

Questions from 2004-2008 Public exam comparative essay questions (25%)/ personal response (15%)

**Essay 2004: character study**

2004: *In the face of adversity, a character uses many strategies to ensure his/her survival. With reference to a Shakespearean play and one longer work from the prescribed or optional texts below, show how a major character from each selection develops qualities to ensure his/her survival. Specific references to each selection must be included in your essay.*

**Supplementary 2004: thematic consideration**

*A piece of writing often contains information about social issues and values. With reference to a Shakespearean play and one of the longer prescribed texts, from the list below, show how one social issue and one value are presented in each selection. Use specific references from both works.*

**Personal Response:**

*There is a belief that "knowledge is power". Write a personal experience narrative to show how the acquisition of knowledge has made a difference in your life.*

---

**Essay 2005: study of conflict**

*In literature, conflict is often used to contribute to the development of theme. With reference to one dramatic play and another text from the prescribed novels, write a multi-paragraph essay supporting this statement.*

**Personal Response:**

*"Experience is a hard teacher because she gives the test first, the lessons afterwards." Write a narrative account of a personal experience from which you learned a valuable lesson. Make reference to the quote in your account.*

**Essay 2005 supplementary: character study**

*With reference to a dramatic play and a longer work from the prescribed text list below, explain in a well-developed multi-paragraphed essay how any one character serves two functions in each text.*

**Personal Response:**

*Due to recent acts of vandalism, your local town/ city council has proposed the implementation of a curfew of 9:00 p.m to 8:00 a.m. for citizens the age of nineteen and under in your community. Write a letter to the editor expressing your opinions regarding this proposed curfew.*

**Essay 2006: character study**

*A character's goals and ambitions often come into conflict with those around him/her. With reference to one longer play and one novel from the prescribed list below, show how a major character from each selection experiences conflict with society because of his/her goals and ambitions.*

**Personal Response:**

*"The future belongs to those who believe in the beauty of their dreams." - Eleanor Roosevelt*  
*Write an expository essay in which you explain and illustrate the truth behind this statement.*

Essay 2006 supplementary: role of symbolism

Works of literature frequently use objects and characters as symbols to aid in theme development. Using two prescribed texts from the list below, show how authors use symbols to develop a theme in each selection. Use specific references from both works.

Personal Response: At certain points in your life, you have felt isolated or alone. In a monologue, relate an experience when you felt this way and how you dealt with these feelings.

Essay 2007: character/conflict

"Characters often encounter difficulties when their desires come into conflict with their responsibilities." With reference to one longer play and one prescribed text from the list below, explain this statement in a well-developed multi-paragraph essay.

Personal Response:

Write an expository essay addressing the effects of stereotyping on your life or the life of someone you know.

Essay 2007 supplementary: character study

Using two prescribed texts from the list below, write a multi-paragraph essay to show how a major character is developed through his/her interaction with others.

Personal Response:

The benefits of technology far outweigh its drawbacks. Write an expository essay in which you agree or disagree with this statement. Use three examples to support your views.

Essay 2008: character study

*Authors often choose to create characters that become alienated or isolated from society.*

With reference to one longer play and one prescribed text from the list below, show how the development of alienated or isolated characters contribute to the development of theme in each selection. Use specific references from both works.

Personal Response:

*"If you can't feed a hundred people, then feed just one." - Mother Theresa*

Write a narrative essay in which you recall a time where you did some small deed that made a difference.

Essay 2008 supplementary: character/conflict

*Challenging or difficult situations can sometimes reveal the best or the worst in individuals.*

With reference to one longer play and one prescribed text from the list below, show how the creation of one such character from each work contributes to the development of this theme. Use specific references from both works.

Personal Response:

*"Pretty is something you're born with. Beautiful is something anyone can become."*

Write an expository essay in which you explain and illustrate, with specific examples, the truth behind this statement.

## *Antigone:*

- I. nature of tragic mode
- II. structure of Greek theatre
- III. structure of Greek play - key terms
- IV. nature of tragic hero
- V. study questions about the play
- VI. critical quotations

### Useful websites:

[http://www.aug.edu/langlitcom/humanitiesHBK/handbook\\_hm/aristotle\\_tragedy.htm](http://www.aug.edu/langlitcom/humanitiesHBK/handbook_hm/aristotle_tragedy.htm)  
<http://www.cnr.edu/home/bmcmanus/antigonebg.html>  
<http://www.users.globalnet.co.uk/~loxias/antigone/antigonegame>  
<http://www.novaonline.nv.cc.va.us/eli/spd130et/ancientgreek.htm>  
<http://www.academicreed.edu/humanities/110Tech/Theater.htm#theaters>

---

Forward thinking: begin reading *Dracula* - I hope to start teaching it *mid-October*

## ANTIGONE

- I. Tragic Mode: consider **mode** to mean a way or manner of thinking or writing.

Tragic mode, therefore, contains **elements** such as: pain, suffering, sacrifice, death, fate, destiny, pity, fear, pathos, remorse, retribution, transformation, awe, exaltation

Tragic mode creates **feelings** such as: pity, pathos, sorrow, grief, torment, suffering, despair, rejoicing, fear, sorrow, anguish, agony, pain, remorse, exaltation, awe

Tragic mode deals with such **themes** as: the fall of the proud and mighty; sacrifice for an ideal or cause; struggling to overcome natural disaster; sacrifice in war; facing the inevitable, struggling for survival

- II. Structure of Greek Theatre: The ancient Greek theatre consisted of six elements:

A - theatron or Koilon (seating area) - semi-circle and divided in upper and lower sections or Diazoma; accounted for 60% of the space;

B - orchestra (dancing space) - in the centre of the theatre in a circular pattern;

C - skene (tent) - building directly behind stage; as time passed, the main action moved from the orchestra to here

D - proscenium (wooden stage); evolved later and was a raised platform between the skene and the orchestra

E - thymele (altar or stage) - in the centre of the orchestra - first used an altar; later used by the chorus;

F - parados/ Paradoi (passageway) - entrances on the right and left sides between skene and seating area

- III. Structure of Greek tragic play and of *Antigone*:

- **Prologue** - exchange between Antigone and Ismene; establishes the conflict - burial controversy about their brothers Eteocles- defender of Thebes, who refused to yield the throne and Polyneices - combatant, considered traitor by Creon, who had attacked to win what was deigned rightly his
- **Parodos** - the first recitation by Greek chorus; provides background information of the conflict between the brothers, the curse upon the family, the attack of the Seven Argive Allies.

Parodos as with the other recitations by the Chorus are structured in Strophes and Antistrophes; there are two of each in this passage.

**Strophe** means: movement; **antistrophe** means: anti-movement - these are found in the **Stasimon/stasima** - they are often followed by an **epode** - after-piece

- **First Episode** - begins with the entrance of Creon, explains his view of leadership - that holding any one man above the law threatens the good of the state; decrees two types of death ceremonies for fallen brothers; Chorus praises him - to do otherwise is foolhardy! Sentry arrives in great fear- the body of treasonous Polyneices has been buried; Creon is outraged and promises death to all involved parties - casts suspicion even upon sentry.
- **First Stasimon** - lyric ode song consisting of strophe/antistrophe and sometimes epode. Chorus presents first stasimon - "Ode to Man"
- **Second Episode** - action again between major characters - sentry returns with Antigone under arrest for again committing the crime; Antigone challenges Creon's authority - he takes great exception to this, as she is the tainted child of a curse; she defies the law of the land; she is a woman. Ismene is also under suspicion; she had at first refused to help, and now Antigone rejects her offer to accept guilt. Antigone and Creon are both headstrong. Antigone is sentenced to death.
- **Second Stasimon** - Chorus comments upon the curse on the house of Laius; speaks of the immutable - unmoving - power of the gods; serves to foreshadow the foolhardy actions of Creon and his ultimate downfall.
- **Third Episode** - Haemon enters; fiancé of Antigone; son of Creon - asked by father to comply, and appears willing to do so. Creon gives long speech on obedience and its necessity to the state. Haemon permits his father to speak before warning him that there are others who disagree with his edict. A fight ensues between father and son - Creon contradicts his early statements of heeding the advice of others, rejects the wisdom of the young and condemns Antigone to imprisonment in a cave where she will waste away, thus washing the state's hands of her. Haemon's angry departure foreshadows his own demise.
- **Third Stasimon** - brief ode to Love by the Chorus, begins with rhetorical questions
- **Fourth Episode** - Antigone is led away to her death, engages with Chorus, she speaks of the laws of Heaven being greater than those of Man, she speaks of the greeting she will face in death; she sees her actions as honourable. Creon rejects all her words.
- **Fourth Stasimon** - allusions to others in mythology who suffered similar fate
- **Fifth Episode** - Teiresias enters the play to warn Creon of the mistake he is about to make. Creon rejects the advice and the authority of prophets - messengers of the gods. Teiresias warns of Fate. Creon accepts advice only after urging of the Chorus; he will be too late.

- **Fifth Stasimon** - very brief; urges the mercy and power of the gods.
- **Exodos** - scene before the end, as the plays concludes, conflict spun out, catharsis to begin, and the players exit. Learn of the disaster that has befallen Creon's family: deaths of Antigone by hanging Haemon by running on his sword; Eurydice by running a sword into her heart. Creon is led away - a broken man.

Other terms good to know:

**Kommos** : an exchange between actors and the chorus

**Hyporchema**: a choral song usually performed with a dance

#### IV. Nature of the Tragic hero:

##### Aristotle on Tragedy/ The Nature of Tragedy:

---

In the century after Sophocles, the philosopher Aristotle analyzed tragedy. His definition: Tragedy then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions.

Aristotle identified six basic elements: (1) plot; (2) character; (3) diction (the choice of style, imagery, etc.); (4) thought (the character's thoughts and the author's meaning); (5) spectacle (all the visual effects; Aristotle considered this to be the least important element); (6) song.

According to Aristotle, the central character of a tragedy must not be so virtuous that instead of feeling pity or fear at his or her downfall, we are simply outraged. Also the character cannot be so evil that for the sake of justice we desire his or her misfortune. Instead, best is someone "who is neither outstanding in virtue and righteousness; nor is it through badness or villainy of his own that he falls into misfortune, but rather through some flaw [hamartia]". The character should be famous or prosperous, like Oedipus or Medea.

What Aristotle meant by hamartia cannot be established. In each play we read you should particularly consider the following possibilities. (1) A hamartia may be simply an intellectual mistake or an error in judgement. For example when a character has the facts wrong or doesn't know when to stop trying to get dangerous information. (2) Hamartia may be a moral weakness, especially hubris, as when a character is moral in every way except for being prideful enough to insult a god. (Of course you are free to decide that the tragic hero of any play, ancient or modern, does not have a hamartia at all). The terms hamartia and hubris should become basic tools of your critical apparatus.

##### The Concept of Tragedy:

The word tragedy can be applied to a genre of literature. It can mean 'any serious and dignified drama that describes a conflict between the hero (protagonist) and a superior force (destiny, chance, society, god) and reaches a sorrowful conclusion that arouses pity or

fear in the audience.' From this genre comes the concept of tragedy, a concept which is based on the possibility that a person may be destroyed precisely because of attempting to be good and is much better than most people, but not perfect. (Irony, therefore, is essential and it is not surprising that dramatic irony, which can so neatly emphasize irony, is common in tragedies.) **Tragedy implies a conflict between human goodness and reality.** Many scholars feel that if God rewards goodness either on earth or in heaven there can be no tragedy. If in the end each person gets what he or she deserves, tragedy is impossible. Tragedy assumes that this universe is rotten or askew. Christians believe that God is good and just; hence, for certain scholars tragedy is logically impossible. Of course a possible variation of the tragic concept would allow a character to have a fault which leads to consequences far more dire than he deserves. But tragic literature is not intended to make people sad. It may arouse pity and fear for the suffering protagonist, or for all humanity, especially ourselves. But usually it also is intended to inspire admiration for the central character, and by analogy for all mankind. In the tragic hero's fall there is the glory in his or her misfortune; there is the joy which only virtue can supply. Floods, automobile accidents, children's deaths, though terribly pathetic can never be tragic in the dramatic sense because they do not occur as a result of an individual man's grandeur and virtue. After reading each book in the course, be sure you know whether it presents a tragic view of life. (Incidentally, although some plays we read are certainly tragic in all scholars' opinions, many Greek plays produced as tragedies are not tragic by anyone's definition, including Aristotle's.)

