the purpose.
4. You mention _____ as the theme:
How/What does the author want the reader to think and feel about this theme?
5. You mentioned _____ as the tone –
could you provide some examples? And explain how they support the tone.
6. You mentioned _____ as the tone
could you tell me what you think the author's purpose is in using this tone?
7. What is the atmosphere of the passage and how does it contribute to our understanding of the characters in the passage?
8. How does diction reinforce tone in the passage?
9. What is the main idea/theme in the passage?
10. How does the mood in the passage remain constant or shift? Why?
11. How are stage directions used in the passage to support the tone or theme?
12. What is the feeling in the passage and the intended affect on the reader?
13. What is the author's purpose in this passage?
14. Discuss the word choice in the passage and the purpose.
15. You mention _____ as the theme:
How/What does the author want the reader to think and feel about this theme?
16. You mentioned _____ as the tone –
could you provide some examples? And explain how they support the tone.
17. You mentioned _____ as the tone
could you tell me what you think the author's purpose is in using this tone?

18. What is the atmosphere of the passage and how does it contribute to our understanding of the characters in the passage?
19. How does diction reinforce tone in the passage?
20. What is the main idea/theme in the passage?
21. How does the mood in the passage remain constant or shift? Why?
22. How are stage directions used in the passage to support the tone or theme?

Contents of the linked folder in Footer

1. HL and SL rubrics
2. Instructions to Examiners (from 2103)
3. This word document
4. Audio file for "An Arundel Tomb" and IB standardization grading notes, with passage text provided by school (old A assignment; file is 15 min long).
5. Annotated SL rubric

Individual Oral Commentary Rubric (SL Language) Beginning 2013

Name: _____

Date: _____

	Criterion A: Knowledge and understanding of the extract • How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?	Criterion B: Appreciation of the writer's choices • To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?		Criterion C: Organization and presentation • To what extent does the student deliver a structured, well-focused commentary?	Criterion D: Language • How clear, varied and accurate is the language? • How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)
0	The work does not reach a standard described by the descriptors below.	The work does not reach a standard described by the descriptors below		The work does not reach a standard described by the descriptors below.	The work does not reach a standard described by the descriptors below.
1-2	There is virtually no knowledge, demonstrated by irrelevant and/or insignificant references to the extract.	There is virtually no reference to the ways in which language, structure, technique and style shape meaning in the extract.	1	The commentary has virtually no structure and/or focus.	The language is rarely clear and appropriate, with many errors in grammar and sentence construction and little sense of register and style.
3-4	There is some knowledge, demonstrated by very limited interpretation, but with some relevant references to the extract.	There is some reference to the ways in which language, structure, technique and style shape meaning in the extract.	2	The commentary has limited evidence of a planned structure and is only occasionally focused.	The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate.
5-6	There is adequate knowledge and understanding, demonstrated by interpretation supported by mostly appropriate references to the extract.	There is adequate reference to, and some appreciation of, the ways in which language, structure, technique and style shape meaning in the extract.	3	The commentary shows some evidence of a planned structure and is generally focused	The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are mostly appropriate.
7-8	There is good knowledge and understanding, demonstrated by interpretation supported by relevant and appropriate references to the extract.	There is good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.	4	The commentary has a clearly planned structure and is focused	The language is clear and appropriate, with a good degree of accuracy in grammar and sentence construction; register and style are effective and appropriate.
9-10	There is very good knowledge and understanding, demonstrated by careful interpretation supported by well-chosen references to the extract.	There is very good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.	5	The commentary is very clearly structured and the focus is sustained.	The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; the register and style are consistently effective and appropriate.

Supervised Writing Prompts: The Novel

The Amulet

1. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Explain how Bolano's manipulation of time contributes to the effectiveness of the work as a whole.
2. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on one symbol in the novel, write an essay analyzing how that symbol functions in the work and what it reveals about characters or themes of the work as a whole.
3. Some novels seem to advocate changes in social or political attitudes or traditions. Note briefly the particular attitudes or traditions the author wishes to modify. Then analyze the techniques the author uses to influence the reader's view.
4. Author's choice in narrator can vary greatly from the detachment of the third-person limited to the raw power of stream-of-consciousness. Analyze the author's choice of narrator in terms of how the story is presented. Then, examine how that choice impacts the meaning of the text as a whole.

Candide Supervised Writing Questions

- Which minor character plays the most significant role? Why?
- Identify an institution or concept that is satirized in the novel. Address the key techniques utilized in this satire, and discuss their effects on your understanding of the novel and its purpose.
- Are there any characters in the work whose chief purpose is to convey cultural values? Who and in what way?
- How does the author's use of multiple settings affect our understanding of the novel?
- Identify a character who experiences a significant transformation. What is the transformation, and what is its significance?
- How does Candide's outlook change as the novel progresses? Identify key scenes where change is revealed and discuss the methods used to reveal the change.
- What is a significant relationship that is portrayed in the work? What purpose does it serve?
- Identify a female character who plays a significant role in the work. What is the significance of this character and how is it conveyed?
- Select a key scene in the novel and explain its significance to the work as a whole.
- Identify a motif in the novel. What role or purpose does it play in the work?
- What is the significance of point of view in the work?
- In what ways is the author's bias conveyed? What effects are created through this?

