

**Final Exam Review Sheet**  
**June 2006**  
**Honors English**  
**Ms. Kaiser**

Literature:

- *Animal Farm*
- *The Chocolate War*
- *Romeo and Juliet* (and Shakespeare...study your sheet from The Standard Deviants)
- *The Chosen*
- *Antigone* *Diana*
- Short Stories:
  - "The Yellow Wallpaper"
  - "The Interlopers"
  - "The Necklace"
  - "The Invalid's Story"

*1 para plot summary*  
*opedus cycle*  
*chara matching*

Literary Elements:

- Plot structure (exposition, rising action, climax, falling action, resolution)
- Characterization
- Theme
- Point of view
- Setting

Literary Devices:

- Allegory
- Satire
- Allusion
- Flashback
- Foreshadowing
- Simile, metaphor, personification
- Shakespearean sonnet
- Irony
- Mood
- Onomatopoeia
- Hyperbole

MLA, Techniques of Writing and Grammar:

- Look over your MLA made simple booklet
- Sentences notes: compound, complex, simple, compound-complex...
- Review all handouts given to you by your student teachers on grammar
  - Fragments, run-ons, comma splice errors
  - Parallelism
  - Subject-verb agreement
  - Pronoun-antecedent agreement
  - Choosing the right word...

Vocabulary:

- Study words from:
  - *Romeo and Juliet*
  - Short Stories
  - *The Chocolate War*

## Plot Overview

The [Chorus](#) introduces the players. [Antigone](#) is the girl who will rise up alone and die young. [Haemon](#), Antigone's dashing fiancé, chats with [Ismene](#), her beautiful sister. Though one would have expected Haemon to go for Ismene, he inexplicably proposed to Antigone on the night of a ball. [Creon](#) is king of Thebes, bound to the duties of rule. Next to the sisters' sits the [Nurse](#) and [Queen Eurydice](#). Eurydice will knit until the time comes for her to go to her room and die. Finally three [Guards](#) play cards, indifferent to the tragedy before them.

The Chorus recounts the events leading to Antigone's tragedy. Oedipus, Antigone and Ismene's father, had two sons, Eteocles and Polynices. Upon Oedipus' death, it was agreed that each would take the throne from one year to the next. After the first year, however, Eteocles, the elder, refused to step down. Polynices and six foreign princes marched on Thebes. All were defeated. The brothers killed each other in a duel, making Creon king. Creon ordered Eteocles buried in honor and left Polynices to rot on the pain of death.

It is dawn, and the house is still asleep. Antigone sneaks in and the Nurse appears and asks where she has been. Suddenly Ismene enters, also asking where Antigone has been. Antigone sends the Nurse away for coffee. Ismene declares that they cannot bury Polynices and that she must understand Creon's intentions. Antigone refuses and bids Ismene to go back to bed. Suddenly Haemon enters and Antigone asks Haemon to hold her with all his strength. She tells him that she will never be able to marry him. Stupefied, Haemon departs. Ismene returns, terrified that Antigone will attempt to bury Polynices despite the daylight. Antigone reveals that she has already done so.

Later that day, the nervous First Guard enters and informs Creon that someone covered Polynices's body with a little dirt last night. He orders the guards to uncover the body and keep the matter secret. The Chorus appears and announces that the tragedy is on. Its spring is wound, and it will uncoil by itself. Unlike melodrama, tragedy is clean, restful, and flawless. In tragedy, everything is inevitable, hopeless, and known. All are bound to their parts.

The Guards enter with the struggling Antigone. The First proposes that they throw a party. Creon appears, and the First explains that Antigone was found digging Polynices' grave by hand in broad daylight. Creon sends the guards out. Once he is certain no one saw Antigone arrested, he orders her to bed, telling her to say that she has been ill. Antigone replies that she will only go out again tonight. Creon asks if she thinks her being Oedipus's daughter puts her above the law. Like Oedipus, her death must seem the "natural climax" to her life. Creon, on the other hand, devotes himself only to the order of the kingdom. Antigone's marriage is worth more to Thebes than her death.

Antigone insists that he cannot save her. Enraged, Creon seizes her arm and twists her to his side. Antigone remarks that Creon is squeezing her arm too tightly, but his grasp no longer hurts. Creon releases her. He knows his reign makes him loathsome but he has no choice. Antigone rejoins that he should have said no; she can say no to anything she thinks vile. While ruined, she is a queen. Because Creon said yes, he can only sentence her to death. Creon asks her to pity him then and live. Antigone replies that she is not here to understand, only to say no and die.

Creon makes a final appeal, saying that Antigone needs to understand what goes on in the wings of her drama. As a child, she must have known her brothers made her parents unhappy. Polynices was a cruel, vicious voluptuary. Being too cowardly to imprison him, Oedipus let him join the Argive army. As soon as Polynices reached Argos, the attempts on Oedipus' life began. But Eteocles, Thebes' martyr, too plotted

to overthrow his father. Both were gangsters. When Creon sent for their bodies, they were found mashed together in a bloody pulp. He had the prettier one brought in. Dazed, Antigone moves to go her room. Creon urges her to find Haemon and marry quickly. She must not waste her life and its happiness. Antigone challenges his servile happiness. She is of the tribe that asks questions and hates man's hope. A distraught Ismene rushes in, begging Antigone's forgiveness and promising to help her. Antigone rejects her, but she does not deserve to die with her. Ismene swears she will bury Polynices herself then. Antigone calls on Creon to have her arrested, warning him that her disease is catching. Creon relents. The Chorus protests. Haemon enters and begs his father to stop the guards. Creon replies that the mob already knows the truth, and he can do nothing.

Antigone sits before the First Guard in her cell; his is the last face she will see. The Guard rambles about his pay, rations, and professional quibbles. Antigone interrupts him, pointing out that she is soon to die. She asks how she is to be executed. The Guard informs her that she is to be immured. The Guard asks if he can do anything for her. She asks if he could give someone a letter, offering him her ring. Reluctant to endanger his job, the Guard suggests that she dictate her letter and he write it in his notebook in case they search his pockets. Antigone winces but accepts. She recites her letter, "Forgive me, my darling. You would all have been so happy except for Antigone." Suddenly a drum roll is heard, and the Guards lead Antigone out. The Chorus enters, announcing that it is Creon's turn. The [Messenger](#) delivers the news: Antigone had just been immured, when the crowd heard Haemon's moan from within. Creon howled for the slaves to remove the stones. Antigone had hung herself. Haemon then stabbed himself and lay beside Antigone in a pool of blood. Upon being told of Haemon's death, Eurydice finished her row of knitting, climbed to her room, and cut her throat. Creon is alone. The Chorus notes that truly if it had not been for Antigone, all would have been at peace. All who had to die have now died. Only the Guards are left, and the tragedy does not matter to them.

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## Antigone - Analysis of Greek Ideals

In Ancient Greece, new ideals surfaced as answers to life's complicated questions. These new beliefs were centered around the expanding field of science. Man was focused on more than the Gods or heavenly concerns. A government that was ruled by the people was suggested as opposed to a monarchy that had existed for many years. Freedom of religion was encouraged to be exercised in city-states. These new ideals, though good in intentions, often conflicted with each other creating complex moral dilemmas.

Such was the case in Antigone a play written by Sophocles during this era of change. In the play, Antigone and Creon battle a philosophical war dealing with the controversy of the Greek ideals. They both based their actions on their beliefs of what is right and wrong. The conflict arose when the ideals that backed up their actions clashed with each other, making it contradiction between morals.