#### **Aristotle's Poetics: Basic Concepts**

You should be aware of the following concepts and opinions of Aristotle's which have tremendously influenced drama in the Western World.

- a. **Tragedies should not be episodic.** That is, the episodes in the plot must have a clearly probable or inevitable connection with each other. This connection is best when it is believable but unexpected.
- b. **Complex plots are better than simple plots.** Complex plots have recognitions and reversals. A recognition is a change from ignorance to knowledge, especially when the new knowledge identifies some unknown relative or dear one whom the hero should cherish but was about to harm or has just harmed. 'Recognition' (anagnorisis) is now commonly applied to any self-knowledge the hero gains as well as to insight to the whole nature or condition of mankind, provided that that knowledge is associated, as Aristotle said it should be, with the hero's 'reversal of fortune' (Greek: peripeteia). A reversal is a change of a situation to its opposite. Consider Oedipus at the beginning and end of Oedipus the King. Also consider in that play how a man comes to free Oedipus of his fear about his mother, but actually does the opposite. Recognitions are also supposed to be clearly connected with all the rest of the action of the plot.
- c. **Suffering (some fatal or painful action)** is also to be included in a tragic plot which, preferably, should end unhappily.
- d. **The pity and fear which a tragedy evokes, should come from the events, the action, not from the mere sight of something on stage.**
- e. **Catharsis ('purification' or 'purgation')** of pity and fear was a part of Aristotle's definition of tragedy. The meaning of this phrase is extremely debatable. Among the many interpretations possible, consider how well the following apply to our plays:

- 1) Purification of the audience's feelings of pity and fear so that in real life we understand better whether we should feel them.
- 2) Purgation of our pity and fear so that we can face life with less of these emotions or more control over them.
- 3) Purification of the events of the plot, so that the central character's errors or transgressions become 'cleansed' by his or her recognitions and suffering.

Taken from: [http://www.aug.edu/langlitcom/humanitiesHBK/handbook\\_h.htm/aristotle\\_tragedy.htm](http://www.aug.edu/langlitcom/humanitiesHBK/handbook_h.htm/aristotle_tragedy.htm)  
 Highlighted excerpts are of particular importance.

#### V. Study Questions about the Play:

Keep in mind - any one of these will be on your in-class essay. Be prepared to write a 350 word essay.

---

1. Both Antigone and Creon are stubbornly dedicated to their own view of right. They are guilty of hubris which leads to their downfalls. Discuss this statement with specific references to this play.
2. Discuss TWO of the following statements:
  - a. "Knowledge gained through suffering" is a tragic quality applied to Creon, but not to Antigone.
  - b. The element of contrast is important to *Antigone*.
  - c. The role of Greek women is clearly depicted in *Antigone*.
3. Describe the character of Creon, King of Thebes.
4. Alvin B. Kernan wrote that *Antigone* is a message play, rather than a character play. What message can be derived from *Antigone* that is still relevant in our times?

#### VI. Critical Quotations: know the speaker, the point at which it is said, and its significance

1. the order/ Says he *is not to be buried, not to be mourned*
2. *May the dead forgive me, I can do no other/ But as I am commanded; to do more is madness.*
3. Your heart burns! Mine is frozen at the thought.
4. save two/ luckless brothers in one fight matched together/ And in one death laid low

5. that a king whose lips are sealed/ By fear, unwilling to seek advice, is damned.
6. Dry dust over the body/ They scattered, in the manner of holy burial
7. Money! Money's the curse of man, none greater.
8. O wondrous subtlety of man, that draws/ To good and evil ways!
9. I did not think your edicts strong enough/ To overrule the unwritten, unalterable laws of God  
and heaven
10. The over-obstinate spirit/ Is soonest broken
11. We'll have no women's law here, while I live
12. You chose; life was your choice, when mine is death.
13. For what presumption of man can match thy power,/ Zeus
14. There is no more deadly peril than disobedience
15. to think you own the only wisdom/ And your the only oword, the only will/ Betrays a shallow  
spirit
16. Am I to take lessons at my time of life/ From a fellow of his age?
17. And who shall say what a young man's wrath may do?
18. Though on earth/ Her life is ended from this day, her blood/ Will not be on our hands.
19. I could have had another husband/ And by him other sons, if were lost/ But, father and  
mother lost, where would I get/ Another brother?
20. all men fall into sin./ But sinning, he is not for ever lost/ Hapless and helpless, who can make  
amends



21. *You shall have given a son of your own loins/ to death, in payment for death - two debts to pay*

22. *The gods do not delay/ The stroke of their swift vengeance on the sinner.*

23. *Riches and rank and show of majesty/ And state, where no joy is, are empty, vain/ And unsubstantial shadows, of no weight/ To be compared with happiness of heart.*

24. *Two bodies lie together, wedded in death,/ their bridal sleep a witness to the world? How great calamity can come to man/ Through man's perversity.*

25. *Indeed you bear the burden of two deaths/ It was her dying word.*

---

26. *Ask nothing. What is to be, no mortal can escape.*

27. *Of happiness the crown/ And chiefest part/ is wisdom, and to hold the gods in awe/ This is the law/ That, seeing the stricken heart/ of pride brought down/ We learn when we are old.*

## English 3201 Macbeth Quotations - Act One - Ms Heneghan

Note: these are the key quotations and I am kind enough to give them in the order in which they appear in the scenes of Act One; I am not so kind as to give you the actual lines and as we have different books, you're on your own there, too. There will be additional handouts as we progress through the Acts. In my idealistic world, I want you to be able to identify the speaker, the situation and the significance. These are for your own edification - I am not checking to see if you are doing the work - experience has taught me that in many cases, those of you who don't need to, will, and those of you who do, won't. C'est la vie! However, like the witches on the heath, these may come back to haunt you.

Scene I: *Fair is foul and foul is fair.  
Hover through the fog and filthy air.*

Scene II: *All hail, Macbeth! hail to thee, thane of Glamis!  
All hail Macbeth! hail to thee, thane of Cawdor!  
All hail, Macbeth, that shalt be king hereafter!*

*If you can look into the seeds of time,  
And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear  
Your favors nor your hate.*

*Lesser than Macbeth, and greater.  
Not so happy, yet much happier.  
Thou shalt get kings, though thou be none*

*But 'tis strange:  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray's  
In deepest consequence.*

*If chance will have me king, why chance may crown me.*

Scene IV: *He was a gentleman on whom I built  
An absolute trust*

*The Prince of Cumberland! that is a step,  
On which I must fall down, or else o'erleap,  
For in my way it lies. Stars hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand, yet let that be,  
Which the eye fears, when it is done, to see.*

Scene V: *Yet I do fear thy nature;  
It is too full o' the milk of human kindness  
To catch the nearest way: thou wouldst be great:  
Art not without ambition, but without  
The illness should attend it*

*Come, you spirits  
That tend to mortal thoughts, unsex me here,  
And fill me from the crown to the toe, top-full  
Of direst cruelty!...  
Come, thick night,  
All pall me in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry, "Hold, hold!"*

Scene VII:

*If it were done when 'tis done, then 'twere well  
It were done quickly...  
...I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other.*

---

*We will proceed no further in this business.  
He hath honour'd me of late*

*I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.*

*Bring forth men-children only;  
For thy undaunted mettle should compose  
Nothing but males.*

*Away and mock the time with fairest show:  
False face must hide what the false heart doth know.*

### **English 3201 Macbeth Quotations - Act Two**

Scene I:

*There's husbandry in heaven,  
Their candles are all out.*

*Is this a dagger which I see before me,  
The handle toward my hand?...  
...Now o'er the one half-world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep; witchcraft celebrates  
Pale Hecate's offerings; and withered murder...  
...Hear it not, Duncan, for it is a knell  
That summons thee to heaven or to hell.*

Scene II:

*Methought I heard a voice cry, "Sleep no more!  
Macbeth does murder sleep."*

*Will all great Neptune's ocean wash this blood  
Clean from my hand? No; this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.*

*A little water clears us of this deed.*

Scene III:

*The night has been unruly: where we lay,  
Our chimineys were blown down; and, as they say,  
Lamentings heard i' th' air, strange screams of death;  
And prophesying, with accents terrible,  
Or dire combustion and confused events  
New hatch'd to the woeful time*

*Had I but died an hour before this chance,  
I had lived a blessed time; for from this instant,  
There's nothing serious in mortality:  
All is but toys: renown and grace is dead*

*Who can be wise, amazed, temperate and furious,  
Loyal and neutral in a moment?*

*There's daggers in men's smiles: the near in blood,  
The nearer bloody.*

Scene IV:

*by the clock 'tis day,  
And yet dark night strangles the travelling lamp:  
Is't night's predominance, or the day's shame,  
That darkness does the face of earth entomb,  
When living light should kiss it?*

### **English 3201 Macbeth Quotations - Act Three**

Scene I:

*Thou hast it now: King, Cawdor, Glamis, all,  
As the weird women promised, and, I fear,  
Thou plays't most foully for't: yet it was said  
It should not stand in thy posterity,  
But that myself should be the root and father  
Of many kings.*

*He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear...  
...They hail'd him father to a line of kings:  
Upon my fruitless head they placed a fruitless crown,  
And put a barren sceptre in my gripe*

Scene II:

*We have scotch'd the snake not kill'd it*

Scene III:

*Come, seeling night,*

*Scarf up the tender eye of pitiful day;  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale!*

Scene IV: *There the grown serpent lies; the worm that's fled  
Hath nature that in time will venom breed*

*You lack the season of all natures, sleep.*

Scene V: *How did you dare  
To trade and traffic with Macbeth  
In riddles and affairs of death*

Scene VI: *He has borne all things well: and I do think  
That, had he Duncan's sons under his key-  
As, an't please heaven, he shall not - they should find  
What 'twere to kill a father; so should Fleance*

---

*...thither Macduff  
Is gone to pray the holy king, upon his aid  
To wake Northumberland and warlike Siward:  
That, by the help of these - with Him above  
To ratify the work - we may again  
Give to our tables meat, sleep to our nights*

### **English 3201 Macbeth Quotations - Act Four**

1. *By the pricking of my thumbs,  
Something wicked this way comes*
2. *Be bloody, bold, and resolute;  
Laugh to scorn  
The power of man, for none of woman born  
Shall harm Macbeth*
3. *Macbeth shall never vanquish'd be until  
Great Birnham wood to high Dunsinane hill  
Shall come against him.*
4. *New widows howl new orphans cry, new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland and yell'd out  
Like syllable of dolour.*
5. *Though all things foul would wear the brows of grace,  
Yet grace must look so.*

6. I think our country sinks beneath the yoke;  
It weeps, it bleeds, and each new day a gash  
Is added to her wounds: I think, withal,  
There would be hands uplifted in my right;  
And here from gracious England have I offer  
Of goodly thousands: but for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,  
More suffer and more sundry ways than ever,  
By him that shall succeed.
7. This tune goes manly.  
Come, go we to the king; our power is ready;  
Our lack is nothing but our leave: Macbeth  
Is ripe for shaking and the powers above  
Put on their instruments. Receive what cheer you may:  
The night is long that never finds the day.