Supervised Writing: *Chronicle of a Death Foretold*

1. Discuss the significance of a minor character in *Chronicle*. Consider this character's importance to the novel as a whole.
2. Trace a motif through *Chronicle*, and discuss the significance of the motif to the novel. Motifs include but are not limited to birds/falconry, weather, secrets/concealment. You may also pursue a motif that you see but was not discussed in class. You may NOT write on butchery/knives.
3. Discuss the importance of setting to this novel. Setting is being used loosely here. It includes but is not limited to time, place, atmosphere, weather etc.
4. Discuss Marquez's portrayal of women (attitudes of or towards, behaviors of or towards, value of) in *Chronicle*. Consider how the portrayal of women contributes to the novel as a whole.

Chronicle of a Death Foretold – Supervised Writing

1. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on one symbol in the novella, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole.
2. Explore the ways in which chance or coincidence is used in the novel.
3. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Explain how Marquez's manipulation of time in *Chronicle of a Death Foretold* contributes to the effectiveness and meaning of the work as a whole.
4. In great literature, no scene of violence exists for its own sake. In *Chronicle of a Death Foretold*, how does a violent scene contribute to the meaning of the novel?
5. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Write a well-organized essay in which you show how the death scene helps to illuminate the meaning of the work as a whole.
6. 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 morally ambiguous character that plays a pivotal role in the novella. 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.
7. Some novels seem to advocate changes in social or political attitudes or traditions. Explain the particular attitudes or traditions that Marquez apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views.
8. How has structure or organization been used to shape meaning in the work? Consider the narrative structure of the novella and explain how the structure is significant to the work as a whole.
9. Marquez uses a number of voices in *Chronicle of a Death Foretold*. What effect is created for the impact of the novel through the interplay of these voices?
10. Which minor character plays a significant role in this novel?
11. Many works of literature not readily identified with mystery or detective story genres nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. In *Chronicle of a Death Foretold*, one or more characters confront a mystery. Write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole.
12. Some novels seem to advocate changes in social or political attitudes or in traditions. Note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's views.
13. Are there some characters in the novel whose chief purpose is to convey cultural values?
14. Many novels explore the complex relationship between parents and their children as a way to analyze social attitudes of traditions. Identify a specific relationship and note the particular attitudes and traditions the author wishes to explore.
15. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Explain how Marquez's manipulation of time in *Chronicle of a Death Foretold* contributes to the effectiveness and meaning of the work as a whole.
16. Choose one key passage or episode in the novella and analyze its significance to the work as a whole. Be sure to consider the techniques used to achieve this greater effect.

Chronicle of a Death Foretold

1. Often in literature, a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Consider this phenomenon in *Chronicle of a Death Foretold*. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole.
2. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Based on *Chronicle of a Death Foretold*, write a well-organized essay in which you show how the death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.
3. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on one symbol in *Chronicle of a Death Foretold*, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

4. 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 morally ambiguous character in *Chronicle of a Death Foretold* that plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.
5. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. In *Chronicle of a Death Foretold* one or more characters confront a mystery. Write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.
6. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Explain the particular attitudes or traditions that Marquez apparently wishes to modify in *Chronicle of a Death Foretold*. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.
7. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Explain how Marquez's manipulation of time in *Chronicle of a Death Foretold* contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.
8. In great literature, no scene of violence exists for its own sake. *Chronicle of a Death Foretold* confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.
9. Do you think there are some characters in the work whose chief role is to convey cultural values?
10. Which minor character plays the most significant role?
11. Choose an implausible or strikingly unrealistic incident or character and explain how the incident or character is related to the more realistic or plausible elements in the rest of the work.
12. Some novels seem to advocate changes in social or political attitudes or in traditions. Note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's views.
13. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Show how the author's manipulation of time contributes to the effectiveness of the work as a whole. (If given may not be given again for Sorrow)
14. A recurring theme in literature is "the classic war between a private passion and responsibility." For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty. Show the nature of the conflict, its effects upon the character, and its significance to the work.
15. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole.
16. Authors can use sickness realistically or metaphorically. Explore the ways in which the author has used sickness and to what effect. (either piece)
17. "Although humans claim to desire freedom above all else, many prefer security." In an essay explore these preferences and desires within the novel.
18. Explore the ways in which chance or coincidence is used in the novel.

Gabriel Garcia Marquez's *Chronicle of a Death Foretold*

1. The following is part of a review of *Chronicle of a Death Foretold*:

"Comical, horrifying, and curiously tender. . . . Garcia Marquez launches himself at the impassivity of the South American heartland with a jeweler's toolbox. Working with precision, he assembles the grotesque, the hilarious, and the surreal into a mosaic frieze carrying a message: silence, no change" (Los Angeles Times).

Focusing on a specific literary feature from Marquez's "toolbox," write an essay that analyzes how Marquez uses "the grotesque, the hilarious, and the surreal" to convey the larger theme of "silence, no change."
2. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Write a well-organized essay in which you show how the death scene helps to illuminate the meaning of the work as a whole.

3. 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 morally ambiguous character that plays a pivotal role in the novella. 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.
4. Some novels seem to advocate changes in social or political attitudes or traditions. Explain the particular attitudes or traditions that Marquez apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views.
5. How has structure or organization been used to shape meaning in the work? Consider the narrative structure of the novella and explain how the structure is significant to the work as a whole.
6. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on one symbol in the novella, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole.
7. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Explain how Marquez's manipulation of time in *Chronicle of a Death Foretold* contributes to the effectiveness and meaning of the work as a whole.
8. Choose one key passage or episode in the novella and analyze its significance to the work as a whole. Be sure to consider the techniques used to achieve this greater effect.