Antigone's side of the conflict held a much more heavenly approach, as opposed to the mundane road that Creon chose to follow. Antigone feels that Creon is disregarding the laws of heaven through his edict. After she is captured and brought to Creon, she tells him "I do not think your edicts strong enough to overrule the unwritten unalterable laws of God and heaven, you being only a man." Antigone's staunch opinion is one that supports the Gods and the laws of heaven. Her reasoning is set by her belief that if someone is not given a proper burial, that person would not be accepted into heaven. Antigone was a very religious person, and acceptance of her brother by the Gods was very important to her. She felt that "It is against you and me he has made this order. Yes, against me." Creon's order was personal to Antigone. His edict invaded her family life as well as the Gods'.

An important ideal in Ancient Greece was the belief that the government was to have no control in matters concerning religious beliefs. In Antigone's eyes, Creon betrayed that ideal by not allowing her to properly bury her brother, Polynices. She believed that the burial was a religious ceremony, and Creon did not have the power to deny Polynices that right. Antigone's strong beliefs eventually led her to her death by the hand of Creon. Never, though, did she stop defending what she thought was right. As Creon ordered her to her death, Antigone exclaimed, "I go, his prisoner, because I honoured those things in which honour truly belongs." She is directly humiliating Creon by calling his opinions and decisions weak and unjust. She also emphasizes "his prisoner," which tells us that Creon's decision to capture Antigone was his own, and was not backed up by the majority of the people. She feels that Creon is abusing his power as king and dealing with her task to a personal level.

Creon's actions are guided by the ideal that states "Man is the measure of all things." The chorus emphasizes this point during the play by stating that "There is nothing beyond (man's) power." Creon believes that the good of man comes before the gods. Setting the example using Polynices' body left unburied is a symbol of Creon's belief. "No man who is his country's enemy shall call himself my friend." This quote shows that leaving the body unburied is done to show respect for Thebes. After all, how could the ruler of a city-state honor a man who attempted to invade and conquer his city. From that perspective, Creon's actions are completely just and supported by the ideals.

# Antigone - Analysis of Greek Ideals

One of the main themes of the play is the conflict between the laws of the gods and the laws of men. Antigone is a woman who is devoted to the laws of the gods, while Creon is a man who is devoted to the laws of men. This conflict is central to the plot of the play and is what drives the action forward. Antigone's actions are based on her belief that the laws of the gods are more important than the laws of men. She is willing to die for her beliefs, and she is not afraid to challenge the authority of the state. Creon, on the other hand, is a man who is very much concerned with the stability of the state. He believes that the laws of men are what keep a society together, and he is willing to do whatever it takes to maintain order. This conflict between the two characters is what makes the play so interesting and so powerful.

Another important theme of the play is the idea of fate. In Greek mythology, fate is a powerful force that determines the course of a person's life. Antigone and Creon both believe in fate, and they both believe that their actions are predestined. Antigone believes that her fate is to die for her beliefs, and she is willing to accept this fate. Creon, on the other hand, believes that his fate is to rule the state, and he is willing to do whatever it takes to maintain his power. This belief in fate is what makes the play so tragic, as the characters are unable to change their destinies. The play shows how fate can be a cruel and unforgiving force, and how it can lead to the destruction of a person's life.

The play also explores the idea of justice. Antigone believes that justice is based on the laws of the gods, while Creon believes that justice is based on the laws of men. This difference in their views on justice is what leads to their conflict. Antigone believes that it is just to bury her brother, even if it means breaking the laws of the state. Creon, on the other hand, believes that it is not just to break the laws of the state, even if it means burying his own flesh and blood. This conflict over justice is what makes the play so compelling, as it shows how different people can have different views on what is right and what is wrong. The play ultimately shows that justice is a complex and difficult concept, and that it is often hard to know what is truly just.

Finally, the play explores the idea of family. Antigone is a woman who is very much devoted to her family, and she is willing to die for her brother. Creon, on the other hand, is a man who is very much concerned with the stability of the state, and he is willing to do whatever it takes to maintain order, even if it means burying his own flesh and blood. This conflict over family is what makes the play so tragic, as it shows how family can be a source of both love and pain. The play ultimately shows that family is a complex and difficult concept, and that it is often hard to know what is truly right and what is wrong.

Though most of Creon's reasonings coincide with the Greek ideals, one ideal strongly contradicts his actions. The ideal states that the population would be granted freedom from political oppression and that freedom of religion would be carried out. Creon defied both of these. First, Antigone was "his prisoner", not necessarily the public's. In fact, the general population supported Antigone, though they were too scared to say anything. Haemon, the son of Creon, knew of this, and told Creon, "Has she not rather earned a crown of gold?— Such is the secret talk of the town." This proves that Creon was exercising complete domination of political power, which is strictly forbidden in the new ideals. Also, not allowing Antigone perform her religious ceremony of burying her brother is interfering with religious affairs. This denies Antigone freedom of religion, hence, contempt for this ideal.

The contradictions between the beliefs of Creon and Antigone are strong throughout the play. Both have well-structured arguments, but neither completely dominates the other. Antigone is motivated by her strong religious feelings while Creon is out to make good for his city-state. The chorus' opinion is the determining factor, as in the end, they convince Creon to set Antigone free. Creon had to weigh each factor carefully, and in the end, he had to decide between ideals. His mind was torn in two. "It is hard to give way, and hard to stand and abide the coming of the curse. Both ways are hard." The contradiction of ideals was what led to Antigone's, Haemon's, and Megareus' death. Both sides were just, all beliefs were supported. Creon was forced to decide the unanswerable, decipher the encoded, complete the impossible, and determine right from wrong when there was no clear answer.

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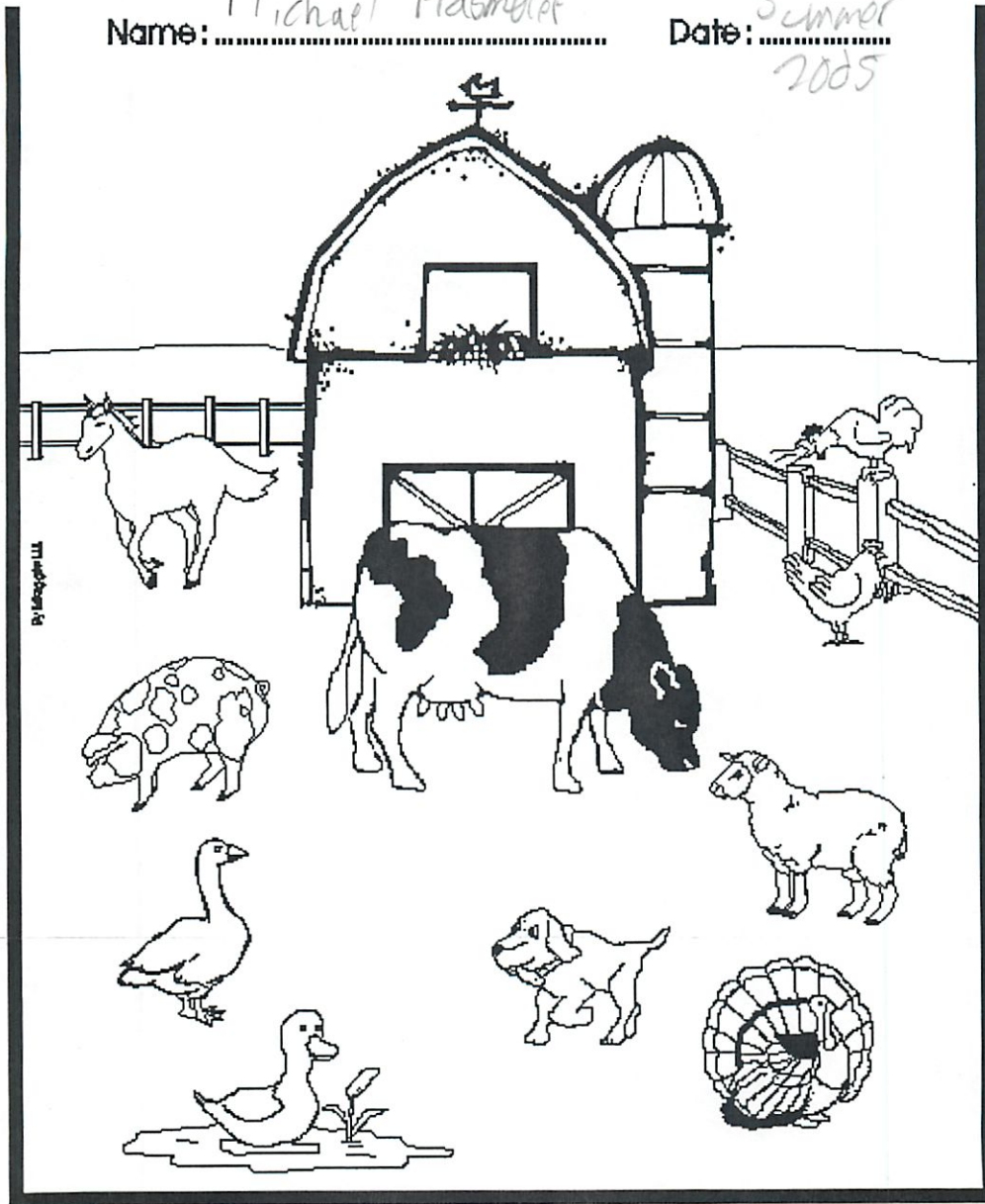
# Animal Farm