#### English 3201 Macbeth Quotations - Act Five

1. *Out damned spot! out, I say! - One,  
two, what, then 'tis time to do't. - Hell is murky! - Fie,  
my lord, fie! a soldier and afeard? What need we fear  
who knows it, when none can call our power to  
account? - Yet who would have thought the old man  
to have had so much blood in him?*
2. Foul whisperings are abroad: unnatural deeds  
Do breed unnatural troubles: infected minds  
To their deaf pillows will discharge their secrets:  
More needs she the divine than the physician,  
God, God forgive us all!
3. Let every soldier hew him down a bough  
And bear't before him: thereby shall we shadow  
The numbers of our host and make discovery  
Err in report of us.
4. Out, out, brief candle!  
Life 's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing

Novel two: *The Catcher in the Rye* - J.D. Salinger

Main character: Holden Caulfield - consider the connotation of his name

Minor key character: Phoebe

Considerations: Allusion in the title; significance of the title; role of symbol - baseball mitt; hunter's hat; merry go round; museum; record

Key words: goddamn; phony; phoniness

Know: the nature of Holden; the role of alienation and grief has on him; his failed detachment from society and the impact of settings - boarding schools and NY City.

**Quotes:**

---

"Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around - nobody big, I mean - except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff - I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I do all day. I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be."

J.D. Salinger, *The Catcher in the Rye*, Ch. 22

"I have a feeling that you're riding for some kind of a terrible, terrible fall. But I don't honestly know what kind... It may be the kind where, at the age of thirty, you sit in some bar hating everybody who comes in looking as if he might have played football in college. Then again, you may pick up just enough education to hate people who say, 'It's a secret between he and I.' Or you may end up in some business office, throwing paper clips at the nearest stenographer. I just don't know."

J.D. Salinger, *The Catcher in the Rye*, Ch. 24

"This fall I think you're riding for - it's a special kind of fall, a horrible kind. The man falling isn't permitted to feel or hear himself hit bottom. He just keeps falling and falling. The whole arrangement's designed for men who, at some time or other in their lives, were looking for something their own environment couldn't supply them with. Or they thought their own environment couldn't supply them with. So they gave up looking. They gave it up before they ever really even got started."

J.D. Salinger, *The Catcher in the Rye*, Ch. 24

"Among other things, you'll find that you're not the first person who was ever confused and frightened and even sickened by human behavior. You're by no means alone on that score, you'll be excited and stimulated to know. Many, many men have been just as troubled morally and spiritually as you are right now. Happily, some of them kept records of their troubles. You'll learn from them - if you want to. Just as someday, if you have something to offer, someone will learn something from you. It's a beautiful reciprocal arrangement. And it isn't education. It's history. It's poetry."

J.D. Salinger, *The Catcher in the Rye*, Ch. 24

"Don't ever tell anybody anything. If you do, you start missing everybody."

J.D. Salinger, *The Catcher in the Rye*, Ch. 26

**Novel one:** *A Separate Peace* - John Knowles

**Main characters:** Gene Forrester (consider the connotation of his name) and Phineas (Finny)

**Minor key character:** Leper Lepellier, Brinker Hadley

**Considerations:**

**Allusion in the title** - WWII - countries that are at war with some but not all of the declared enemy states; Gene at once at war with himself and with Finny;

**significance of the title;**

**role of symbol** - most significantly, the Tree — where 'the crime' occurs; emblematic of Tree of Knowledge — both wisdom and regret; loss of innocence; the concept of not knowing the Forest for the Trees and Gene not knowing himself and attempting to live in the glory of Finny; the idea of going out on a limb (risk taking — literally, the jump, but more significantly opening up and trusting another; the pink shirt; the school motto; the idea of enemy

**Key words:** the tree; savage; fat old men; Olympics

**Know:** the nature of Gene and of Finny; two sides of one coin, really; the role of alienation and mistrust has on Gene; the quest for acceptance that Gene, Brinker and Leper all seek — from Finny, from his father and from the army, respectively.

**Quotes:**

*You always were a savage underneath* — Leper post-awol — in accusation to Gene about the tree incident

*I never killed anybody and I never developed an intense level of hatred for the enemy. Because my war ended before I ever put on a uniform; I was on active duty all my time at school; I killed my enemy there. Only Phineas never was afraid, only Phineas never hated anyone.* — Gene; remember this novel is a flashback of an adult reviewing his last year in school as the US enters WWII and men not much older were enlisting; Finny would have but he could not; he could not because of the incident in the tree; this refers to coming to peace with what happened to Finny because of the tree and then the subsequent fall (again Biblical allusion — to fall from Heaven) that does kill him

*I did not cry then or ever about Finny. ...I could not escape a feeling that this was my own funeral, and you do not cry in that case* — self-actualization — Gene begins to grow separately from Finny

*Here boys come to be made men* — Devon School motto emblazoned on wall in Great Hall, scene of the 'trial'



**Play two:** *Macbeth* by Shakespeare

**Main character:** Macbeth - also known as **titular character** (same as Antigone)

**Minor key characters:** Lady Macbeth; Macduff; Banquo; Duncan; Witches

**Considerations:** role of motif/symbol - blood; hands; sleeplessness; equivocation; light/darkness  
— *fair is foul; false face must cover what false heart does know*

**Key words:** out, out brief candle; vaulting ambition; is this a dagger I see before me; fair is foul

**Know:** the nature of both Macbeth and Lady Macbeth;

the role of alienation Macbeth creates for himself; the concept of damnation: to willingly isolate oneself from the state of grace (similar to Gene deliberately jouncing the tree — again Biblical allusion in *ASP*)

---

know the thematic consideration of the roles of power: perceived or real; the roles of deception; the roles of justice, of Nemesis — that crimes against the natural state (the murder of Duncan) will be avenged, no matter the odds (*no man of woman born*).

Macduff then becomes the opposite equal (**juxtaposed**) to Macbeth; he embodies justice and goodness such as Antigone is to Creon in righting the injustice of the treatment of the body of Polyneices.

Quotation:

*But 'tis strange:  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray us  
In deepest consequence.*

*The Prince of Cumberland! That is a step,  
On which I must fall down, or else o'erleap,  
For in my way it lies. Star hide your fires;  
Let not light see my black and deep desires:*

*Come, you spirits  
That tend to mortal thoughts, unsex me here,  
And fill me from the crown to the toe, top-full  
Of direst cruelty!...*

*methought I heard a voice cry, "Sleep no more!  
Macbeth does murder sleep."*

Significance

**Banquo** - Act I, after meeting with the witches  
muses this to Macbeth  
*Not as taken in by their prophecies as Macbeth*

**Macbeth: Soliloquy** - has learned of Duncan's intent  
Entraptured by the witches' words, he now sees  
Malcolm as yet another obstacle to get rid of

**Lady Macbeth:** more fearsome and ambitious than  
Macbeth; she is ready to kill Duncan, soon a guest  
In her home

**Macbeth:** Let the guilt begin! Duncan has been  
murdered and the motif of sleeplessness, linked to  
notion of guilt runs throughout rest (*pun!*) of play

*There the grown serpent lies; the worm that's fled  
Hath nature that in time will venom breed*

**Macbeth:** whether or not he is the alleged other assassin, he fears that while Banquo is dead, Fleance lives, thus the prophecy of those shall not be kings but bear them will indeed come true for Banquo

*Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him.*

**Witches:** key to understanding the role of equivocation and how Macbeth is at once acting of free will and played for a fool by forces greater; call them supernatural or fate

*Out damned spot! out, I say!...  
What need we fear who knows it,  
when none can call our power to account? -  
Yet who would have thought the old man  
to have has so much blood in him?*

**LM:** madness is another motif, the guilt and sleeplessness take a toll and symbols of blood and of hands are evident as she goes mad, eventually killing herself in a manner than causes little reaction from Macbeth

*Out, out, brief candle!  
Life 's but a walking shadow, a poor player  
that struts and frets his hour upon the stage,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing*

**Macbeth:** near the end of the play- it proves to be all illusion — the prophecies, the power, the false hope Macbeth has lost any chance of greatness as he overreached the natural order of succession, killed Duncan, then Banquo, then the family of Macduff and now he realizes — with the death of his wife and Burnham Wood on the move, it means nothing.

## Characteristics of a Shakespearean Tragic Hero

1. He must be a person of some stature or high position such as a king, general, or nobleman.
2. He must be basically a good person. He must matter to us and we must see him as a worthwhile person.
3. Because of his position, his actions usually have far-reaching effects.
4. He must possess a character trait or quality which under normal circumstances would be a virtue, but which under the special circumstances of the play proves to be a fatal flaw.
5. Although a great man, he often shows promise of further greatness.
6. Frequently, he makes serious errors in judgement which lead him to committing the deed which begins his downfall.
7. He must be ultimately responsible for the deed which begins his downfall.
8. He usually makes further errors in judgement following his misdeed.
9. Often he has a distorted perception of, or is blind to, reality.
10. He frequently commits further crimes which precipitate his downfall.
11. He suffers both outwardly (isolation, alienation, attacks) and inwardly (tortured conscience).
12. He must elicit both pity and fear from the audience (catharsis).
13. Usually he recognizes his mistakes.
14. He must die

## English Concept of Coherence -

What is coherence?

*Coherence refers to the logical arrangement of words, sentences, ideas and paragraphs in a piece of writing. Coherence is closely related to - but is not the same as - unity. Unity refers to the structure whereby only ideas connected to the main idea or thesis are evident in a piece of writing.*

How is coherence achieved?

*There are four main methods:*

- 1. Use of repetition of key words and phrases -  
such as the term dream in Martin Luther King's famous speech.*
- 2. Use of transitional words -  
words that provide links within sentences, between sentences and between paragraphs; there are many types, including:  
and; but; for; because; on the other hand; another example; however; to conclude*
- 3. Use of pronoun - antecedent reference (antecedent refers to the noun replaced) -  
rather than repeating dream every time, writers will use pronouns, but the pronouns must agree in their number -  
Dream would be replaced by it  
Words like someone, something, anyone, no one are called indefinite pronouns and are considered to be single in number.*
- 4. Use of parallel structure - following the same grammatical pattern within sentences or between sentences:  
Julius Caesar and Brian Tobin were famous for parallel structure -  
"I came; I saw; I conquered."  
"We can't rewrite the past, but we can rewrite the future" (Huh?!)*

I used parallel structure with the list above

- see how it can connect closely to repetition of key words and phrases.

unity – closing by return  
unity – repetition (key words and phrases)  
unity – thesis (statement)  
unity – topic sentence

### Methods to reinforce unity:

**Unity** is a very important characteristic of good paragraph writing. Paragraph unity means that one paragraph is about **ONLY ONE** main topic. That is, all the sentences -- the topic, supporting sentences, the detail sentences, and (sometimes) the concluding sentence -- are all telling the reader about **ONE** main topic. If your paragraph contains a sentence or some sentences that are **NOT** related to the main topic, then we say that the paragraph "lacks unity," or that the sentence is "off-topic."