Chronicle of a Death Foretold

1. The role of contrast is significant in the text. Evaluate how one or two examples that reflect cultural and social values.
2. What is the role of apathy or other emotions in determining the actions of the characters and the events leading up to Santiago's death?
3. How is geography and/or history important to the story?
4. How does the idea of "belief" determine the course of the novel, and how does this affect the novel's theme?
5. We never do find out whether Santiago is guilty. To what extent is this important for the text, given Marquez's writing style and technique in the book?
6. How important are the (minor) characters of the book in developing themes, Marquez's purpose, or the effect of the story?
7. How is geography and/or history important to the story?
8. How does the idea of "belief" determine the actions and events in the novel and how does it affect the novel's theme?
9. Fate plays a crucial part in the *Chronicle of a Death Foretold*. Justify this statement.
10. What is the significance of the minor characters of the book in developing themes, Marquez's purpose, or the effect of the story?
11. Comment on Marquez's writing style with respect to his use of an omniscient narrator and the influence of his personal life on his writing.
12. The role of contrast is significant in the text. Evaluate using one or two examples that reflect cultural and social values.

Supervised Writing: *Crime and Punishment*

1. Discuss the significance of a minor character in *Crime and Punishment*. Consider this character's importance to the novel as a whole.
2. Trace the use of a color in the novel *Crime and Punishment*. Consider the significance of the color to the "big picture" in the novel.
3. Trace the motif of religion in *Crime and Punishment*. Discuss the thematic implications of the motif.

4. Decision/Indecision seems to be central to the novel's plot. Analyze what motivates a character's decisions/indecision in the novel. This prompt requires a thorough analysis of the subtext of the novel.

Crime and Punishment Supervised Writing Questions

- Identify a female character who plays a significant role in the work. What is the significance of this character and how is this significance conveyed?
- How does the author's use of setting affect our understanding of the novel?
- Identify and discuss the significance of religious allusions and symbols as used in the novel.
- Identify a minor character who plays a significant role. How is this significance conveyed?
- What is a significant relationship that is portrayed in the work? How is it portrayed and what purpose does it serve?
- How does Raskolnikov's outlook change as the novel progresses? Identify key scenes where change is revealed and discuss the methods used to reveal the change.
- Select a key scene in the novel and explain its significance to the work as a whole.
- Identify a motif in the novel. What role or purpose does it play in the work?
- Choose one of the following and explain its use and purpose in the novel:
 - Point of view and shifts in point of view
 - Narrator's voice/authorial intervention
 - Internal monologues
- Explore the concept of confession in the novel. How does Dostoevsky use this concept? To what effect?
- How does the title of the novel apply to a character other than Raskolnikov?
- How does Dostoevsky use one of the following characters to help the reader better understand Raskolnikov?
 - Dunya
 - Luzhin
 - Svidrigailov
 - Marmeladov
 - Razumikhin
 - Porfiry Petrovich

Crime and Punishment – Supervised Writing

1. Often, a character's apparent madness or irrational behavior plays an important role in a novel. Write an essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole.
2. Urban settings are often portrayed as "spiritual wastelands". To what extent, if at all, and by what means, has *Crime and Punishment* presented urban settings in such a way?
3. Describe an "illuminating" episode or moment from *Crime and Punishment* and how it functions as a "casement," a window that opens on the meaning of the novel. Analyze the techniques the author uses to create this luminosity.
4. A minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of the minor character might be used to highlight the weaknesses or strengths of the main character. Analyze how the relation between the minor character and the major character highlights the meaning of the work.
5. Often in literature, a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Write an essay briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole.
6. Images of sickness, both real and metaphorical, can reflect corruption in individuals and/or society. To what degree and to what effect is this evident in *Crime and Punishment*?
7. Which minor character plays the most significant role?
8. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in the novel struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to discuss how the author uses this power struggle to enhance the meaning of the work.

Text: *Crime & Punishment* by Fyodor Dostoevsky

- What role do women play in this novel?
- What elements of structure help build suspense in the novel?
- Identify one symbol, motif, allusion, or imagery. What role does it play in the novel?
- Which minor character plays the most important role?
- How does the language style carry significance or convey meaning?
- Pick a pair of foils and explain how they are presented differently in the novel.
- What cultural values does Dostoevsky explore in his play?
- To what extent is the setting important to the impact of this novel?
- Explore contrasts any of the characters. What affect does it have on characterization?
- What role does justice play in this novel?
- What literary devices are used to manifest guilt?

One Day in the Life of Ivan Denisovich

1. What makes ODLID a "good" text, its literary merit or its cultural impact? Discuss with reference to how the text conforms to our ideas of what a "good" text is.
2. There are many conflicts in the text. Evaluate which one is most important for the purpose of the novel, as indicated by Solzhenitsyn. (refer to the forward in your answer)
3. Solzhenitsyn's prose is very bare, almost utilitarian. But what can we learn about Shukhov by "reading between the lines" of his tone? How does this change the experience of reading the novel?
4. Identify one or more symbols or motifs. What role do they play in developing the ideas and theme of the text? How do they change what kind of a text it is?
5. Explore ideas of Communism (politics) and Economics (e.g. nature of goods) or another field and how we can re-interpret ideas, symbols, and characters in the text to provide new meaning.