By George Orwell

Good Mike!  
20/20

Name: Michael Plasmeier

Date: Summer 2005



## Summer Reading





**Before reading *Animal Farm*, complete the following pages:**

**Directions:** Rover has been your pet for many years. He barks and runs in circles when he sees you coming home. He fetches your slippers. He wags his tail when you pat his head. Occasionally, as he lies by your feet in the evening, he looks up at you in adoration. You are his master; he is your willing servant.

What would happen if Rover (or your cat) suddenly were given the power of speech? What would he say when you came home? What would he say as he fetched your slippers? What is he really thinking when he looks up at you? What does he think about your habits, your dress, your worship of the telephone and the television, your grand meals while he gets a dish of kibble? Would he and the cat gossip behind your back? Do they adore you or secretly laugh at you? Would they give you lectures on behavior? On your treatment of them? Would they be charming or snide? Would you like your pets as much if they could talk?

*\*already know plot of Animal Farm*

**Assignment:** Give your imagination full reign. Write a brief dialogue between a human and a pet, or a dialogue between two pets. (1) Write in play form, establishing first, in your stage directions, what kind of animal is involved. (2) Focus dialogue on one topic (what you feed him, his walks, your telephone conversations, etc.). (3) Give the pet a distinct personality. (4) Choose a serious or humorous approach.

Rover (smiling evilly):

Kitty (hissing menacingly):

*Rover Story*

*(to himself) Before Reading*

Rover: (sitting down) I hate having to fetch the newspaper. Every day I go out in the cold, and every day he yells at me.

Kitty: (walking in) You said it, I hate how he never gives us any gratitude.

*Excellent*

*Open ↓*



**Directions:** An allegory (a story with an underlying meaning told to explain something) usually gives characters names that suggest their qualities. The names are sometimes quite obvious: Faith, Temptation, Greed. Sometimes they are more subtle: Goodman Brown, Beelzy, Simon (as in Simon Peter).

**Assignment:** What qualities seem to be suggested by the characters' names in *Animal Farm*?

Character's Name	Qualities Suggested by Character's Name
Napoleon	Strong leader, famous, ruler - possibly a dictator who let millions die
Snowball	rolls up getting bigger and bigger (like support for windmill) soft and cuddly
Moses (raven)	Brings news of places beyond death
Squealer	Talks a lot Maybe squeals or tells on people - To squeal is to betray (up?)
Minimus	minimum, small, least, cheap (Latin) Some poets write in Latin
Mr. Whymper	Strange name, maybe strange person Sly, cunning
Boxer	Strong, doesn't give up & all boxers are strong and persistent

**Assignment:** Ask your parents or use the Internet to discover the etymology (history) of your first or last name. Share your findings in the space below.

Michael - from Hebrew: mik'hail - "Who is like God" or  
"likened to god" - Wiktionary

See Paper

*Good!*



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## Rover Story

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Kitty: (walking in) You said it, I hate how he never gives us any gratitude.

R: And he always yells at us, I hate sitting on command.

K: And he always sends me off the couch w/ that newspaper. I would like it if he didn't have the rolled up newspaper anymore to hit me with.

R: And I would like it if I didn't have to fetch the newspaper any more.

K: Hey, we both hate that newspaper, lets both promise not to get the paper for him.

R: I would do that, but then he would get mad at us and would hit us with yesterday's newspaper.

K: I see your point.



**Directions:** An allegory (a story with an underlying meaning told to explain something) usually gives characters names that suggest their qualities. The names are sometimes quite obvious: Faith, Temptation, Greed. Sometimes they are more subtle: Goodman Brown, Beelzy, Simon (as in Simon Peter).

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"likened to god" - Wiktionary  
See Paper

↑ up

Excellent



**As you read *Animal Farm*, answer the following questions:**

**Assignment:** Read the following questions, then, as you finish reading each chapter, answer the corresponding question (question 1 corresponds with chapter 1; question 2 corresponds with chapter 2, etc.).

- 1) Briefly summarize Old Major's speech: <sup>good</sup> He asks why are they so obedient to humans. Why do they live their entire lives just to serve humans. Animals should break free from humans who are their arch enemies, and run their own farm.
- 2) What do you think is the most important of the commandments? Why? All animals are equal. This comes up later in the book but that they are all equal when they all are so different is hard. Also important is #6 which says that they will all become vegetarians.
- 3) Why do you think Napoleon took the nine puppies? To train them to his ideas, to educate them. Spoiler warning: to become his attack dogs to put him as leader.
- 4) Summarize the events at the Battle of the Cowshed: The humans came up the path and were distracted by some animals which then left. As the humans advanced, the animals surround them and attacked, 1 sheep died.
- 5) Why does Napoleon chase Snowball away? Napoleon wanted to be the only leader a dictator. He did not want to share power and argue.

6) What commandments have been broken? Who convinces the animals that the commandments never existed?

The 2<sup>nd</sup> and 7<sup>th</sup> have been broken, Humans have 2 legs and Snowball has 4, so he is a friend. Pigs now sleep in bed and with sheets was added. (Also the pigs were above the others, esp. Napoleon. Squealer is the spokesperson.

7) What happens to the hens and several other animals? Why?

They were killed by the attack dogs after fake confessing that they helped Snowball

8) Is Napoleon really dying? What do you think is really wrong with him?

No, I think he is drunk.

9) Why would Napoleon educate only the pigs? What does this tell you about education?

To make them superior, the other animals had a hard time learning, but Napoleon wants them only to work not think or revolt.

10) Briefly describe what the farm was like at the end of the novel:

The farm was worse than before. The pigs were like the humans holding dictatorship over the farm. Napoleon has successfully convinced (brain washed) the animals like a good communist government.



After reading *Animal Farm*, complete the following pages:

**Assignment:** Read the following questions then chose one question from each section. Answer each question in paragraph format using 6 - 8 complete sentences.