# Emphasis

## Emphatic Devices

- **Rhetorical Questions** – “What is the meaning of life?”, “Now, doesn’t that sound like fun?” (*Voice Mail and the Mating Ritual*)
- **Purposeful Repetition** – It is important you study for your test. If you do not study, you will not get the marks you deserve! So, not studying could cost you valuable marks.
- **Sentence Fragments** – So, like, there we were! (*I was a Teen Ingenue*)
- **Sentence Brevity** (Short sentences) – He jumped. There was silence.
- **Use of Punctuation** – “!”, “...”, “?”, “ –“
- **Use of FONT** – Hello, Hello! Hello (bold, italics, underlined words as well)
- **Use of Parallel Structure** – Be sure to eat your supper, complete your homework, and study your notes before going to sleep tonight.
- **Unusual Expressions** – “*Beep*. I’m sorry there must be some mistake. *Beep*”.
- **Effective Diction** – Cornucopia, Anguish, Peril

## Dramatic terms

- Act:** marked divisions within the play, often comprised of scenes. Shakespeare's plays have five. In Greek plays, these are called **episodes** and are broken up by the Chorus' recitations called **stasimons**
- Actions:** may be indicated in the stage directions, but simply, the physical motions and movements of the characters which enhance the effect of their words/dialogue
- Aside:** words spoken by a character but not directed at another; often intended to address the audience and reveal further information about the unfolding action or other characters
- Chorus:** common in ancient Greek theatre, a collective group that enters early in the drama (during the **parados**), remains onstage throughout the rest of the play
- Comic relief/comedy:** a play lighthearted in theme and content, meant to amuse the audience; thus ensuring a happier-than-not ending; there are different types of comedies: **satires** (intent on conveying a message about society and/or social systems); **romantic** (love stories); **farce** (mocking by way of imitation and ridiculous exaggeration); **tragic** (a serious story and theme that has a sudden light-hearted twist to ensure the happy ending)
- Dialogue:** conversation between two or more characters in the scene; drama is largely dialogue driven
- Epilogue:** opposite of prologue; comes at the end of the play; often a character addresses the audience in a form of wrap-up. Think of Puck speaking directly to the audience at the end of *A Midsummer Night's Dream*
- In medias res:** in the middle of the action; play opens with the situation already ongoing rather than at the very start of something
- Monologue:** lengthy speech by one character; some plays are nothing but monologues
- Motivation:** in drama, the reason why a character enters or exits a scene
- Prologue:** the opening of the play which sets up all subsequent action; may involve a character addressing the audience; in the Theban Plays, establishes the dilemma affecting the key characters

- Scene:** consider this the **setting** of a play; time, place and circumstances; influential on the actions and dialogue of the characters
- Screenplay:** script written for productions on television and movies; will have additional information about such elements as lighting, camera angles, etc.
- Script:** the text of the play; often includes stage directions (*written in italics*), cast of characters, sometimes with information concerning their ages, appearances, etc. Scripts are written by **playwrights**.
- Soliloquy:** speech in which a character speaks solely to him/herself, often when alone on stage, which serves to reveal innermost thoughts, comment upon the unfolding action, foreshadow future events
- Stereotype:** a character whose actions and words are readily (often intentionally) identifiable with a particular group
- Stage directions:** instructions embedded in the script indicating such things as how/where a character should move, how a character should talk; how the stage should be set
- Tragedy:** dramatic work that deals with heavy subject matters and often involves death, frequently that of the main character (**protagonist**); intent to provoke the audience into reflection on these themes and, in the case of ancient Greek theatre, lead to a sense of emotional release (**catharsis**)
- Tragic hero:** a character of great standing in his/her community who through a series of events; some beyond his control and some of his making, loses everything by the end of the play; thus falling from great position and power to exile or death. Tragic heroes are linked with such terms as **hubris**; **hamartia**; fate and destiny

Note: plays often follow the same pattern as stories – from exposition to resolution –thus it is useful to review these terms for both forms of writing



## Media Strategies

**Bandwagon:** appeal to as wide a market as possible in order to get everyone to jump on board; to miss out would mean missing out on something widely popular

**Cartoon/cute characters:** meant to play on emotions and appeal to younger demographics, to personify something ordinary (ie. Cereal or paper products) and appeal to consumers

**Celebrity endorsement:** subtext is at play here; that a well-known figure supports this product; to persuade consumers that by use of this product they have something in common with someone famous

**Emotional appeal:** intent is to convince consumers by way of their feelings (as opposed to rational thinking, reliance on stats and other data) to support causes or purchase particular items

**Facts and figures:** use of statistics, graphs, surveys and percentages in order to persuade the audience that this product or issue has research behind it; intent to legitimize the product or process

**Gender/sex appeal:** reliance on good looking models to attract attention of target audience; implicit in the sub-text is that if consumers use this product, they will be as attractive as those in the ads

**Name calling:** playing on emotion in a negative light in order to diminish the influence or create doubt concerning a person or idea, to get the audience to reject same; political ads often rely on this

**Plain folks:** ordinary people, just like a regular audience, meant to establish common grounds rather than separation; it plays upon a sense of belonging; that we are just the same in the purchase of a particular product; Ford pick-up commercials rely on this

**Shock appeal:** stronger than emotional appeal, meant to heighten audience response by playing upon the exaggerated or unexpected in an image or commercial

**Snob appeal:** can be considered opposite to both plain folks and bandwagon, snob appeal implies distinction and elevation; rather than one with the crowd, the consumer is above it.

**Testimonials:** also known as expert opinion, but not necessarily limited to that; testimonials intend to show endorsement of a product, implying the people in question have used it with great results, and these results are readily available to the consumer

## Media Terms

**Advertisement:** a print publication often consisting of text and images intent on attracting attention in order to **compel people to purchase a product or to raise awareness concerning a particular issue**

**Agenda:** the reason behind

**Bias:** particular slant or stance in favor of one view over others; can be synonymous with prejudice; in media, intended to sway the audience to a specific response, be it via purchasing or some other reaction

**Blog:** website of individual authorship usually on a topic of personal interest, intend on attracting wide online audience; to post on one's personal website on a frequent basis

**Brochure:** small booklet or pamphlet containing information about a particular topic; examples include travel, medical, insurance themed types

**Caption:** the words beneath a photograph/political cartoon that explains the subject and give background information

**Commercial:** television or radio advertisement, also becoming common on the internet

**Deconstruct:** to critically take apart media images and products in order to understand how and why they were developed in that fashion; to evaluate the construction of meaning within text

**Demographic:** the group specifically targeted by advertising and promotion, considering such factors as age, gender, education, income

**Endorsement:** public support for products or some other form of media campaign; often by way of celebrity or research-based support to lend appeal or credibility to the product/campaign

**Format:** design of the media product (poster; brochure; blog; webpage, etc)

**Form:** design or configuration of a media product, can include elements of both text and image

**Headline:** title of newspaper/online articles found above and in larger, bolder font; intent is to attract attention to relevant article

**Icon:** public figure, generally well known to audience, emblematic of a characteristic associated with the product; for example, man in the Old Spice commercials

**Image:** literally meaning, picture; deeper meaning, the perception we hold in our minds concerning self, or abstract, imagined concepts

**Intent:** another term for purpose; when considering media deconstruction also consider agenda (the motive behind constructing the message/media this way)

**Lead:** first sentence, phrase or statement of an article; intent is to hook the reader and create interest

**Logo:** graphic or emblem quickly associated with particular brand, product or agency; Nike 'swoosh' for example

**Mass Media:** Mass media refers to those media that are designed to be consumed by large audiences through the agencies of technology.

**Media:** plural of **medium**; means of communication (newspaper, Internet, television, etc)

**Message:** the deliberate construct behind media product with intent and purpose; however, since media requires audience, message is also influenced by the perspective of that audience

**Poster:** (see under visual terms)

**Product placement:** deliberate use of specific brand within image, television show or movie to promote this product to that audience; why Bond drank Heineken in the last movie

**Propaganda:** attempts to sway popular opinion and beliefs through distortions of the truth or outright lies

**Speech balloons/dialogue bubbles:** in cartoons and comics, the thoughts of characters revealed, often above their heads

**Subtext:** the deeper meaning, sometimes hidden message, of a text; thus subtext is not only what the creator intended but also what past experience/perception the audience brings to it

**Target audience:** based on demographics, culture, gender, or other distinctions, the target audience is the specific group marketers develop their products and their advertisements for; ie. The pink pens in the Bic For Her campaign

**Web page:** unlike traditional print, a document published by way of the Internet

**Whitespace:** the space in visuals deliberately left blank in order to emphasize other aspects of the image

<http://www.medialit.org/reading-room/language-media-literacy-glossary-terms>

<http://opi.mt.gov/pdf/tobaccoed/IntroMediaLiteracy.pdf>

<http://ccb.lis.illinois.edu/Projects/youth/literacies/media1.html>

## Visual Terms

Name: \_\_\_\_\_

Match each term to the correct definition.

|                      |                |             |
|----------------------|----------------|-------------|
| angle                | dominant image | panel       |
| background           | focal point    | perspective |
| symmetrical balance  | focus          | proportion  |
| asymmetrical balance | font           | scale       |
| radial balance       | foreground     | shadow      |
| colour               | frame          | symbol      |
| composition          | lighting       |             |
| contrast             | line           |             |

- \_\_\_\_\_ When elements move out evenly from a central point.
- \_\_\_\_\_ The arrangement of the parts of a work of art as to form a unified, harmonious whole.
- \_\_\_\_\_ What your eye is drawn to; the main element in a composition.
- \_\_\_\_\_ A technique used to make an image more aesthetically pleasing, and to keep the focus on the object or subject.
- \_\_\_\_\_ Slant, or way of looking at or presenting something.
- \_\_\_\_\_ The size relationship of parts to a whole and to one another.
- \_\_\_\_\_ The juxtaposition of opposing elements.
- \_\_\_\_\_ The part of a scene, landscape, etc. that is near the viewer.
- \_\_\_\_\_ The distant part of a landscape; surroundings, especially those behind something, and providing harmony and contrast.
- \_\_\_\_\_ The overall mood/feeling/idea associated with the visual.
- \_\_\_\_\_ An object representing a feeling, idea, etc..
- \_\_\_\_\_ Also called hue; helps create mood and can provide contrast.
- \_\_\_\_\_ A single section of a comic, showing one moment in a story being told.
- \_\_\_\_\_ When an object or objects are the same on the left and right sides of a central axis.
- \_\_\_\_\_ The illusion of creating dimensional views of objects; creating depth through intersecting lines and by carefully spacing objects.

16. \_\_\_\_\_ The size or apparent size of an object seen in relation to other objects, people, etc..
17. \_\_\_\_\_ When an object or objects are not equally distributed on each side of a central axis, but the total weight is balanced left and right.
18. \_\_\_\_\_ The size, type, etc. of text.
19. \_\_\_\_\_ Light and darkness used to visually define objects.
20. \_\_\_\_\_ Illumination; can often establish mood or serve a symbolic purpose.
21. \_\_\_\_\_ The state or quality of having or producing clear visual definition; often used to create a focal point.
22. \_\_\_\_\_ The linear marks made with a pen or brush, or the edge created when two shapes meet; often communicates emotion and states of mind through its character and direction.