Out Stealing Horses

1. The setting of a work of literature is often significant in revealing important details, not just about the place and time in which the piece happens, but about the characters, theme and ideas that the writer wants his/her readers to consider as a result of interaction with the text. Investigate the significance of the setting in *Out Stealing Horses* and Petterson's emphasis on it as a focal point in the novel.
2. One "truth" about literature is that "Weather is never a natural occurrence. Authors choose it for a reason." Consider Petterson's use of weather in *Out Stealing Horses* and what makes it a significant aspect of the novel.
3. Throughout the novel, Trond often has difficulty with sleep and dreaming. In his youth, he falls asleep often, and his adult life is filled with dreams about his past. He also suffers from dizzy spells and nausea during emotional times. Examine Petterson's use of sleep, dreams and dizziness in the novel, and the symbolic roles that these motifs may play in revealing themes related to perception vs. reality, the process of growing up &/or knowing oneself, ideas about the power of memory, etc.
4. Petterson's novel is written in the first person perspective, with adult Trond as our narrator, describing layers of events that are occurring in his present life and ones that have happened in his past. Chronology is not as important, it seems, as the effect of Trond's revealing details as he sees fit. Examine Petterson's choices regarding narrative perspective and style, especially with regard to his use of flashbacks, and the effects of these choices on the reader.
5. Much of this novel focuses on the differences between solitude and loneliness. Trond says early in the novel that he goes to the cabin because, "I needed to concentrate" (7). Trond also seems to think that getting to know oneself can only truly happen in solitude. He says that while he is alone, he is not lonely. Is Trond convincing in his assertions? What do you think of the writer's ideas about solitude / loneliness and their roles in our collective and individual human existence? Investigate Petterson's use of language and imagery connected to ideas about loneliness, solitude and understanding of oneself &/or others. In what way(s) do Petterson's choices help to reveal theme, or have significant effects on the audience?

6. Investigate Petterson's use of imagery in its various forms throughout the novel.

Paradise of the Blind

1. Discuss how and to what extent Duong Thu Huong has shown the pervasive influence of the past and the importance of memory in *Paradise of the Blind*.
2. How far and to what extent has Duong Thu Huong shown the effect of familial obligation on ONE of the main characters in the novel? Be sure to relate your response to what you believe to be Huong's overall message in the novel.
3. Choose one key passage or episode in the novel and analyze its significance to the work as a whole. Be sure to consider the literary techniques used to achieve this greater effect and Duong Thu Huong's message through this passage or episode.
4. How has structure or organization been used to shape meaning in the work? Consider the narrative structure of the novel and explain how the structure is significant to the work as a whole.
5. How far and to what extent has Duong Thu Huong shown the effect of familial obligation on ONE of the main characters in the novel? Be sure to relate your response to what you believe to be Huong's overall message in the novel.
6. Discuss how far and to what extent the natural landscapes are significant to the impact of *Paradise of the Blind*.
7. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on one to two symbols in the novel, write an essay analyzing how these symbols function in the work and how they help develop one theme evident in the novel.

The Plague

1. The setting of a work of literature is often significant in revealing important details, not just about the place and time in which the piece happens, but about the characters, theme and ideas that the writer wants his/her readers to consider as a result of interaction with the text. Investigate the significance of the setting in *The Plague* and Camus' focus on Oran in 1941 as a focal point in the novel.
2. One of the "four truths" of literature is that "Weather is never a natural occurrence. Authors choose it for a reason." Consider Camus' use of weather in *The Plague* and what makes it a significant aspect of the novel.
3. Camus' novel is written in first person perspective, but the reader does not find out the identity of this narrator until the ending of the novel. Additionally, this narration is unique in that Dr. Rieux not only attempts to keep his identity as narrator a secret from the reader, but also relates the entire tale as though it is in third person. To make it even more complicated, the main narration is sometimes interrupted by excerpts from Tarrou's journal. Investigate Camus' choices regarding narrative perspective and style, and their effects on the reader.
4. Much of this novel focuses on the writer's ideas about suffering and its role in our collective and individual human existence. Investigate Camus' use of language, both in telling the story of the people of Oran and in his descriptions of literal suffering, and the way in which his choices help to reveal theme, their effects on the audience, etc.
5. Investigate Camus' use of irony in its various forms throughout the novel.

Sorrow of War

1. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Show how the author's manipulation of time contributes to the effectiveness of the work as a whole.
2. Some of the most significant events within literature are mental
3. 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.
4. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes

such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

5. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.
6. An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work.
7. In reading a work of literature, how useful or misleading is information about the author's life. (suitable for Chronicle too)
8. Many works of literature deal with a sense of longing. How and to what effect has the writer made use of a sense of longing in his work.

The Sorrow of War

1. Which minor character plays the most significant role? Why?
2. Identify a character who experiences a significant transformation. What is the transformation, and what is its significance?
3. Identify a motif in the novel. What role or purpose does it play in the work?
4. In what way or ways is the concept of time important in the work?
5. Are there any characters in the work whose chief purpose is to convey cultural values? Who and in what way?
6. Identify a major choice or decision made by a character and discuss its impact on the work.
7. What is the effect of structure and organization on the work?
8. How does setting affect our understanding of the novel?
9. What is a significant relationship that is portrayed in the work? What purpose does it serve?
10. Identify a female character who plays a significant role in the work. What is the significance of this character and how is it conveyed?
11. Select a key scene in the novel and explain its significance to the work as a whole?
12. What is the significance of point of view in the work?