Still written

**Section One: Choose One Only**

1. Discuss Napoleon as an example of someone corrupted by power.
2. Compare Snowball and Napoleon as leaders. What qualities do they share or not share? Discuss.

Napoleon was willing to do whatever was necessary to remain in sole power. He chased away his friend Snowball to become the only leader. He then sold his supporter to the knacker only to get money for himself, for his pleasures. He sat around while everything was done for him. He only thought of himself.

**Section Two: Choose One Only** (Hint: Use information in the introduction to help you answer).

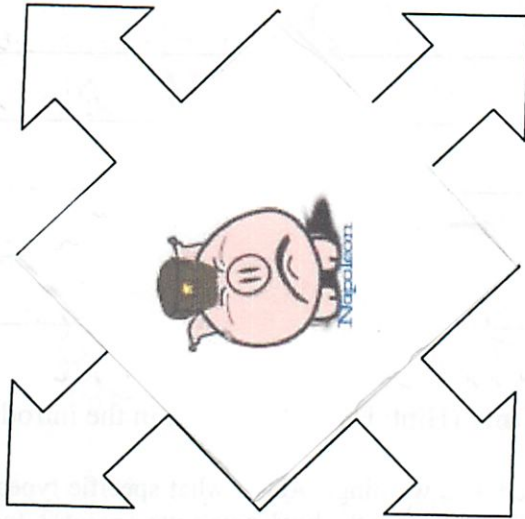
1. The novel can be viewed as a warning. About what specific types of danger might Orwell be warning his readers? What events in the book prove your points? Include two examples.
2. Using only the novel, determine Orwell's political philosophy (belief). Support your decision through references to events in the novel. Include two examples.

Orwell always talks about the dangers of communism. Remember this book was written towards the end of WW2. He shows throughout the book, Orwell shows how 1 leader system is bad. At the end Napoleon makes conditions worse then before. Also the animals do not know this thanks to the pigs or their government. Throughout the book, Orwell shows these government types are bad.

Why did you choose this character?  
Give at least two reasons.

I chose this character because he is so complicated, he gets corrupted by power and turns his back on his friends. He also is the main character in this book.

**Assignment:** Choose a character from *Animal Farm*, then complete a character sketch using this graphic organizer. Include a visual of the selected character (hand drawn, cut from a magazine, or computer-generated).



NAME OF CHARACTER:

Napoleon

p. 73

What does this character say that is important to the story? Give at least two quotes.

"Comrades, do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill?"  
"Long live the windmill and long live Animal Farm!" - p. 73

What does this character do? List two important actions taken by the character.

He sends away his friend Snowball and then launches negative campaigns against him, - he builds the windmill or rather forces other characters to do it while he watches.

What does this character feel? List two incidents that show the character's feelings.

Most of the book he feels stone hearted. He feels happy when the kids Jones out and is happy when the windmill is finished but he feels remorse when he sends away his friends.





**Assignment:** Use a dictionary to find the definitions for the words listed below. Complete 11 - 14 by listing your own vocabulary words, part of speech, and definition from your reading of *Animal Farm*.

## Vocabulary

- 1) tyranny (noun): Def: cruel use of power over others  
oppressive government exercising absolute power over others  
a cruel act
- 2) propaganda (adj.): Def: <sup>dist. is the adj.</sup> describing something <sup>(books, movies, speeches)</sup> to promote something <sup>(ideas)</sup>  
put out by a government
- 3) eloquence (noun): Def: notable speaking ability + to speak  
forcefully, expressively, and persuasively or such  
language
- 4) articulate (verb/adj.): Def: <sup>vb-</sup> communicate something logically  
speak distinctly or intelligibly  
<sup>adj-</sup> eloquent, coherent, able to speak
- 5) disinterred (verb/adj.): Def: <sup>disinter</sup> <sup>vb-</sup> to dig up + remove a body from a tomb  
to expose something hidden
- 6) sordid (adj.): Def: dirty, nasty, demonstrating <sup>the</sup> worst aspects  
of human nature

- 7) laborious (adj.): Def: needing unwelcome, tedious effort  
2. not fluent
- 8) malignity (noun): Def: <sup>strong</sup> desire to do evil  
an intentionally harmful act  
potential to cause harm/death
- 9) capitulated (verb/adj.): Def: to surrender, esp. under agreed conditions  
to give in in an argument
- 10) countenance (noun): Def: Someones face or the expression on it  
composure or self control
- 11) rheumy (adj.): Def: <sup>of n.</sup> watery discharge from eyes,  
nose or mouth
- 12) vivacious (adj.): Def: lively and high spirited; exhibiting  
or characterized by liveliness and high-spiritedness
- 13) gill (measurement) <sup>2</sup> (h): Def: a liquid measurement equal to  
a quarter of a pint or 118 ml in the US
- 14) solicitor <sup>(person)</sup> (n): Def: top legal officer for legal matters,  
someone who collects contributions, or a lawyer in the UK  
who gives legal advice and prepares papers

(Exarta)

# Michael

From Wiktionary

## Contents

- 1 English
  - 1.1 Etymology
  - 1.2 Pronunciation
  - 1.3 Proper noun
    - 1.3.1 Translations

## English

### Etymology

From Hebrew מִיכָאֵל (*mikhail*), "Who is like God" or "likened unto God"

### Pronunciation

- AHD: mīˈkəl
- IPA: /ˈmɪkəl/
- SAMPA: /"maIk@l/

### Proper noun

#### Michael

1. A common male given name.
2. An archangel associated with defending Israel in the tribulation.

### Translations

#### male given name

- Arabic: ميخائيل (Mikha'il)
- Basque: Mikel
- Catalan: Miquel
- Chinese: 麥可 (mài-kě),
- Chinese (Biblical): 米迦勒 (mǐ3 jiā1 lē4)
- Cornish: Mygal
- Croatian: Mihovil
- Czech: Michal
- Danish: Mikael
- Dutch: Michiel
- Dutch: Michaël, Michel
- Esperanto: Mikelo
- Estonian: Miikael

- Japanese: マイケル (Hepburn: maikeru)(IPA: maikɛ□□)
- Japanese (Biblical): ミカエル (Hepburn: mikaeru) (IPA: mikae□□)
- Korean: 마이클 (Official: maikeul) (IPA: maik□□l)
- Korean (Biblical): 미가엘 (Official: mikael) (IPA: mi ka el)
- Latin: Michaelus
- Latvian: Miķelis
- Lithuanian: Mikalos
- Polish: Miklasz

- Finnish: Mikko
- French: Michel
- Galician: Miguel
- Georgian: მიხეილი (Mikheili)
- Greek: Μιχαήλ/Μιχαήλης (Mikhaíl/Mikhális)
- Hawaiian: Mikala
- Hungarian: Mihaly
- Irish: Mícheál
- Italian: Michele
- French: Michel
- German: Michael
- Greek: Michail, Michaél
- Hebrew: מיכאל
- Italian: Michele

- Polish: Michał
- Portuguese: Miguel
- Romanian: Mihai
- Russian: Михаил (Mikhail)
- Scandinavian: Mikkel
- Serbian: Mihajlo
- Slovak: Michal
- Slovenian: Mihael
- Spanish: Miguel
- Swedish: Mikael, **Michael**, Mickael
- Turkish: Mikail
- Ukranian: Михайло (Mykhailo)
  - also Михаїл (Mykhaiil, especially biblical, influenced by Church Slavonic)
  - diminutive: Михась (Mykhas'), Михайлик (Mykhailyk), Михасик (Mykhasyk), Михасько (Mykhas'ko), Місько (Mis'ko), Місьо (Mis'o)
- Welsh: Meical