## English 3201 - Media Terms

Name: \_\_\_\_\_

Match each term to the correct definition.

|               |             |            |                   |
|---------------|-------------|------------|-------------------|
| advertisement | commercial  | image      | motive            |
| agenda        | demographic | intent     | poster            |
| bias          | endorsement | lead       | product placement |
| blog          | format/form | logo       | propaganda        |
| brochure      | headline    | mass media | subtext           |
| caption       | icon        | media      | white space       |

- \_\_\_\_\_ A small booklet or pamphlet containing pictures and information about a product or service.
- \_\_\_\_\_ Introductory sentence in an article meant to grab the reader's interest.
- \_\_\_\_\_ The reason for doing something, such as to make money, change opinion.
- \_\_\_\_\_ A communication form that employs sophisticated, often subtle methods of persuasion to not only get you to part with your money or win your support, but to play on your desires, emotions, and biases to change the way you think.
- \_\_\_\_\_ Examples of this include: web, print, etc. ...and then how this is designed (8x11, 11x17 etc.).
- \_\_\_\_\_ An identifying symbol used to advertise and promote an organization, event, product or service. Usually, such symbols combine pictorial and textual elements in a distinctive manner.
- \_\_\_\_\_ Forms of public communication (such as newspaper, radio, television, information network, poster, or brochure) that are designed to reach large numbers of people.
- \_\_\_\_\_ A mental leaning or inclination; partiality; prejudice; bent.
- \_\_\_\_\_ A plan; goals to be achieved through advertising.
- \_\_\_\_\_ When media methods are used to communicate to thousands of people at the same time.
- \_\_\_\_\_ The heading, title or caption of a newspaper article; usually very attention-grabbing.
- \_\_\_\_\_ A web site on which an individual or group of users record opinions, information, etc. on a regular basis.
- \_\_\_\_\_ An attempt to sway popular opinion and beliefs through distortions of the truth or outright lies.

14. \_\_\_\_\_ A testimonial strategy, where a famous person or organization publicly supports or promotes a product.
15. \_\_\_\_\_ An advertising strategy in which commercial products or brands are placed within a play, film, broadcast program, video game or print medium for financial gain.
16. \_\_\_\_\_ A title or brief explanation appended to an article, illustration, poster etc.; appear below the photo/visual.
17. \_\_\_\_\_ A type of advertisement.
18. \_\_\_\_\_ A form of communication that has varied purposes such as promoting events, presenting social commentary, persuading the viewer to purchase etc..
19. \_\_\_\_\_ An underlying and often distinct theme or message in a piece of writing, conversation, ad, etc..
20. \_\_\_\_\_ A representation of the external form of a person or thing in sculpture, painting, etc..
21. \_\_\_\_\_ The portion of a page left unmarked.
22. \_\_\_\_\_ The group of people to whom a message is directed – age, gender etc.
23. \_\_\_\_\_ Purpose.
24. \_\_\_\_\_ A person or thing regarded as a representative symbol of something.

## Poetry Terms Worksheet

From the list of words below, complete each of the following definitions.

|              |                     |                   |
|--------------|---------------------|-------------------|
| Alliteration | Allusion            | Apostrophe        |
| Assonance    | Consonance          | Enjambment        |
| Eye rhyme    | Figurative language | Free verse poetry |
| Imagery      | Juxtaposition       | Kinesthetic       |
| Kinetic      | Lyric poem          | Metaphor          |
| Metre        | Mood                | Narrative         |
| Onomatopoeia | Personification     | Rhyme scheme      |
| Simile       | Speaker             | Stanza            |
| Theme        |                     |                   |

1. The *beat* stressed and unstressed syllables in the lines in a poem is called: \_\_\_\_\_.
2. A \_\_\_\_\_ is a stated comparison between two different things using the words *like* or *as* to help point out the comparison.
3. The main or central idea of a poem is its \_\_\_\_\_.
4. \_\_\_\_\_ is a form of poetry that has little rhythm (if any), rhyme, and sometimes little capitalization or punctuation.
5. \_\_\_\_\_ is the repetition of the same initial consonant sounds in closely linked words.
6. Poetry relies most heavily on this form of non-literal diction: \_\_\_\_\_.
7. \_\_\_\_\_ is used to give human characteristics to objects, animals or ideas.
8. The repetition of similar sounds at the end of two or more lines is called a poem's \_\_\_\_\_.
9. A reference to some famous event or person to create a focus or image for the reader is called an: \_\_\_\_\_.
10. Putting things side by side that are so different so that the reader can see each of them more clearly is a form of: \_\_\_\_\_.
11. A verse of poetry is also called a: \_\_\_\_\_.



12. Sentences and phrases in poetry that do not end at the line but flow into the next are forms of: \_\_\_\_\_
13. \_\_\_\_\_ is the repetition of the same vowel sounds in successive words.
14. \_\_\_\_\_ is a direct address to an inanimate object as if it were alive or to a dead or absent person as if he were alive.
15. A word, or group of words, that appeal to one of the five senses represents: \_\_\_\_\_.
16. A poem with a single speaker expressing personal thoughts or feelings (usually about love or loss) is a: \_\_\_\_\_.
17. Imagery that highlights movement within the physical world represents: \_\_\_\_\_ imagery.
18. A poem that tells a story is a: \_\_\_\_\_.
19. The poet is not necessarily the one telling the poem; that 'person' is called the: \_\_\_\_\_.
20. The feelings or emotions a poem produces in a reader is called the: \_\_\_\_\_.
21. An implied or direct comparison between two different objects without the use of *like* or *as* is called a: \_\_\_\_\_.
22. Using words to create sound effects or to show a word's meaning in its sound is called: \_\_\_\_\_.
23. \_\_\_\_\_ is the repetition of the same consonant sound within successive words.
24. When a poem contains words which look like they should rhyme but sound different when they are pronounced, the poem is said to contain: \_\_\_\_\_.
25. Words that demonstrate the movement of the human body show this kind of imagery: \_\_\_\_\_.

## Key terms for public

**Allegory:** extended metaphor in which objects, people and actions in a narrative are equated with significance beyond the work itself. It represents an abstract idea or qualities which are often personified by particular characters. The relationships between these abstractions are then represented by the setting and the actions. Allegory plays two roles: one in the immediate characters and unfolding actions and the other in the larger ideas they represent.

**Alliteration:** repetition of identical sounds at the beginning of words; it is a device commonly found in poetry

**Allusion:** a figure of speech making casual reference to a famous historical figure, literary figure or event. Biblical allusions are common in English literature.

**Analogy:** a comparison of two things that is similar in certain respects. It is useful as a means of exposition as a way of explaining an unfamiliar object or idea through comparison with a more familiar one. In argumentation, analogy is useful to create contentions, that idea A behaves a certain way and since B is like A, it too will behave a certain way in particular circumstances.

**Anecdote:** a short account of interest; an incident relayed as a quick story; a great way to open an essay as it is meant to engage the reader by way of humor or shock; evident in example and illustration essays

**Apostrophe:** a figure of speech in which someone (- usually but not always - absent), some abstract quality, or a non-existent personage is directly addressed as though present.

**Archetype:** archetype applies to an image, a plot pattern, a character type, a description that occurs frequently throughout literature. The notion is these images, plots, etc. evoke in the reader's unconscious memory that may not be logical but is reactionary. It is something familiar enough through its recurrence to be easily recognized by the reader.

**Argumentation:** one of the four chief forms of essay writing (also known as methods of development); the others are exposition, narration and description. Its purpose is to convince the reader by establishing the truth or falsity of a proposition. It is often combined with exposition.

**Assonance:** repetition of vowel sounds found within a series of words; used in poetry to create a sense of rhythm

**Audience:** those for whom the work is intended, but literally anyone who experiences communication/artwork through any medium

**Balance:** refers to that structure in which parts of a sentence - as words, phrases or clauses - are set off against each other in position so as to emphasize a contrast in meaning.

\*Balance can be used to describe the proportion among the various elements of a given piece of writing.

**Ballad:** a type of narrative poetry that can be sung or recited. It presents a dramatic, exciting, magical episode in simple narrative form. Derived from the oral story telling traditions. Ballads have certain characteristics: role of the supernatural; physical courage and true love are common themes; incidents may occur to ordinary people; little description or characterization is given; transitions are abrupt; repetition is key; tragic events are presented simply.

## Key terms for public

**Bias:** attitude or opinion - the viewpoints that a writer presents in an attempt to influence the readership.

**Blank space:** the dimension of a photo/visual left empty, often deliberately to draw attention to and emphasize other aspects of the image; also known as negative space

**Cacophony:** the use of harsh or hard to pronounce sounds usually for the purpose of describing a harsh or unpleasant subject.

**Caption:** the words beneath a photograph/political cartoon that explains the subject and give background information.

**Chorus:** from the Greek theatre, a group of singers and dancers whose role evolved into commentators between scenes whose role was to remark upon the unfolding action, both to respond to the dialogue and actions of the main characters and to foreshadow future events.

**Closing by return:** a restatement - either in the closing sentence of a paragraph or in the conclusion of an essay - of the main idea expressed within the topic sentence or thesis statement found within the opening paragraph.

**Coherence:** a fundamental principle of composition which demands that the parts of any piece of writing be so arranged and bear such a relationship one to the other that the whole may be immediately clear and intelligible.

Along with closing by return, there are other methods of coherence:

Use of transitional words to link between sentences and between paragraphs

Use of repetition of key words and phrases that are found in the passage

Use of parallel structure. Parallel structure is a grammatical device by which sentences model or imitate each other in terms of their structure. It creates a sense of rhythm in the flow of the work. Political speeches are models of parallel structure.

Use of pronoun - antecedent agreement (in ordinary words, pronouns agree in Number - single or plural with *the nouns* they replace. I just used it: *they* replaced nouns.)

**Colloquial language/colloquialism:** the language we speak. Expressions such as well, okay, a lot or kids (and I am sure you can think of others) are perfectly acceptable in informal speech, but not appropriate in formal essays; colloquialisms are found in literature within the dialogue of characters; for example, Scout's speech in *To Kill a Mockingbird*

**Comparison:** to illustrate similarities (MAINLY) and differences between pieces of writing.

**Concrete poetry:** poetry created in a shape specific to the topic/theme of the poem. Thus, the form of the poem is as significant as the content

**Connotation:** refers to the emotional overtones the words has in the reader's mind. Some words have only a

## Key terms for public

few connotations; others have many.

**Consonance:** repetition of internal consonant sounds within a series of words or in a line of poetry; like assonance and alliteration, it is a sound device used to create a sense of rhythm and flow

**Contrast:** a device by which element (idea or object) is thrown into opposition to another for the sake of emphasis and clarity. The effect is to make both contrasted ideas clearer than either would have been if described by itself.

**Conventions:** special techniques characteristic of a particular form of writing

**Camera Angle:** angle at which the camera is pointed at the subject; related closely to camera movement and distance

There are several: ground level, eye level, bird's eye view are the most common

**Caption -** the words beneath a photograph or political cartoon that explains the image and gives background information

**Copy:** the text used in a poster; the written or spoken text in an advertisement

**Couplet:** two consecutive lines of poetry that rhyme and found at the end of a stanza or the end of poem; most commonly in Shakespearian (English) sonnets

**Denotation:** a word's literal or dictionary meaning; closely linked to connotation

**Dialect:** the speech of two groups (two people representing two groups) - both speaking the same language that exhibits very marked differences - the groups or people are said to speak dialects of the same language (Think *West Moon*)

**Dialogue:** conversation of two or more people as reproduced in writing it advances the action in a definite way; it is consistent with the character of the speakers, their social positions and special interests; it varies in tone and expression according to nationalities, occupation, social levels of speakers; it gives the impression of naturalness; it presents interplay of ideas and personalities among the people conversing; it varies in diction, rhythm, phrasing, sentence length; it can serve as relief from and lightness of effect to passages which are essentially serious or expository in nature

**Dominant image:** part of a design that is most important, powerful, or has the most influence. A certain colour can be dominant, and so can an object, line, shape or texture

**Elegy:** a poetic meditation of formal style that focuses upon a serious and sombre theme such as death. Open inspired by the death of a particular person, but it can also apply to a poem written as a general observation or the expression of a solemn mood. Elegy follows the classical form, and focuses primarily upon death, love or war. Elegies have specific types, such as the Pastoral written in dignified language as a means of expression grief at the loss of a friend.