The Stranger

1. The title of *The Stranger* refers to several aspects of the text aside from simply the character of Meursault. For example, other characters experience isolation in society as well - friendships, on the whole, do not strike the reader as "real" and certain groups live outside the mainstream. Explain ONE of these relationships and use specific examples to show how the world depicted in *The Stranger* makes all of its inhabitants into isolated strangers in one way or another.
2. Meursault's tone evolves as his perceptions and reactions to his experiences develop. Discuss, using specific examples, the evolution of Meursault's tone and the extent to which his tone illuminates Camus's message or the tenets of absurdism and/or existentialism.
3. Choose ONE key passage or episode in the novel and analyze its significance to the work as a whole. Be sure to consider the literary techniques used to achieve this greater effect and Camus' message through this passage or episode. (This must be an entire passage from which you pull multiple examples, not a series of quotations from disparate parts of the text.)
4. Many literary works seem to advocate changes in social or political attitudes. Explain particular attitudes or traditions that Camus wishes to modify. Present then analyze the impact of the techniques Camus uses to influence the reader's views.

5. Meursault's narration places heavy emphasis on his experience of the physical world, often seeming to neglect his interaction with the emotional. How, and to what extent, do Meursault's experiences with both the physical and emotional world enlighten the reader to Camus' message? Be sure to consider the literary techniques used to achieve this greater effect.
6. How far and to what extent is Meursault's isolation real or perceived? Consider Meursault's relationships in the text in light of the following quotation as you characterize Meursault: "Especially when the emptiness of a man's heart becomes, as we find it has in this man, an abyss threatening to swallow up society" (Camus 101).
7. In many ways, *The Stranger* by Albert Camus is not a typical novel that contains a well-reasoned plot, a multitude of engaging characters, or a romantic love story. With that said, in order to relate its themes and meanings, the story of Meursault relies upon a number of literary devices aside from a simple narrative. For this essay, select one or two symbols that work together to contribute to a larger meaning. (Suggested choices for symbols: machinery/the guillotine, the sun, women (Marie in particular) and crucifixes.) Consider the ways these objects stand in for the absurd nature of life and think how they are each both meaningless and loaded with meaning – much like the novel itself.

The Stranger – Supervised Writing

1. Justify, with close reference to *The Stranger*, whether the ending is fitting in light of what goes before it.
2. Write an essay in which you analyze how a character's experience with being cut off from "home" or exiled, is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole.
3. Analyze the extent to which the reliability of the narrator can affect the reader's understanding of events in *The Stranger*.
4. Identify one or more symbol, motif or strand of imagery. What role do they play in the work?
5. What is the impact on the work of a major choice and/or decision made by characters?
6. The memorable impact of novels arises from the careful and often brilliant creation of detail by their writers. Explore the role and impact of some significant detail in the narrative of *The Stranger*.
7. How is justice represented and understood in the text of *The Stranger*? What specific literary devices does the author use to convey this message?
8. Analyze a central question *The Stranger* raises and the extent to which it offers any answers. Explain how the author's treatment of this question affects understanding of the work as a whole.

The Stranger

1. Do you think there are some characters in the work whose chief role is to convey cultural values?
2. How is the structure and organization of the whole novel important in how one reads the story?
3. How important is setting to the text? Could it take place anywhere else?
4. Why does Meursault never ask "why"? How might his language and perspective suggest how the reader should interpret the text?

Text: *Sound of Waves* by Yukio Mishima

- Explore foils amongst the characters. What affect does it have on characterization?
- How does syntax affect the action in the novel?
- Discuss the importance of weather on the action and / or the characters in the novel.
- Explore how literary devices support a theme.
- Which minor character plays the most important role?
- What role do women play in this novel?
- Identify one symbol, motif, or imagery. What role does it play in the novel?
- What role does honor play in this novel?
- Explore how the cultural values in the novel support a literary device.
- How do various interpretations of the end of the novel have a drastic impact on how we view the characters?
- Discuss the various types of conflicts the characters encounter in the novel.
- In what ways is this novel similar to myths or fairytales?

- To what extent is the setting important to the impact of this novel?

Thief and the Dogs

1. Often, authors will choose to use a variety of narrative techniques within the same work. Examine the effect of multiple narrative techniques on the reader and the meaning of the text.
2. What locations are focused on in the text? How are they described and how do they help shape the meaning of the text?
3. Light and Darkness are classic archetypes, used for centuries. How are representations of light and darkness used to articulate meaning in this text?
4. Authors can manipulate syntax and diction to create a unique voice for different characters. How does the author of this text use syntax and/or diction to reveal information about specific characters?

Unbearable Lightness of Being

1. Kundera says that the reader's imagination "automatically completes the writer's vision" and that his characters are only characters, or fictional inventions. How do you see these two ideas at play in *The Unbearable Lightness of Being*?
2. Kundera doesn't give any of his characters last names, and many of them have no names at all, and instead are given defining, physical characteristics. What effect does this have on our reading of these characters and their political, personal, and social conflicts?
3. In what way is the historical and political setting of the novel relevant to its themes of lightness and heaviness, the soul and the body? How is it relevant to the sexual and romantic relationships between Sabina, Franz, Teresa, and Tomas?
4. Paradox and uncertainty are crucial to the book and its design. Explore the reasons and meanings of these contradictions and uncertainties.
5. The book has a very intentional structure, even if it appears wandering. Explore how the structure develops and comments on one of the themes, conflicts, or characters of the book.
6. Compare and contrast several symbols used throughout the book to see how their meaning and purpose develop the ideas of the book.
7. Analyze the role of the foreign throughout the text, both in terms of language, characters, identities, and political ideologies.
8. What kind of text is *Unbearable Lightness of Being* really? Argue in favor of it being a love story, political novel, or philosophical statement (or something else?). Consider ideas of character, conflict, theme, setting, symbol, or language in your answer.
9. In what way is the historical and political setting of the novel relevant to its themes of lightness and heaviness, the soul and the body? How is it relevant to the sexual and romantic relationships between Sabina, Franz, Teresa, and Tomas?
10. Compare and contrast several symbols used throughout the book to see how their meaning and purpose develop the ideas of the book.
11. How does Nietzsche's myth of eternal return function in the novel? How is it a comment on fate and coincidence?
12. Kundera doesn't give any of his characters last names, and many of them have no names at all, and instead are given defining, physical characteristics. What effect does this have on our reading of these characters and their political, personal, and social conflicts?
13. The book has a very intentional structure, even if it appears wandering. Explore how the structure develops and comments on one of the themes, conflicts, or characters of the book.