## archangel

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Categories: English proper nouns

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Name: Michael Plamator

**Animal Farm**  
*Comparison of Characters to Russian Revolution*

<b>Russian Revolution</b>	<b>Animal Farm</b>
Czar Nicholas II <ul style="list-style-type: none"><li>• A poor leader</li><li>• Cruel, sometimes brutal</li></ul>	Mr. Jones
Karl Marx <ul style="list-style-type: none"><li>• Invented communism</li><li>• "workers of the world unite! Take over the government"</li><li>• dies before the actual Russian Revolution</li></ul>	Old Major
Communism <ul style="list-style-type: none"><li>• same</li><li>• all people equal</li><li>• government owns everything, people own the government</li></ul>	Animalism
Leon Trotsky <ul style="list-style-type: none"><li>• other leader of "October Revolution"</li><li>• pure communist, followed Marx</li><li>• wanted to improve life for all in Russia</li><li>• chased away by Lenin's KGB</li></ul>	Snowball
Joseph Stalin <ul style="list-style-type: none"><li>• not a good speaker, not educated like Trotsky</li><li>• cared for power, killed all that opposed him</li><li>• used KGB and propagandized</li></ul>	Napoleon

<p>Propaganda department</p> <ul style="list-style-type: none"> <li>• worked for Stalin to support his image</li> <li>• used any lie to convince the people to follow Stalin</li> <li>• benefited from the fact that education was controlled</li> </ul>	<p>Squealer</p>
<p>KGB-Secret Police</p> <ul style="list-style-type: none"> <li>• not really police, but forced support for Stalin</li> <li>• used force, often killed entire families for disobedience</li> <li>• totally loyal, part of Lenin's power, even over army</li> </ul>	<p>Napoleon's Dogs</p>
<p>The Revolution</p> <ul style="list-style-type: none"> <li>• started as a strike and quickly led to riots and uprising</li> <li>• Czar Nicholas stepped down <small>Mr. Jones</small></li> <li>• The Bolsheviks took Power</li> </ul>	<p>Jones kicked out 1st time and</p>

	<p>Battle of Cowshed</p>
<p>Russo-Japanese War</p>	<p>Battle of Windmill</p>
<p>Peasants</p>	<p>Other animals</p>
<p>5-year plan</p>	<p>Windmill</p>

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# The Russian Revolution

---

## I. Causes Leading to the Revolution:

Mr Jones

- A. **Czar Nicholas II** sought to maintain the principle of autocracy
- B. Although the number of factories more than doubled between 1863 and 1900, Russia lagged behind the industrial nations of Western Europe.
- C. Russia became the fourth-ranking producer of steel and also pushed for the building of the great Trans-Siberian Railway
  - a. Rapid industrialization caused problems such as grueling working conditions, miserably low wages, and child labor.
    - i. Russian revolutionary movements began to grow and compete for power.
    - ii. Karl **Marx** believed that the industrial class of workers would overthrow the czar. Then, the workers would rule. Marxists split into two groups
      - Mensheviks: wanted a broad base of popular support for the revolution. Strictly followed the teachings of Karl Marx
      - Bolsheviks: supported a small number of committed revolutionaries and were willing to sacrifice everything for radical change.
- D. **Russo-Japanese War**: Besides poor working conditions, there was a Russian- Japanese War that began due to broken agreements. Russia lost.
- E. **Bloody Sunday**: between 500-1,000 unarmed Russians were killed for petitioning for better working conditions and personal freedom.
- F. **WWI**: Czar Nicholas II decided to drag Russia into the war unprepared. Soldiers refused to follow orders.

= skipped  
in Animal Farm

## II. The Revolution:

- A. A strike led by women textile workers caused riots.
- B. The local protest exploded into a general uprising and Czar Nicholas stepped down.
- C. The Bolsheviks took Power
- D. Civil War raged 1918-1920
- E. V.I. Lenin restores Order to Russia

### III. Totalitarianism

#### A. After Lenin died, two men became rivals for control of the Communist Party

- a. **Joseph Stalin:** a quiet man who rarely received much public notice. He was cold, hard and impersonal. As general secretary of the Communist Party, he worked behind the scenes. He shrewdly moved his followers into strategic government offices. He gained total command of and forced Trotsky into exile. *Napoleon*
- b. **Leon Trotsky:** He was an influential politician in the early Soviet Union, first as People's Commissar for Foreign Affairs and then as the founder and commander of the Red Army and People's Commissar of War. Following a power struggle with Joseph Stalin in the 1920s, Trotsky was expelled from the Communist Party and deported from the Soviet Union. *Snowball*

B. Stalin created totalitarianism, a government that takes total, centralized state control over every aspect of public and private life.

### IV. Stalin Seizes Control

- A. Stalin outlined a five-year plan. This plan set impossibly high quotas. To reach these targets, the government limited the production of consumer goods. As a result, people faced severe shortages of housing, food, clothing and other necessary goods. *- windmill*
- B. Officials chose the workers, assigned them jobs, and determined their working hours.
- C. The **secret police** were ready to imprison or execute those who did not contribute to the Soviet economy. *- dogs*
- D. Stalin used terror and violence to force peasants to work on collective farms.
- E. **Peasants** who resisted were executed. *- other animals*
- F. Stalin turned against thousands of old Bolsheviks who helped stage the Revolution and stood trial. They were executed for "crimes against the Soviet state."
- G. Stalin used **propaganda** to mold people's minds. *- speaker*
  - a. Party leaders lectured workers on the ideals of communism.
  - b. They stressed the importance of sacrifice and hard work to build the communist state.
  - c. Propaganda is usually biased or incomplete information used to sway people to accept certain beliefs or actions.
  - d. Soviet newspapers and radio broadcasts glorified the achievements of communism, and Stalin.



Rhetoric, persuasive allegory to convince  
politicians about a lot  
persuasion



## Tyranny by any other Name...

Student Name Michael Plasmeyer Date 9/15

Answer the following questions.

1) How is this allegorical tale also a rhetorical tale?

It is convincing people to think Communism is bad (during war?)

2) What is Orwell trying to persuade the audience to see or understand?

Communism is bad (though it may look good)

3) What is Orwell cautioning his audience against?

Communism, giving one a chance to give absolute power  
Speech to government

4) How does the story of Boxer act as a persuasive argument against tyranny?

Constantly supporting Napoleon - hard worker  
Jays don't care  
Pigs

5) What are the lessons to be learned from Napoleon's behavior?

power corrupts

6) What is the warning contained in the changes to the list of commandments?

If you are blind to changes in gov  
Gov changes basic rules often - too powerful

7) What is the lesson contained in the final, single commandment: All animals are equal but some animals are more equal than others?

Changes truth but complicated to make it look good  
Propaganda

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- 2 (A) (B) (C) (D) (E)
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**MARKING INSTRUCTIONS**



Use a No. 2 Pencil

(A) ● (C) (D) (E)  
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NAME Michael Pasmpier

SUBJECT Eng 9 H

PERIOD 4B DATE 9/13/05

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SCORE		# CORRECT
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RESCORE		# CORRECT
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## Animal Farm Summer Reading Assessment

### Multiple Choice

Identify the letter of the choice that best completes the statement or answers the question.