**Elements:** component parts and contributing factors that combine to create an overall effect be it in a piece of writing or in a visual

## Key terms for public

**Emphasis:** written text - dictates that important elements be given important positions and adequate development whether in the sentence, the paragraph or the whole composition. Emphasis can be created by (i) repetition of important ideas, (ii) development of important ideas through supplying plenty of specific detail, (iii) giving more space to the important ideas, (iv) contrasting one element with another; (v) careful selection of ideas; (vi) climatic order

**Emphasis: visual** - drawing attention by use of colour, size or placement

**Epiphany:** literal meaning - the showing forth of a divine being. A critical term based upon the writing of James Joyce, who used it to define an event in which the essence of a being - a person, object, event - was suddenly understood and realized. An intuitive grasp of reality instantly achieved in which something ordinary is viewed in a new light

**Eulogy:** a formal, dignified speech or writing highly praising a person or thing; eulogies are usually given after the someone's death in a funeral or memorial service

**Euphony:** a style in which combinations of words pleasant to the ear predominate

**Exaggeration:** stretching the truth; making something (idea, story, character) seem larger or greater than it really is; increase beyond normal proportions. **Hyperbole** is another word for this

**Eye rhyme:** rhyme that appears to be correct from its spelling but is actually pronounced differently. Also known as half rhyme or slant rhyme. Examples: move and love; lose and hose.

**Figurative language:** descriptive, poetic tools which often use comparison to reinforce the ideas being presented. Many types of figurative language ought to be familiar to readers such as:

Simile: comparison using like or as

Metaphor: comparison in which one object literally substitutes for the other

Hyperbole: exaggeration

Personification: giving human characteristics to non-human objects

**Found poem:** type of poetry created from previous works, using lines, phrases and altered spacing to create something new from old

**Foreshadowing:** presentation of hints, plot points or incidents that prepare the reader for what will occur later. Ties into creating mood and atmosphere. Foreshadowing sets up the reader for action to come.

**Frame/panel:** a single section of a comic, showing one moment in the story being told. Most comics consist of a single frame; comics consist of a series of frames

**Free verse:** poetry that does not adhere to specific rules of metre and line length, rhyme scheme or verse length and form.

**Genre:** a system of grouping literary works according to form and technique. **Traditional genres:** tragedy, comedy, epic, lyric and pastoral. **Literary genres:** novel, short story, essay, television play, motion picture. Note that some works tend to apply characteristics of more than one genre; for example, the prose poem; the

## Key terms for public

TV movie

**Gothic:** from the Germanic tribe, the Goths, the term was later expanded to encompass the medieval in general. The term commonly refers to a style of architecture but when applied to literature it meant any form offensive to the sensibilities of neo-Classicalists. However, to the Romantics who followed the term had positive connotations, meaning a style that was primitive, natural, wild, free, romantic, genuine. Gothic style, therefore, has variety, mystery, supernatural, richness to it

**Hamartia:** Greek term, in drama, the tragic flaw that the protagonist makes or possesses

**Hook (narrative):** within the opening paragraph, the part of the lead meant to attract the reader's attention; it can be controversial, questioning, amusing, surprising

**Hubris:** Greek term, in drama, the tragic hero's excessive pride which leads to ignoring the advice or warnings of others

**Humour:**

**Hyperbole:** in poetry: an over-exaggeration to show intensity of feeling

**Intended audience:** the appropriate reader or viewer; determines the tone, diction, presentation of a piece of writing or of a visual

**Initial Incident:**

**Jargon:** *language specific to a particular professional*

**Juxtaposition:** the strong contrast create when directly aligned; to place close together or side-by-side to emphasize contrast.

**Light:** the bright parts of a visual suggesting illumination - lighting/shading

**Memoir:** form of autobiographical writing dealing with the recollections of prominent people or people who have been a part of or have witnessed significant events

**Mood:** created from the atmosphere within a literary work intended to create a certain emotion or feeling from the audience. In drama, mood may be created by sets and music as well as words; in poetry and prose, mood may be created by setting which leads to atmosphere which leads to mood.

**Motif:** a recurring structure, prevailing idea or device that carries throughout a play, story, novel and is intended to develop the work's theme.

**Movement:** a sense of energy in a visual, determined by the spaces between shapes and by the shapes themselves. also evident by use of Line

**Onomatopoeia:** word whose sounds suggests or imitates the sound of an action, object or noise they stand

## Key terms for public

for: buzz, crack, zip

**Oxymoron:** the bringing together of two contradictory terms intended for sharp emphasis *sad joy*

**Paradox:** a statement which appears contradictory but is actually well-founded or true. Paradox is used to grab the reader's attention, for emphasis.

**Paraphrase:** to restate or summarize in your own words

**Parody:** a composition imitating another, usually serious, piece of work. It is designed to ridicule in nonsensical fashion, or to criticize by brilliant fashion, an original piece of work or its author; similar to caricature and cartoon in art

**Persuasion:** the art of winning the reader over to an idea or particular point of view

**Perspective:** the illusion of creating three-dimensional views of objects; through intersecting lines and by careful spacing of objects of different sizes, an illusion of depth can be created in a picture

**Poetic forms:** include free verse, haiku, ballad, sonnet, lyric, concrete, found - there is a lot one needs to know about poetry, but definitely review **Free Verse** and **Lyric**

**Poetic forms:** much has been written about this particular term, so for the sake of your sanity, I have subdivided aspects of the poetic form:

**rhythm:** a degree of regularity to create a sense of uniformity in which shifts are made but there is a constant return to the basic pattern. Within the rhythm, the ear recognizes particular accents at stated intervals within the pattern. Poetry offers many types of rhythmic patterns - from the easily recognized iambic pentameter to free verse. Rhyme is readily a key way to distinguish poetic forms from prose.

**order (arrangement):** the format of verse patterns - the combination of rhyme and rhythm- create an arrangement of phrases and clauses. The can include the use of **inversion** (placing sentences elements out of their normal positions) and **syncope** (cutting short of words by the omission of a letter or syllable). Poetry involves compactness in order to create intense unity.

**concreteness:** poetry deals with the specific, the use of **concrete** images in order to convey abstract thoughts and images to the reader. Descriptive language and **sensory imagery** comes into play. **Connotation** is also significant. Therefore, poetic forms rely upon figurative language - such as **simile, metaphor personification.**

**lyric:** poetic form, brief in length relying strongly on imagination, emotion and melody and intended to create a single unified impression in the reader. Lyric poems follow rhythm patterns and consist of rhymed or unrhymed verses. The form of the lyric has varied over the centuries but the intent behind it -a single passionate poetic expression on a particular topic or about a significant emotion -has not.

**sonnet:** lyric poetry of a deliberate fourteen line form. There are two characteristic types of sonnet, known as Italian (Petrarchan) and English (Shakespearean.)

**Petrarchan:** divided into two sections -consisting of the octave (eight lines) and sestet (six lines) The octave has a rhyme scheme which follows the *abbaabba* pattern, and the sestet follows the rhyme scheme of *cdecde, cdcdcd, or cdedce*. The sonnet has the formula of a question, problem, doubt,

## Key terms for public

conflict or vision being raised, and then the sestet answers, responds to, solves or understands the vision. Iambic pentameter is the usual meter for this style of sonnet.

**Shakespearian:** divided into four sections - three quatrains (each of four lines) and a rhyming couplet. The typical rhyme scheme is *abab, cdcd, efef, gg*. The couplet serves a quick comment or close to the queries or examinations of the preceding quatrains.

**Protagonist:** main character

**Propaganda:** attempts to sway popular opinion and beliefs through distortions of the truth or outright lies

**Proportion:** the comparative relationship between parts of a visual

**Realism:** the effort of representing actuality as closely as possible within literature.

**Sensory detail:** words that evoke and involve the reader's sense of sight (visual), hearing (auditory), smell (olfactory), taste (gustatory) and touch (tactile)

**Sentence structure:** grammatical term - basically, there are four types of sentences:

**Simple** - one main clause

**Compound** - two main clauses connected by a compound word (and but for nor etc) or by a semi-colon

**Complex** - one main clause (can stand independently) and one dependant clause

**Compound-complex** - consists of both compound and complex sentences.

(will only ever be a 1 % Multiple choice question)

**Shadow:** showing gradual change from light to dark or dark to light in a visual by darkening areas that would be shadowed and leaving other areas light; shadowing is used to create illusions of dimensions and depth

**Space:** the distance or area between, around, above, below or within things. Space can isolate an object or make it stand out; it can also create tension between objects

**Style:** quite simply, the tone and manner of one's writing as evident though the deliberate arrangement of words in order to best express the writer's ideas. Style is comprised of the idea expressed and the individuality of the writer. Diction and its connotative power has much to do with style. Elements of coherence also create a particular style.

**Topic sentence:** expresses the main idea of a paragraph

**Transitions:** links between paragraphs/ideas that show the connection and create unity and coherence

**Unity:** refers to way in which the pictures, objects and words complement each other in a visual presentation; in writing, the idea that all parts are related to an overall idea or thesis



Catcher Chapter notes: these are overviews of what we discussed in class.

1-8 (boarding schools: Whooton School; Elkton Hills; Pencey Prep)

Holden leaves Spenser on the premise of a lie. Keep that inherent irony in mind; that everyone is a phony and he is the most terrific liar you will ever meet.

We then meet Stradlater and Ackley (connotations associated with each name).

We learn from Ackley's questions the outcome of the trip to NYC:

Foils left on subway because Holden was constantly checking the map

Holden made a purchase of a red hunter's hat

Stradlater makes two requests of Holden: to borrow his houndstooth jacket and to have Holden write a descriptive essay for him (with spelling mistakes) Stradlater asks him to describe a room or something but Holden writes about Allie's baseball glove (meant to???)

He's going on a date with Holden's childhood friend, Jane Gallagher. She represents the past, the time of innocence, of playing checkers but never moving her kings...lots of interpret from little details like that.

Holden doesn't want Jane to know he's been kicked out of Pencey

Early night: 930 sign in for Jane (a lot takes place in the first 36 hours or so of this book)

Goes to a movie with a friend Mel Brossard but invites Ackley along too. What does this say about Holden? They actually don't see the movie, but it's some time off campus. He's back early and he starts wondering what is happening on the date (worried about Stradlater giving Jane 'the time.')

He writes about the mitt (p. 38) Left fielder (out in left field) offbeat; unusual and eccentric. He changes the names so it is Stradlater's brother not his. Changing names is a way to distance ourselves from the story.

The essay is rejected by Stradlater. Holden takes this personally. He reacts by tearing it up and lighting a cigarette in the room. And provoking Stradlater to answer questions about his date, questions that become increasingly personal: "Boy, was I getting nervous. I just had a *feeling* something had gone funny." (42) Talks about giving her the time. He takes a swing at Stradlater, with his right hand, which doesn't work well on account of the injury I told you about.

Stradlater, stronger, more athletic, retaliates and pins him down, asking what the hell is wrong with Holden. This kind of questioning happens throughout the novel, that and Holden calling people 'moron.' Holden will provoke people until they strike at him. Why?

Winds up calling Faith Cavendish instead, claiming to be a friend of Eddie Birdsell from Princeton and plays upon her desire to be with 'somebody'.

Now he thinks about calling Phoebe. Look how the members of his family are introduced into the novel. Through reflection when he is alone. Notice, too, everyone in his family writes. He doesn't call, doesn't want his parents to find out just yet that he's been kicked out of Pencey, and goes downstairs into the Lavender Room (what time of night is it?!) Wants to drink (can't) Wants to dance (71) He gets called on his language (this happens from time to time, too). "Jim Steele" the name he gives the three girls. He makes up a story to Marty about seeing Gary Cooper in the room and plays upon the celebrity seeker. Talks about how depressed their plans for the next day made him; depressed is another word he repeats throughout this novel.