Supervised Writing: The Short Story

Short Stories of Anton Chekhov

1. Writers make many deliberate choices in the course of creating their works. Considering one or two literary techniques, discuss some of the choices made, and the effect of these choices, in one of the stories you read.
2. One of the attributes of great literature is that it allows us to understand the problems of people whose lives would otherwise remain invisible to us. What universal theme does the author present through the situation of the main character in one of the short stories that you read?
3. If one of the roles of literature is to provide insight into human nature, by what techniques and to what degree did one of the stories you read offer such insight?
4. "Some writers cause readers to consider action; others simply want the readers to reflect." In the light of this quotation, discuss the way in which the writer has influenced the attitudes of the reader to the issues he/she presents.

5. Discuss how and to what effect the writer has used exaggeration as a literary device.
6. A writer speaks of being "surprised by joy." Discuss some moments which have surprised and/or delighted you and consider the ways the writer has achieved those particular effects.
7. Writers make many deliberate choices in the course of creating their works. Considering one or two stylistic aspects, discuss the effectiveness of some choices the writer has made.

Supervised Writing: Drama

Death & the Maiden

1. *Catharsis is defined as the arousal of powerful feelings of pity and fear in the audience in response to a tragedy. This is intended to result in a therapeutic effect, since after the 'storm' and climax of the play, there comes a sense of release from tension; of calm.* Investigate the concept of catharsis and whether it is achievable for an audience member who experiences Dorfman's play, and how/why (or why not).
2. Investigate the concept of the necessary sacrifice of truth in the play.
3. Ariel Dorfman portrays several instances in *Death and the Maiden* wherein characters assume or take over the language, speech, voice, or words of another. When Paulina assumes the voice of her torturers, Roberto mimics the voice of Paulina on his tape recordings, and Gerardo tells the story of the old woman, Dorfman is making a point about speaking for those who cannot or will not speak for themselves. What is that authorial point, and what point might Dorfman, in writing this play, be making about an author's obligation to speak for those who cannot or will not speak for themselves?
4. With the characters of Paulina, Gerardo, and Roberto, Ariel Dorfman created a triangular structure of characters in *Death and the Maiden*. Given that structure, it is surprising to find that most of the conversations in the play only happen in pairs. However, certain key scenes—such as Gerardo's first discovery of a bound and gagged Roberto, the final house scene in which Gerardo fetches the car, and the final theater scene—include all three characters. Why does Dorfman highlight these triangulated scenes, and how do they indicate the author's ultimate message about communication and closure?
5. In a stereotypical relationship, a woman is often portrayed as vulnerable and needing protection, which is often provided by a strong and stable male. In *Death and the Maiden*, Dorfman toys with these stereotypes in the development of his three characters. Investigate how gender roles and expectations affect the readers' / audience's response to and understanding of the play.
6. Investigate the paradoxical nature of confession in the play.
7. Investigate the use of one significant theatrical element in the play's script – stage directions, props, lighting, an expressionistic device, etc.

Supervised Writing: *A Doll's House*

1. In a speech made to the Norwegian Women's Rights League in 1898, Ibsen stated the following:
I thank you for the toast, but must disclaim the honor of having consciously worked for the women's rights movement. . . True enough, it is desirable to solve the woman problem, along with all the others; but that has not been the whole purpose. My task has been the description of humanity.
Discuss the above-mentioned quote in light of your interpretation of the play.
2. Discuss the role of men in Ibsen's *A Doll's House*. Consider the connection between the role of men and Ibsen's greater purpose in the play.
3. Discuss the role of stage directions in the play. How do the stage directions contribute to the "big picture" of the play? Consider how characters are directed to deliver lines, how characters move about on the stage, the description of the area where the play takes place, etc.
4. Analyze a motif that Ibsen uses in *A Doll's House* and discuss the relation of the motif to a theme. A motif is a recurring word, phrase or idea that has a thematic connection/big picture connection in the play.

Henrik Ibsen's *A Doll's House*

1. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on two to three

symbols in the play, write an essay analyzing how these symbols function in the work and how they help develop one theme evident in the play.