- \_\_\_ 1. In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs.
- a. illegal  
b. assorted  
c. profitable  
d.  awful
- \_\_\_ 2. The first battle between the humans and the animals came to be known as the
- a. Battle of Windmill  
b. Battle of Jones  
c. Battle of the Manor  
d.  Battle of Cowshed
- \_\_\_ 3. Until now the animals had been about equally divided in their sympathies, but in a moment Snowball's eloquence had carried them away.
- a. presence  
b. magical powers  
c. attractiveness  
d.  ability to speak well
- \_\_\_ 4. In the first year, the pigs on the farm become:
- a. servants to the other animals  
b. disillusioned with the revolution  
c.  supervisors over the other animals  
d. hard workers
- \_\_\_ 5. Who is noticeably absent during the first war scene?
- a. Boxer  
b. Mr. Jones  
c. Snowball  
d.  Napoleon
- \_\_\_ 6. After Old Major dies, which animals emerge as the new leaders?
- a.  Snowball and Napoleon  
b. Boxer and Clover  
c. the humans, known as Man  
d. Benjamin and Mollie
- \_\_\_ 7. Squealer's eloquence enabled him to create effective propaganda.
- a.  persuasive media  
b. proper grammar  
c. military defense  
d. social programs
- \_\_\_ 8. At the end of the book, Napoleon changed the name of Animal Farm to
- a. Napoleon's Place  
b. Animal Kingdom  
c.  Manor Farm  
d. Pilkington's Farm
- \_\_\_ 9. Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings?
- a.  cruel use of authority  
b. cruel sense of humor  
c. careless use of authority  
d. greediness
- \_\_\_ 10. Old Major encourages the animals to
- a. obey Man at all times  
b. sing about how unhappy they are  
c. run away from the farm and find happiness in America  
d.  band together to fight their common enemy, Man
- \_\_\_ 11. After they assumed power, the pigs went to live in
- a. the barn  
b. the sty  
c.  the farmhouse  
d. the castle

- \_\_\_\_\_ 12. Old Major represents:
- a. The intellectual vision of the revolution
  - b. The old animals
  - c. The adherence to dominance by Man
  - d. nothing
- \_\_\_\_\_ 13. What happens when Snowball and Napoleon disagree over the future of Animal Farm?
- a. Napoleon calls out nine dogs and has them chase Snowball off the farm
  - b. Napoleon emerges as the new leader after winning an election
  - c. Snowball emerges as the new leader after winning an election
  - d. Snowball calls out five dogs and has them chase Napoleon off the farm
- \_\_\_\_\_ 14. Whenever anything on the farm went wrong, the trouble was blamed on
- a. Squealer
  - b. Snowball
  - c. Mollie
  - d. Benjamin
- \_\_\_\_\_ 15. For five days the hens held out, then they **capitulated** and went back to their nesting boxes.
- a. apologized
  - b. laid eggs
  - c. surrendered
  - d. put on caps
- \_\_\_\_\_ 16. Boxer looked at Napoleon to know whether he should crush the dog to death or let it go. Napoleon appeared to change **countenance**, and sharply ordered Boxer to let the dog go...
- a. decision
  - b. expression
  - c. clothes
  - d. pocket change
- \_\_\_\_\_ 17. The first time the windmill was destroyed, it was destroyed by
- a. humans
  - b. Snowball
  - c. a storm
  - d. Napoleon
- \_\_\_\_\_ 18. What do the pigs use to persuade the other animals?
- a. Fear that Man will return
  - b. Promises of a better life *→ could be*
  - c. Anger that the animals are so dumb
  - d. Gifts to get them to work
- \_\_\_\_\_ 19. ...but in the end he could not think of anything to say. Some of the pigs themselves, however, were more **articulate**.
- a. photogenic
  - b. artistic
  - c. fluent
  - d. graceful
- \_\_\_\_\_ 20. The skull of old Major, now clean of flesh, had been **disinterred** from the orchard and set up on a stump at the foot of the flagstaff, beside the gun.
- a. borrowed
  - b. dug up
  - c. disinterested
  - d. buried
- \_\_\_\_\_ 21. Napoleon uses propaganda to put through his changes by employing:
- a. Snowball the pig
  - b. Moses the raven
  - c. Squealer the pig
  - d. Mollie the mare
- \_\_\_\_\_ 22. "Snowball has done this thing! In sheer **malignity**, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year.
- a. dignity
  - b. curiosity
  - c. maliciousness
  - d. defiance

23. What single commandment replaces all the other commandments?
- a. "Four legs good, two legs better"      c. "All animals are created equal, but some animals are more equal than others"
- b. "The lower classes work, the upper classes eat"      d. "Pigs above all others"
24. Which character becomes the "thinking" leader of the group?
- a. Mollie      c. Squealer
- b. Snowball      d. Napoleon
25. What happens to Mollie the mare?
- a. She is killed      c. She works harder than ever before
- b. She is lured away by a man with sugar-lumps      d. She is injured because she works too hard
26. What is called into question as more of the laws are changed?
- a. The collective memory of the animals      c. The inequality of the laws
- b. The laws themselves      d. The enforcement of the laws
27. The political philosophy that governed Animal Farm was called
- a. democracy      c. socialism
- b. capitalism      d. animalism
28. Moses liked to talk about a place called
- a. Heaven      c. Kismet
- b. Shady Lane      d. Sugar Candy Mountain
29. ...and then the building began, under the superintendence of the pigs. But it was a slow, **laborious** process.
- a. liberating      c. scientific
- b. boring      d. exhausting
30. At the final dinner, what do the other animals realize with horror?
- a. That the farm is extremely well run      c. That the pigs' faces are the same as the mens' faces
- b. That they are little more than slaves      d. That they are considered "lower classes"

*They looked from face to face  
couldn't tell*

**Matching**

- ~~a.~~ Squealer      ~~d.~~ Mr. Jones
- ~~b.~~ Moses      ~~e.~~ Benjamin
- ~~c.~~ Mollie

- e 31. cynical donkey
- c 32. vain and shallow pony
- b 33. speaks often of Sugar Candy Mountain
- a 34. spokesperson for the revolution
- d 35. original owner of Manor Farm

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

ID: B

- a. Napoleon
- b. Old Major
- c. Boxer
- d. Mr. Whymper
- e. Snowball

- d 36. agent representing the animals with the humans
- e 37. "thinking" pig; blamed for many of the farms troubles
- a 38. aggressive and corrupt leader of the revolution
- b 39. intellectual thinker who inspired the revolution
- c 40. strong and loyal support of the revolution

**True/False**

*Indicate whether the sentence or statement is true or false.*

- 41. Benjamin worked hard to make the revolution succeed.
- 42. Boxer died a peaceful death in an animal hospital.
- 43. Mr. Jones spent more time drinking than tending to his farm.
- 44. If an animal did not conform to the rules of Animal Farm, its life was in danger.
- 45. Snowball worked for the overthrow of Animal Farm.
- 46. Snowball was protected by vicious dogs that he had taken from their mother as pups.
- 47. Life under the rule of Napoleon was much easier than it had been when Mr. Jones was master.
- 48. The ideas of Animal Farm spread to the animals on neighboring farms.
- 49. The animals became more concerned with building a windmill than with planting and harvesting crops.
- 50. Napoleon had the animals' best interests at heart and did his best to make life fair and easy on the farm.

# Form of government

From Wikipedia, the free encyclopedia.

A **form of government** (also referred to as a **system of government**) is a social institution composed of various people, institutions and their relations in regard to the governance (or government) of a state. Different forms of government have different political systems—a term which is generally considered to be a separate but related concept.

A wide range of different forms of government have been proposed or used in practice. The study of such forms is called civics or comparative government.