Back to Jane! Checkers, tennis: these are games played by two people. Thinks back to the past, when they were in their summer house when Jane was his next door neighbor. Teaches her golf.

"She was the only one, outside the family, that I ever showed Allie's baseball mitt to, with all the poems written on it. She'd never met Allie or anything, because that was her first summer in Maine—but I told her quite a lot about him. She was interested in that kind of stuff." (77)

He references the time they came close to kissing. He is protective of her, from 'wise guys' like her step-father. He has this need to protect people even though he cannot, consider this idea in context of the title and the reason why he wants to be the catcher in the rye.

Feels the need to move again; it was too depressing. He takes a cab to Greenwich Village to a night club. Talks about being alone, "New York's terrible when somebody laughs on the street very late at night. You can hear it for miles. It makes you feel very lonesome and depressed."

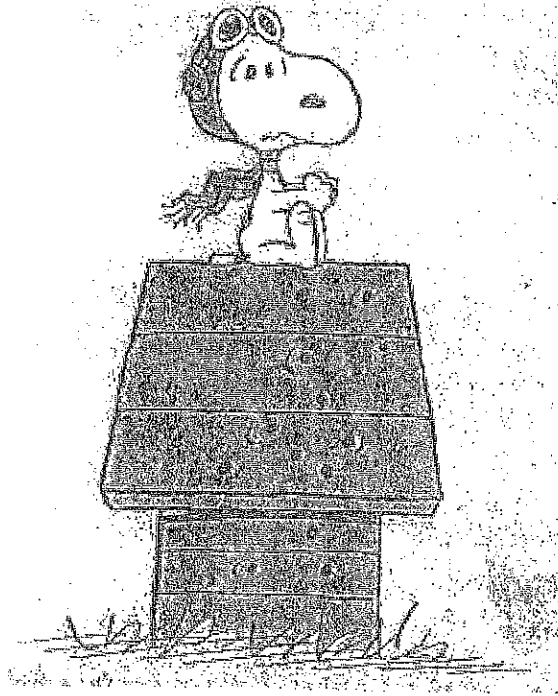
He asks the second cabby (Horwitz) about the ducks. Horwitz counters with talking about the fish and how it is tougher for them. But fish are in schools, and ducks travel one after the other.

Ernie's is crowded yet he feels more alone than ever. Again the judgment about other people is described. "I was surrounded by jerks." He comments on the conversations he overhears. Why can he? Because he has no conversation of his own.

He is noticed by Lillian Simons, an ex-girlfriend of D.B. now accompanied by a Naval officer, "Commander Blop". Look at how she treats him upon leaving: "Well, you little so-and-so. All right for you. Tell your big brother I hate him when you see him." (Good evidence of phony?)

He returns to the Edmont; talks about the cold; talks about being a coward.

Talks turns to losing things. Listen to what he says: "One of my troubles is, I never care too much when I lose something—it used to drive my mother crazy when I was a kid. Some guys spend *days* looking for something they lost. I never seem to have anything that if I lost it I'd care too much." (89)



"What I really felt like though was committing suicide. I felt like jumping out the window. I probably would've done it, too, if I'd been sure somebody'd cover me up as soon as I landed." (104)

15-20:

He calls Sally Hayes and invites her to a show even though he constantly refers to her as a phony. He checks out of the Edmont (avoiding Maurice) and goes to Grand Central Station where he checks his bags and goes to the diner where he encounters two nuns. Could be considered a somewhat comic scene in that he is afraid to talk books with them because of the 'sexy' bits, but also take note of two things: he echoes the notion of always losing things and he says of his mother: "she hasn't been too healthy since Allie died. She's very nervous." (107)

Holden notices the nuns in part because of their crappy suitcases which leads him to reflect on a past roommate whose suitcases were lousy. Rather than show him up, Holden put his own away, but the roommate (Dick Slagle; he was at Elkton Hills) then switched out his suitcases for Holden's. Again an image of projecting something we are not and the notion of phoniness.

He gives the nuns ten dollars even though his funds are running low (he later regrets this, only because he will need it for his date with Sally). "Goddam money. It always makes you as blue as hell."

Increasingly sad, heading towards Broadway, he happens upon the scene from which the novel gets its title (115) of a boy and his parents walking back from church. He goes to a record store to find an album "Little Shirley Beans" for Phoebe. He pays five bucks for it. Calls Jane's house but gets her mother.

atomic bomb invented. If there's ever another war, I'm going to sit right the hell on top of it. I'll volunteer for it, I swear to God, I will."

Meets Carl Luce (classmate from Whooton) after making a number of disparaging observations about him and talk of sex and of flits, but when they do meet, it is Luce who asks when Holden is ever going to grow up. "Is this going to be a typical Caulfield conversation?" (145). Like Sally, Luce tells him to keep his voice down. Even Holden acknowledges he is getting a little too excited. Exhaustion, alcohol, nervousness, sorrow...but the question he really wants to ask Luce (and likely the reason he called Luce in the first place) is about his father who is a psychoanalyst. Luce has recommended counseling to Holden before, to help him recognize the patterns of his mind. As Luce gets up to leave, look how desperate Holden is to keep him there, this former classmate whom he just called a friendly bastard. (149)

Holden winds up getting loaded. He starts fantasizing again about being shot in the stomach. Really wants to call Jane but knows he is too drunk so calls Sally instead, waking her household and insisting on talking to her, apologizing and promising to show up to trim the damn tree.

Heads to the men's room where he douses his head in cold water. He is drunk and feeling so sad. "I don't know why, but I was. I guess it was because I was feeling so damn depressed and lonesome." Holden retrieves hat and record from the coat check. He cannot afford a cab anymore and buses are infrequent so he walks toward the park to the lagoon where the ducks would be (153). He drops the record; it breaks into about fifty pieces. What does he do with them? What does this signify?

He walks through the dark (the unknown) into the park where he finds the lagoon (partly frozen, partly open).

He is drunk, exhausted, soaked and cold. He starts thinking about getting sick, catching pneumonia. He starts imagining his own death and his funeral and what that will do to his mother. He starts comparing what he thinks will happen with what he heard happened at Allie's funeral which he missed because of his broken hand. He thinks how Phoebe will not be there, because she is too young.

He thinks about funeral rituals and flowers and the idea of being surrounded by all these dead guys. And then he reflects on visiting Allie's grave with his parents and the day it started to rain and how people ran for shelter and how Allie could not (why)? (155-56)

He has three dollars; 1.30 in change. He skims the change across the ice. He keeps shedding himself of the means by which he can take care of himself. And then he thinks about how Phoebe would feel if he died. And that thought in the late/early hours of Sunday/Monday is what compels him to sneak into the apartment in Manhattan.

21-end:

Holden lies his way onto the floor of his parents' apartment. He sneaks past their room to find Phoebe asleep in D.B.'s room. Phoebe—in my mind—is a pivotal character. She is the ultimate foil in this book! She is the one who challenges Holden to confront all that he has been holding inside.

prefers the digression to sticking to the point (and that is obvious throughout the whole book, 183). But Antolini wants Holden to consider that there is a time and place for everything. Holden constantly remarks to the reader how he is feeling (headache, cold, nauseous); he feels physically worse as the novel progresses.

Antolini tells Holden he had had lunch with Holden's father a couple of weeks before (expression of concern). Antolini follows with: "I have a feeling you're heading for some kind of a terrible, terrible fall. (186)" He talks about Holden's judgmental attitude which Holden counters by saying if he hates people, he doesn't hate them for very long.

"This fall I think you're riding for—it's a special kind of fall, a horrible kind. The man falling isn't permitted to feel or hear himself hit bottom. He just keeps falling and falling. The whole arrangement's designed for men who, at some time or other in their lives, were looking for something their own environment couldn't supply them with. Or they thought their own environment couldn't supply them with. So they gave up looking. They gave up before they ever really got started." (187)

Antolini feels Holden is too passionate about ideals and too detached from living life. He quotes psychoanalyst Wilhelm Stekel: "The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one." He tells Holden that what he is feeling is not unique, that many have been just as "troubled" but that many work their way, humbly, methodically, through this (189). He tells him to look to the experiences of others before him to see how they expressed confronting what Jung called the Shadow Self. "For one thing, it may save you an extraordinary amount of time trying on ideas that don't suit you, aren't becoming to you. You'll begin to know your true measurements and dress your mind accordingly." (190)

Holden falls asleep on the couch but wakes up a short time later to the sensation of Antolini's hand on his head. What to make of this? Is Antolini a flit like Holden thinks (even if he is, look how Holden later tempers his view about this) or is it an act of compassion, affection, touch? Holden bolts before Antolini can explain anything and heads back to Grand Central to retrieve his bags.

He winds up sleeping on the seats in the train station. He is physically and mentally drained by this point. Consider how little sleep he has had since this book opened. He tries to take his mind off what happened with Antolini by looking at a magazine, but he just projects all that is negative in it (faulty hormones, signs of cancer onto himself).

Holden starts walking along Fifth Avenue. Look how he feels: (197): "Every time I came to the end of a block and stepped off the goddam curb, I had this feeling that I'd never get to the other side of the street. I thought I'd just go down, down, down, and nobody'd ever see me again." So, in order to get himself across the street, he begins talking to Allie, "Allie, don't let me disappear." And upon making it to the other side, he would *thank* Allie. What does this signify? The crossing over and making it?

He heads to Phoebe's school. He can't stand to stay in NYC anymore and is planning to take off (just deaf-mute-gas-station-attendant plan). Goes to the school that was just the same as it had always

## A Separate Peace Analysis (Chapters 1 -4: background to inciting incident)

### Chapter one:

Note the number of times the word fear is used in the opening pages; this comes as a reflection fifteen years later (1957) of events from the summer of 1942 through to the end of the school year (1942/43). That two key parts of the campus draw his attention – the marble hall with stairs that only now he notes for their hardness and the tree down by the water.

The tree represents both literal and figurative meaning – it is linked to the motif of the Tree of Knowledge, to eat of the forbidden fruit, to acquire knowledge, in Gene's case, knowledge of what friendship means, what it means to an enemy, what it means to be oneself.

The tree is the trigger of the flashback and is the impetus of all the action. It is Finny's idea to jump; it is Gene who follows with the other three refusing. Take note in the final paragraphs of chapter one of the bond this jump means and of the music they overhear coming from the dorm: Don't Sit Under the Apple Tree; They're Either Too Old or Too Young; The Warsaw Concerto and The Nutcracker Suite. All connect to key elements of the plot.

### Chapter two:

Finny is a person unto himself. Rules are meant to be broken/bent if they are 'foolish' ones; thus missing dinner is no big deal for Finny as he considers other actions (the jump) more significant;

the tree jumping incident, (devised by him to train for future military service; an act that he enjoys but Gene fears each and every time);

the pink shirt that he has sent from home, a shirt made from a tablecloth; Finny gives no consideration to the 'rules' of fashion or society; so what if it makes him look like a 'fairy', as Gene says. Finny doesn't care what others think of him as he is confident in his own attitude; Gene would never dare to dress that way;

the school tie as a belt; the tie is an emblem, representative of tradition, so when he wears it, absentmindedly, as a belt to a formal school function, it seems as if the golden-tongued excuses he always seems to have will not work, but consider two things:

1. How Finny's dynamic personality seems to engage everyone; the tie is part of the school's support for troops in the overseas war;
2. How Gene, Finny's closest friend, looks on with excitement: "This time he wasn't going to get away with it."