2. Consider the character of Torvald Helmer. Is Torvald an antagonist? Or could Torvald be just as much a victim of nineteenth century societal norms as Nora? Discuss using specific evidence from the play to support your points. Consider Ibsen's intended portrayal of Torvald as well as readers' responses to his character.
3. Many critics argue that *A Doll's House* is not a feminist play, but is more about asserting self and achieving personal freedom, regardless of gender. Analyze the play from this perspective and consider the following: what literary features contribute to this message about individualism? What are the repercussions of choosing personal freedom over social and familial obligations? Remember that you can consider characters other than Nora in your analysis.
4. Although not necessarily protagonists, characters such as Dr. Rank and Mrs. Linde greatly contribute to the development of conflict and theme within the play. Closely examine ONE of these minor characters and consider his or her purpose within the play. Do not simply explain the character's importance to plot development, but rather explain how that character serves as a symbol or as a foil, which illuminates a theme or serves a larger purpose.
5. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works, a symbol can express an idea, clarify meaning, or enlarge literal meaning. Focusing on two to three symbols in the play, write an essay analyzing how these symbols function in the work and how they help develop one theme evident in the play.
6. How does Nora change throughout the course of the play, and what message does Ibsen convey through this change? Be sure to include evidence from Act I as it provides social commentary on the lives of middle class women in the 19th century as well as closely examining Nora's speeches to Torvald and final decision in Act III.
7. "To succeed in creating a convincing character, the dramatist needs to give the audience a sense that characters have inner thoughts and feelings." For that purpose, "visual action can be as important on the stage as speech." Remembering that stage directions reveal the physical actions of characters, analyze the way in which both actions and speech reveal characterization in order to convey a larger theme. Consider aspects such as a character's subtext as well as his or her internal and external conflicts. Discuss at least two characters in your analysis and do not forget to discuss the impact of these characters within the play as a whole.
8. Choose one key passage or episode in the play and analyze its significance to the work as a whole (does it help develop a character, reveal a theme, etc.). First analyze the literary techniques used within the passage; then discuss how those literary features contribute to the play as a whole and achieve a greater effect.

The Visit

1. *Catharsis is defined as the arousal of powerful feelings of pity and fear in the audience in response to a tragedy. This is intended to result in a therapeutic effect, since after the 'storm' and climax of the play, there comes a sense of release from tension; of calm.* Investigate the concept of catharsis and whether it is achievable for an audience member who experiences Dürrenmatt's play, and how/why (or why not).
2. The setting of a work of literature is often significant in revealing important details, not just about the place and time in which the piece happens, but about the characters, theme and ideas that the writer wants his/her readers to consider as a result of interaction with the text. Investigate the significance of the setting in *The Visit* and Dürrenmatt's emphasis on it as a focal point in the novel.
3. The opening scene of a play is often the most significant one, or at least one of the most significant ones. Evaluate the importance of *The Visit*'s opening scene, and how it sets the stage for the rest of the play.
4. Part of what makes this play effective is the tension that builds following Claire's offer to the citizens of Guelten. Investigate the techniques that Dürrenmatt uses in order to create this tension, and the effects on the audience.
5. Investigate Dürrenmatt's use of one significant theatrical element in the play's script – stage directions, props, lighting, a convention, an expressionistic device, etc.
6. One goal of Theatre of the Absurd is to use outrageous elements in order to create satire. Examine the extent to which Dürrenmatt is successful in creating satire in *The Visit*. About what is he working to raise awareness and criticize? What techniques are being used for this purpose throughout the play?

Text: *The Visit* by Friedrich Dürrenmatt

- What role does the use of irony play in this tragicomedy?

- How is exaggeration used to develop humor or social criticism in the play?
- How are the conventions of the drama important to understanding meaning?
- How are silence and / or other sound effects important to this drama?
- What role do language and names play in this drama?
- What role does justice play in this drama?
- Discuss the gender roles in this play.
- How are names significant in this drama?
- Identify one symbol, motif, allusion, or imagery. What role does it play in the drama?
- What dramatic features contribute to the humor in this tragicomedy?
- Discuss the role of power in this drama.
- How are the conventions of the tragicomedy important to understanding humor?

Supervised Writing: Poetry

Writing Prompts for Supervised Writing: Szymborska

1. Identify one poem that you found intriguing. What methods does the author use to effectively convey the thought and feeling?
2. How would you describe Szymborska's style? Use several poems to support your answer.
3. Discuss a theme that Szymborska explores in more than one poem. Through what methods does she present this theme or idea?
4. According to Billy Collins, Szymborska's poetry "begins with a stray fact or a mundane observation, then ascends to a heightened level of speculation." Discuss to what extent this statement is true in one (or two) of her poems. Discuss the connection between the mundane observation and the subject of her speculation.
5. Billy Collins also observes, Szymborska's "most thrilling poems ask the reader to see things from strange angles [...] her tendency to place the world in larger contexts can result in the dizzying realization that we [humans] are not at the center of it all." Discuss an angle she adopts and the effect of that perspective.

The Sound of Waves Supervised Writing: Pick one of these prompts and write a clearly articulated essay that reflects the following:

- Effective use of the topic and the essay to show knowledge and understanding of the work.
- An appreciation of the writer's (Mishima) choices of language, structure, technique, and style shaping the work's meaning.
- Effective organization of ideas and integrated references to the novel in the development of your essay
- Your use of clear, varied, and accurate language
- Your use of tone, sentence structure and literary terminology appropriate to the essay

→ Your ability to shed new light on any topic that we've discussed previously.

- Throughout our study of this novel, we've discussed Mishima's use of nature in the text. To what extent is nature important for this novel? How does it function?
- In this novel, Mishima explores the concept of community as an important factor in the culture of Uta-Jima. Discuss the role of community in regards to its impact on the context and culture of the novel.
- On his on-line blog "The Notes Taken," Devin Shaw made the following observation in regards to *The Sound of Waves*:
 - For all this, I don't think the novel can be chalked up to its regionalism, or to a mere genre exercise. My hunch is that it has a role to play relative to Mishima's larger vision. As I've argued elsewhere, manliness and purity are two of his abiding concerns, and here as elsewhere, the important thing seems less the tale itself [than] the man and woman he constructs in the telling. Shinji and Hatsue, the fisherman and his beloved, embody the kind of masculine and feminine ideal hinted at (and mourned) in Mishima's other novels.
 - Discuss the novel in regards to Shaw's assertion that Mishima had a "larger vision" to develop the "masculine and feminine ideal." What is that "ideal" and how do Shinji and Hatsue "embody" it?
- Describe Mishima's treatment of various female characters in the novel. What is his attitude towards women in general? What is his attitude towards the specific characters you discuss?
- In *The Sound of Waves*, Mishima explores the concepts of social hierarchy and class distinction. Discuss how the author treats the division between classes. What does this treatment suggest about the author's attitude and, perhaps, the culture represented in the novel?
- Consider the last two pages of the novel, beginning with "The small round room at the top of the tower..." Discuss the implications of this ending. What were the author's intentions for this ending?
- Discuss the importance of a minor character from the novel. First, discuss why the character is considered a minor character, and then discuss why the author included him/her into the novel. What were the author's intentions for including this character?
- This novel could function as a folktale, which suggests that there is a moral to learn. Analyze the novel as a folktale and discuss the moral, indicating what elements of the novel Mishima employs to convey that moral.