## Types of government

See also *List of forms of government*

Categorising forms of government gives a general idea of the power structure of the governance of a country. However, the picture is more complicated than this, as every country's system is unique, and in practice many represent a hybrid of different forms of government. For example, a system generally seen as a representative democracy (for instance Canada and the United States) may in fact also include measures providing for a degree of direct democracy in the form of referenda, for deliberative democracy in the form of the extensive processes required for constitutional change, and investigating committees and commissions (which may not be led by representatives).

A further complication is that a number of political systems originate as socio-economic movements and are then carried into governments by specific parties naming themselves after those movements. Experience with those movements in power, and the strong ties they may have to particular forms of governmental control, can cause them to be considered as forms of government in themselves. Some examples are as follows:

- Perhaps the most widely cited example of such a phenomenon is the communist movement. This is an example of where the resulting political systems may diverge from the original socio-economic ideologies from which they developed. This may mean that adherents of the ideologies are actually *opposed* to the political systems commonly associated with them. For example, activists describing themselves as Trotskyists or communists are often opposed to the communist states of the 20th century.
- Islamism is also often included on a list of movements that have deep implications for the form of government. Indeed, many nations in the Islamic World use the term *Islamic* in the name of the state. However, these governments in practice exploit a range of different mechanisms of power (for example debt and appeals to nationalism). This means that there is no single form of government that could be described as "Islamic" government. Islam as a political movement is therefore better seen as a loose grouping of related political practices rather than a single, coherent political movement.
- The basic principles of many other popular movements have deep implications for the form of government those movements support and would introduce if they came to power. For example, bioregional democracy is a pillar of green politics.

## See also

- Government
- Civics



# Allegory

9/15

sort of comparison in a story simplifying/telling a real life event

ex: Animal Farm an allegory for the Russian Rev.

Metaphor - comparison w/o like or as

Allegory can be an extended Metaphor

Lady Justice is an allegory for justice

Blindfolded

Scales

She is balancing on feet, can fall

10/17/71

Subject of research

study of ...

...

# Satire + Animal Farm

9/16

Satire - where vice is fully attacked through irony, derision, wit,

like sarcasm - deconstructs (mock a subject)

satire - constructive (used to reveal flaws w/ intent  
to reform)

- meant to bring about change (reform)

- doesn't have to be comical!

political cartoons are great examples

Allegory - figurative from literal

Satire - literal made figurative

## Animal Farm

Orwell makes fun of

Society in Russia

ties in men

language used by politicians,

+ totalitarian gov in general

naive general public (Boxer + Sheep)

All leaders of Russian Revolution

## Message in ATF

always corrupt "pig" (loggers)

All are = but some more = others

\* Abuse of language

Dangers of naive working class

Social tendencies towards class

- can we all be =

---

Orwell uses animals to make interesting

---

## Other Examples Today

Daily Show w/ Jon Stewart

SNL

'Scary Movie

The Onion

Austin Powers

Simpsons

Sib-Jah

Michael Plasmeier

Kaiser

English 9H

9  
18 Sept 2005

*Allegory and The Shepherd's Boy and the Wolf*

*The Shepherd's Boy and the Wolf* (often called *The Boy who Cried Wolf*) is one of Aesop's more famous Fables. The story is about a shepherd boy who calls "Wolf!" Only there is a problem, there is no wolf. The shepherd boy only wanted to cause embarrassment to the townspeople who come to scare the wolf away. After a few false alarms, the townspeople are getting angry at the shepherd boy. No one believes him anymore because he has lied so many times. One day as the shepherd boy sits on the hill, guarding the sheep, he sees a wolf for real. He cries "Wolf!" and the townspeople laugh at him. They say "We are not falling for your tricks again." "No," the boy cries, "there really is a wolf!" "Ha" say the townspeople. The wolf is now hard at work eating and killing the sheep. The boy can't drive the wolf away himself and the townspeople don't listen to his cries for help. At the end of the day, the wolf just ate a big meal and the shepherd boy is in big trouble.

This story is an allegory because it conveys a meaning other than literal. It contains a moral basically saying "*Don't lie because it takes away your credibility.*" Some say the moral is "*Even when liars tell the truth, they are never believed.*" or "*There is no believing a liar, even when he speaks the truth.*" This story and other fables Aesop wrote contain a moral or parallel story called allegory because they have another meaning.

Thanks  
For  
Reading!

great!  
10/10

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OK. ... I'm very  
impressed!  
Nice Work!

# Satire Analysis

20/20

Name: Michael Plosmeier (20 pts.)

1. What or who is the subject of the piece?

George "W" Bush and John Kerry/Election

2. What is the example's main message?

Both candidates have their problems

Candidates are just insulting each other & their faults

yes!

3. How would you describe its tone, or the feeling you get from it?

Funny, humorous, satirical, ~~degrading~~, catchy

cringe at some jokes

good!

4. What makes it amusing/powerful/attention-getting?

repetitive, catchy lyrics

flash animation moving back and forth

Using current events

I even sing a line - I can see how! It is

catchy

5. How do word choices, visuals, tone of voice, and body language work to convey a particularly idea or meaning?

The lyrics are very very catchy. The pictures change every 5 seconds and the bumping back and forth

exploits American current events/jokes

6. How would changing one of these key elements change the message?

The subject - election tally is fun

music - not so measurable

download size (full motion, not bumping) less distribution

good!

I'm singing it in my head right now!

LibJab  
2 political cartoons

## What would you do?

- The time is 1999. You are a prominent, top security physician working for the government. Your job is to research in order to learn the cause and cure of a terrible, deadly disease which only affects children under the age of four. The disease causes considerable pain for the children made even worse by their inability to understand what is happening to them, before it slowly and agonizingly kills them. This fatal disease has reached epidemic proportions, and threatens to wipe out over one half of the population of children under the age of four. A new drug has just been developed in your lab, which will affect a total cure. Its future side effects are not yet known, and the correct dosage is variable--some children need more than others. However, the process used to make the drug is so costly that only a very small amount has been made, and it is kept under strict and constant guard. Theft of this drug is absolutely illegal, punishable by long jail terms and heavy fine. Because you have top security clearance, you have ready access to the chemical. Three weeks ago, your six month old baby died of the disease. This morning, you learned that your two-year-old child has the disease. The next thing you do is . . . . .



10/15/1971

At the time of the 1971 outbreak, the physician working for the  
New York State Department of Health in the county and county  
health department, which only affects children under the age of 14,  
has a considerable part of the child's medical record by the  
county health department which is then in the county and  
county health department. The health department is a  
department of the county government and is a part of the  
county government. The health department is a part of the  
county government and is a part of the county government.  
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# Greek Drama

9/23

Theater  
Dionysus Festival

All day

orchestra = stage in middle

bring food + wine

preast/dignitaries

Outside

in front row  
everyone there

Festival

Annual

Several days

related to myths

---

Antigone was daughter of King Oedipus

2 brothers - Eteocles + Polynices

Uncle Creon

The Chorus - 15 men, represent elders of city

- provide background - raise philosophical questions  
- Urge principal figures to show restraint

Masks

---

Greece →

## Greece: Golden Age

- outstanding achievements
- politics: birthplace of democracy
- Philosophy: Socrates, Plato, Aristotle
- Science: Pythagoras, Hippocrates
- Arts / Theater

## Stories from Myths

- in play form / had own twist

Aeschylus

Sophocles

Euripides

} 3 best play writers

## Greek Theater bound w/ religion

- religious + entertaining

Everything cease during festival - everyone went

# Standard Deviants

## Shakespeare Introduction Video Notes

Fill in the notes as you watch the video. You will need these notes for both an upcoming assignment, a quiz and for your final. Please keep them in the class notes section of your English binder.