Finally, consider the athleticism of Finny in breaking a record – swimming – for no other reason than because it was there. Thus, it is a quiet act witnessed only by Gene that Finny keeps secret; for him it is never about acclaim, but always about doing the best of one's ability. However, for Gene, it is about affirmation; he looks to others to find the acceptance missing in himself. Thus, he says of Finny's order to keep the swim record secret;

“You're too good to be true.” In many ways, it is true, as the story later shows. Finny is a symbol of ideals but our world is one of mistakes and failings.

Despite Gene's his inner nature (to study, to obey orders, to follow rules) will not resist any idea Finny proposes, so he goes with Finny to the beach. Thus, like the second wave that knocks him under, pulls him in, consider Gene as if in the wake/slipstream of Finny's presence, not as powerful and unable to resist, and desiring at points to pull out ahead, be the best at something.

The beach scene is significant, too, in that Finny openly declares that Gene is his best friend but that Gene does not answer, instead observing both it was “a courageous thing to say”; after all, such declarations leave one vulnerable to rejection. What Gene feels is: *a level of feeling, deeper than thought, which contains the truth.*

#### Chapter four:

Which is: he admires Finny; he resents Finny. And the night at the beach illustrates Finny's lack of concern for authority (they stay out all night; rather than rush back immediately in the morning, he goes for another swim; he has lost their money, so they make it back just in time for Gene's trig test). It is the first test he fails.

And so, the misconception Gene has about Finny begins to foster: he believes Finny acted deliberately, setting out to sabotage any success he would have had with that test. And although Finny acknowledges what Gene wants; to be the best in their class, Gene will not initially admit this, and when he does, Finny replies matter-of-factly: “What chance you've got anyway, with Chet Douglass around?” It is not lack of support, nor insult; it is Finny's direct assessment of how things stand.

Gene, however, is now swept in the 'wave' of a powerful force beyond his conscious thought: jealousy. He thinks Finny is a competitor, not friend; that the rules apply beyond Blitzball of no allies. “My brain exploded. He minded, despised the possibility that I might be the head of the school.”

Now he refers to him as Phineas, creating distance in their relationship by way of the formal name; he does not articulate any of this to Finny. He turns to studying and excelling in all subjects and soon outpaces Chet Douglass for Gene coldly surveys what he needs to win whereas he considers Douglass' passion for learning, “weakness.”

## Chapters 8:

Finny's return prevents Gene and Brinker from enlisting; Gene because he feels guilty abandoning Finny, and Brinker, because, for all his talk, won't actually act alone. What we also see of Brinker is his unwillingness to give up on getting to the root of Finny's accident. When he sees Finny back in the dorm room, he challenges Gene with an insinuation about his plan not working. In order to deflect attention, Gene mocks Brinker, saying he never really intended on enlisting with him, ultimately earning Brinker the nickname Yellow Peril. Shortened to yellow, the connotation is chicken, and that is not something that sits well with Brinker. (We see this side of Brinker again when the mock trial takes place in Ch. 11.)

Finny downplays any talk of war by: 1. Pretending it is a propaganda scheme devised by fat old men; 2. Insisting that Gene become the athlete he once was. Consider why he behaves this way: the reason is the same for each (he cannot participate and Finny prefers to live in denial than accept the truth, much like Gene ducks the truth in admitting what happened and much like Finny will struggle when finally confronted by Leper's account of what happened that day in the tree).

When Gene challenges Finny's story about the war being a fiction, he asks him why is he so special, in that he is in on the joke of a story devised by fat old men. Finny's answer shocks Gene: "I've suffered." It is a deeply personal admission and likely is the catalyst for Gene to grab the exercise bar; he does something he has never done before (30 chin up) as a means of lessening the tense atmosphere, but what his gesture actually does is three fold:

1. It compels Finny to admit he had been training for the 1944 Olympics (and when Gene says there will not be any, as the war is on, he is reminded again by Finny that the war is "a fantasy.")
2. Gene begins to buy into this fantasy, as if it is part of an exclusive secret between Finny and him.
3. It gets Finny to embark on the scheme of training Gene for the 1944 Olympics, to be the athlete he can no longer be, so take that thought a step further; Gene is now the stand in for...Finny. Gene turns out to be a pretty good athlete; thus, oddly, in a sense, he is acquiring what he wanted; the top in marks and sports. Just like the mirror selecting finny back at him when he wore Finny's clothes, Gene feels once again an odd sense of peace, more confident in this role than as Gene.



snowball fight, Blitzball, the sudden jolt from the tree) and calls Gene upon "That time you knocked Finny out of the tree."

Gene proves him right, too, by knocking him over in his chair ("You stupid crazy bastard...") and is shamed immediately by what he has done yet does not fully own up to it, placing the blame somewhat on Leper when Leper's mother comes into the room (consider Gene's actions similar to the tree incident). Gene winds up staying for lunch, eating heartily if guiltily, and going for a walk with Leper in which he has to hear Leper recounting some of the hallucinations he has had (consider the symbolism: hallucinations are not what they appear to be, yet people consider them reality).

Confronted by Leper's struggles, Gene proves unable to help/accept what Leper is going through (again, familiar motif) and reacts by turning on him, telling him (151) to "*Shut up!*" and running away.

Consider, therefore, the significance of the chapter's final sentences: "What did he mean by telling me a story like that! I didn't want to hear any more of it. Not now or ever. I didn't care because it had nothing to do with me. And I didn't want to hear any more of it. Ever."

#### Chapter 11:

Upon returning to Devon, Gene seeks Finny's company only. He finds him among the others in the midst of a snowball fight. He wonders later whether such action is a wise move on Finny's part (concern about breaking his leg again; foreshadowing). There is something happy about the chaos of the fight, how they all pile on top of Finny, how there are no sides, no winners or losers.

Brinker's inquiry about Leper compels the discussion forward about who is fit to serve, and it is Brinker who pushes the truth into the open, that like Leper, Finny is "sidelined." This compels Finny to cease talking about the war as fiction. It had been a fiction created by Finny to deal with the truth of his own chances of enlistment; had he been able, the war would have been his one reality (158). What Finny truly does believe and admits it being fundamental to him is Gene; he must believe Gene, without that reality, all foundations, for Finny, are shaken.

Again, it is Brinker who will compel all truth forward; Gene, by his own admission, is too passive to do so (159) but Brinker feels, perhaps rightly, that there will be no resolution for anyone, but Gene and Finny, specifically, unless and until the events the day of the fall are presented openly.

Finny reveals to Gene that he has seen Leper on the campus (there because he wants things to return to how they were; to the past; to 'normal' just as Finny does, just as Gene does. (164).

The arrival of Leper and the insistence of Brinker now brings on the 'midnight trial' held in the First Building (a building that had burned down and been rebuilt many times, yet is still known as FirstO. where they pass the motto: "Here Boys Come to Be Made Men" (165).

Inquiry begins before a jury of their peers (about ten seniors all in their black graduation gowns). There are vague memories on Finny's part, who really does not want to uncover the whole truth because then there are admissions he needs to face...that people are not always honorable, that

## A Separate Peace, Chapters 4-7

### Chapter 4:

Gene admires Finny; he resents Finny. And the night at the beach illustrates Finny's lack of concern for authority (they stay out all night; rather than rush back immediately in the morning, he goes for another swim; he has lost their money, so they make it back just in time for Gene's trig test). It is the first test he fails. Images that open Chp 4 are of grey sombre skies, not typical of what we think of dawn on a summer's morning. Gene refers to it as dead-like, calls Finny in his sleep the same. He alludes to Finny as Lazarus like.

And so, the misconception Gene has about Finny begins to foster: he believes Finny acted deliberately, setting out to sabotage any success he would have had with that test. And although Finny acknowledges what Gene wants; to be the best in their class, Gene will not initially admit this, and when he does, Finny replies matter-of-factly: "What chance you've got anyway, with Chet Douglass around?" It is not lack of support, nor insult; it is Finny's direct assessment of how things stand.

Finny challenges Gene, saying he works too hard. Finny recognizes that Gene not only want good marks, he wants top marks; he wants to be valedictorian. Finny doesn't think he can, but he doesn't say it as a put down. He says it as a matter of fact, but what this does is compel Gene to compete for the best marks. Finny has no desire himself to be valedictorian but Gene doesn't get this. When Finny says, "I'll kill myself with jealousy," Gene takes him literally. Remember the flaws we see in others are likely more a reflection of self. Thus, Gene makes a huge error in judgment. He thinks Finny is out to undermine him, that Finny wants to be best at everything. He thinks he and Finny as equal in enmity, that Finny is as cold and ruthless as Gene would be in order to win. He thinks that Everything Finny includes him in is meant to distract him from his academic goal. And in realizing this, he feels better, as if he has seen the under current of Finny's plot. He is dead wrong in all of this thinking, so the question to consider is what compels Gene to feel this way?

(from the south, not old money, not nearly as wealthy as Finny, no family links to the school, not athletic star, an outsider).

Gene, however, is now swept in the 'wave' of a powerful force beyond his conscious thought: jealousy. He thinks Finny is a competitor, not friend; that the rules apply beyond Blitzball of no allies. "My brain exploded. He minded, despised the possibility that I might be the head of the school."

Now he refers to him as Phineas, creating distance in their relationship by way of the formal name; he does not articulate any of this to Finny. He turns to studying and excelling in all subjects and soon outpaces Chet Douglass for Gene coldly surveys what he needs to win whereas he considers Douglass' passion for learning, "weakness."

Gene now considers he could be better than Finny; he is a good athlete and a great scholar; he could be number one. It is a competitive shift formed from insecurity, jealousy and misconceptions. But he is conflicted, finding himself suspicious of Finny's *treachery*, yet feeling affection for him.

Gene becomes a calculated student, strategic rather than curious and engaged. His detachment is seen as an advantage and he begins to surpass Chet Douglas. Gene actually sees himself surpassing Finny too, in that he is the best student and a pretty good athlete. What amazes Gene is how well they get along. Why? Because Gene is the only one thinking this way; Finny is innocently oblivious to Gene's line of thinking.

Summer passes and it is now August and exams are approaching. Gene continues to be paranoid about Finny and careful not to let his friendly mask slip. Culminates when Finny announces that Leper is going to make the jump. Gene considers this another waste of time, an attempt of Finny to sabotage Gene's academic effort. It is only when Gene gets angry about this that Finny realizes how much it means to Gene and he tells him not to, that it is "only a game." That it is more important to take what one is good at and do the very best. For Finny that is athletics and how this can turn into his war effort; now he realizes that Gene does have to study but that Gene can excel in academics.

Summer leads to autumn and exams, and while Gene pursues his studies, he won't miss any of the meetings/jumps: "I didn't want Finny to understand me as I understood him."

### **Heavily ironic line, in retrospect.**

The first part of the book ends with the inciting incident, the evening of Leper's supposed leap. It is late August and near exams, and Gene finally lets slip to Finny how marks matter. It comes as a surprise to Finny, for he considers Gene to be incredibly smart and it never dawned on him that Gene had to work for mark, so Finny tells him to stay back, that he will go alone to watch Leper leap. Conflicted again, unable to be open and honest and unwilling to separate himself from Finny, Gene does not; he resentfully follows Finny to the tree: "We followed our gigantic shadows across the campus."

And yet, Gene goes. And in going sets into motion events he cannot control. He gets that Finny has not motive, no plot to undermine him; so in this too Finny is better than Gene. "Now I knew that there never was and never could have been any rivalry between us, I was not the same quality as he." And this truth makes him feel even worse, even more afraid, and not of the war or jumping but of the dark side of himself. In that sense, he is like Macbeth, the darkness within compelling him to act in a way of personal ambition that is ultimately a downfall.