- Analyze how Mishima uses this novel as a vehicle to explore two ideals: manliness and purity. Using specifics from the novel, discuss how he defines these terms.
- Discuss the importance of a minor character from the novel. First, discuss why the character is considered a minor character, and then discuss why the author included him/her into the novel. What were the author's intentions for including this character?
- This novel could function as a folktale, which suggests that there is a moral to learn. Analyze the novel as a folktale and discuss the moral, indicating what elements of the novel Mishima employs to convey that moral.
- Analyze how Mishima uses this novel as a vehicle to explore two ideals: manliness and purity. Using specifics from the novel, discuss how he defines these terms.
- Through the use of foils, an author can emphasize which character traits he views as positive and laudable, thereby instructing the reader as to how to live a morally good life. Discuss two characters who are foils and indicate which traits emerge as being morally good.
- Throughout our study of the novel, we've discussed structural patterns that the author employs. What pattern(s) does the author establish in this novel? What does he achieve through these patterns? (Note: this question does not ask you to discuss motifs or any specific rhetorical devices but rather the structure of the novel itself.)
- Discuss Mishima's treatment of gender in this novel. What are his attitudes towards men and towards women? How does he convey this attitude in this text?
- Through the use of foils, an author can emphasize which character traits he views as positive and laudable, thereby instructing the reader as to how to live a morally good life. Discuss two characters who are foils and indicate which traits emerge as being morally good.
- Throughout our study of the novel, we've discussed structural patterns that the author employs. What pattern(s) does the author establish in this novel? What does he achieve through these patterns? (Note: this question does not ask you to discuss motifs or any specific rhetorical devices but rather the structure of the novel itself.)
- Discuss Mishima's treatment of gender in this novel. What are his attitudes towards men and towards women? How does he convey this attitude in this text?

The Stranger Supervised Writing: Pick one of these prompts and write a clearly articulated essay that reflects the following:

- You effectively use the topic and the essay to show knowledge and understanding of the work.
- An appreciation of the writer's (Camus) choices of language, structure, technique, and style shaping the work's meaning.
- You effectively organize your ideas and integrate references to the play in the development of your essay
- Your ability to use clear, varied, and accurate language
- Your ability to use tone, sentence structure and literary terminology appropriate to the essay

1. Read pages 26-27, which is where Camus devotes several pages of his novel to Salamano and his dog. Describe this relationship, analyze it in regards to literary technique, and discuss how Camus uses it to develop the novel's theme(s) and/or his philosophical beliefs.
2. One could argue that an autobiographical connection exists between an author and his/her novel – that elements of the author's background, personality, and belief systems are reflected in his/her work. To what extent is this true with Camus and *The Stranger*? Specifically citing biographical and philosophical information about Camus and textual evidence from the novel, discuss this connection.
3. In his thesis "A Critical Analysis of Albert Camus's *The Stranger* and *The Myth of Sisyphus* from Post-Colonial and Religious Perspectives," graduate student Rassoul Djamoukhanov makes the following assertion:

Metaphorically, Camus equates our daily routine of working from Mondays through Saturdays with the aimless drudgery of Sisyphus who, according to a Greek myth, is condemned to roll a boulder for eternity up to the mountain top just to watch it roll down again. Thus, Camus's absurd hero is the one who recognizes the futility of existence but stoically goes on living against all odds. (6-7)

Analyze Mersault's character according to Djamoukhanov's concept of the absurd hero. In what ways does Mersault view his life as futile? Citing specifics from the novel, describe how he accepts this futility in a stoic, detached manner.

Oedipus Rex Supervised Writing: Pick one of these prompts and write a clearly articulated essay that reflects the following:

- You effectively use the topic and the essay to show knowledge and understanding of the work.
 - An appreciation of the writer's (Sophocles) choices of language, structure, technique, and style shaping the play's meaning.
 - You effectively organize your ideas and integrate references to the play in the development of your essay
 - Your ability to use clear, varied, and accurate language
 - Your ability to use tone, sentence structure and literary terminology appropriate to the essay
1. Discuss Oedipus' speech in the Prologue (p. 5-6) wherein he discusses how he is "deathly sick" and "suffers" as a king and his attempt to act to relieve the people's suffering. Analyze this passage in regards to how it sheds light on the life of a king and the irony of sending Creon to learn of the "duty God reveals."
 2. Trace the light/dark, blindness/sight motif throughout the play. How is this motif used to reveal dramatic and situational irony?
 3. Analyze the various roles of the Chorus in Greek theatre, supporting your assertions with specifics from the text.

I pledge that I have relied solely on my own notes, the text, and previous class discussions to write this essay.