### Shakespeare's Use of Language:

#### Poetry

- Concentrated language
- Also called verse

#### Prose

- Ordinary everyday language

### Poetry:

- Shakespeare used metrical rhythm in his poetry. Shakespeare wrote much of his plays in **blank verse**.

- meter - the a regular rhythmic pattern in language.
- Blank Verse - Unrhymed Iambic Pentameter
  - Unrhymed - words that come at the end of a line of poetry that do not rhyme
  - Iamb - A unit of speech that contains one unstressed syllable followed by a stressed syllable.
    - Stressed syllable - a syllable we place emphasis on, marked by a ' or -
    - Unstressed syllable - a syllable we do not place emphasis on when we speak it, marked by a ~
    - iamb: unstressed syllable, followed by a stressed syllable

Correctly mark the syllables in the following line from Shakespeare using the correct unstressed and stressed symbols.

iamb → A horse, a horse! My  
Kingdom for a horse!

- Iambic pentameter: five iambs
- Why did Shakespeare write in blank verse?

Common in Elizabethan era  
- like we talk sort of

Unrhymed Iambic pentameter

### Elizabethan Drama:

English Renaissance vs. Modern Day Drama

- Importance of Words
  - Shakespeare's plays did not have many props or costumes
  - Audiences were used to listening intently for stage directions and setting
  - Almost no special effects
  - Shakespeare's plays relied primarily on Words + audio

### 2. Real life vs. Stage Life

- Three ways to gain information on characters
  - by what the character saw
  - by what others say about them
  - by what the characters do

- not like movies where you see the setting  
- characters not real

### 3. Symbolic Art

- Symbolic - the universal ideas are talked about by focusing on the particulars
- Examples of universals are: good, evil, truth, beauty, poverty
- Particulars - the particular events that happen in a story, but stand for something larger

devil represents evil in play

## What is Tragedy?

### Tragic Figures

- noble figures figures who are better than we are
- suffer a reversal of fortune
- \* recognize the consequences of their actions

### Tragedy

- the imaginative depiction of the tragic figure
- this moves the audience to piety and fear

### Tragedy is a terrible beauty:

- Terrible Tragic character's extreme suffering
- Beauty Tragic character's dignity
- Great tragedy enlarge and ennoble its audience.

### Oedipus Rex:

- Who wrote Oedipus Rex? Sophocles
- The plot: Oedipus kills his father and marry his mother
- Why is Oedipus Rex important to Shakespeare?
  - Model of a tragedy with a tragic figure:
    - 1) Oedipus is a noble figure
    - 2) Suffers a reversal of fortune
    - 3) Endures uncommon suffering
    - 4) Recognizes the consequences of his actions
    - 5) His story ennobles and enlarges the audience

### Tragedy in the Middle Ages:

- Tragical Tales
  - teaching stories rather than dramatic plays
  - Boccaccio's *DeCasibus Virorum Illustrium*
- DeCasibus Tragedy
  - no sub-plot, 1 theme
  - \_\_\_\_\_ (story) rather than dramatic form
  - The fall of the main character, usually from a high place, sufficed for tragedy
  - Taught a \_\_\_\_\_ lesson.

### Shakespeare and Tragedy:

- Name three Shakespeare tragedies:
  - 1) \_\_\_\_\_
  - 2) \_\_\_\_\_
  - 3) \_\_\_\_\_
- Romeo and Juliet is a unique Shakespearean tragedy because it has two \_\_\_\_\_ rather than the typical one. This makes Romeo and Juliet unique as almost all of Shakespeare's other plays only have one of these.

# Summer Reading Assignment: 30 pts.

Plot Assignment: Complete one of the following plot assignments:

- Create a timeline of all the significant events in the book. Be prepared to present your timeline to the class on Day Two.
- Write and perform an original song that tells the story of the book. Be prepared to present your song to the class on Day Two.

Character Assignment: Complete one of the following character assignments:

- Interview a character from your book. Write at least ten questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story. How you choose to present your interview is up to you.
- Write a diary that one of the story's main characters might have kept before, during, and after the book's events. Write at least three entries. Remember that the character's thoughts and feelings are very important in a diary. Be prepared to share the entries with the class.
- Write a full (physical, emotional, relational) description of three of the characters in the novel. Draw a portrait to accompany each description. Be prepared to share your portraits and descriptions with the class.
- Cast the movie! Choose at least 3 characters from your book. For each character, choose an actor you think would do a good job of portraying him/her. You will then provide a brief explanation (one paragraph) about why this actor was the best choice. Character names, pictures of actors, and explanations will be included on a group poster.

Theme Assignment: Complete the following assignment:

- Create a collage to represent the theme of your novel. Be prepared to share the collage with the class.

---

## Summer Reading Assignment - Grading Rubric

### Plot Assignment

- Content \_\_\_\_\_/10 pts
- Creativity \_\_\_\_\_/5 pts
- Presentation \_\_\_\_\_/5 pts
- Group Effort and Cooperation \_\_\_\_\_/10 pts

### Character Assignment

- Content \_\_\_\_\_/10 pts
- Creativity \_\_\_\_\_/5 pts
- Presentation \_\_\_\_\_/5 pts
- Group Effort and Cooperation \_\_\_\_\_/10 pts

### Theme Assignment

- Content \_\_\_\_\_/10 pts
- Creativity \_\_\_\_\_/5 pts
- Presentation \_\_\_\_\_/5 pts
- Group Effort and Cooperation \_\_\_\_\_/10 pts

## Summer Reading Assignment - Grading Rubric

Group Members: Mike, Lauren, Chelsea, Jamia  
Naomi, Melonie

### Theme Assignment

• Content

10 /10 pts

• Creativity

5 /5 pts

• Presentation

5 /5 pts

• Group Effort and Cooperation

10 /10 pts

major themes

Love - Unconditional Love  
+/- - slides good idea

20/20

Michael Plasmeier  
Kaiser  
Eng 9A  
3 Oct 2005

each line must be in 'iambic pentameter'  
+ have 10 syllables

### Aries: A Sonnet

In spring, another year starts,<sup>6</sup>  
We are adventurous and energetic,<sup>11</sup>  
Again we get our parts,<sup>6</sup>  
We must be poetic<sup>6</sup>

Impatient and impulsive,<sup>7</sup>  
We are the first to come,<sup>6</sup>  
Not totally repulsive,<sup>7</sup>  
Nor are a bum<sup>4</sup>

Don't push us around,<sup>5</sup>  
A challenge we like,<sup>5</sup>  
You'll get shoved to the ground,<sup>6</sup>  
We are not all alike,<sup>6</sup>

Now we don't like a strike,<sup>6</sup>  
Or we will tell you to take a hike,<sup>8</sup>

So, Do you fit the Aries description?  
Good use of Rhyme Scheme!  
20/20



Michael Plasmeier  
Kaiser  
Englisch 9  
27 Sept 2005

Money + Coinage  
Elizabethan Era

9/27/05

There were only silver and gold coins in the Elizabethan Era, there were no <sup>dollar</sup> bills. There are 3 categories or divisions. 12 pence make a shilling and 20 shillings make a pound. The coins that were around at this time were various variations of the 3. A crown for example is worth 5 shillings (or 60 pence or  $\frac{1}{4}$  a pound)

10 sum.

10 pres.

20/20

$$\frac{90}{90}$$

10 items.  
10 items.

# Two Households, both alike in dignity...



1. What is the place setting of the play? Verona
2. What social class are the two households?  
Richwell to do
3. How long has this "grudge" existed?  
no one can remember
4. What happens to the lovers?  
suicide
5. What does Shakespeare mean by "star-crossed lovers"?  
heaven don't align : doomed
6. Note some patterns in this prologue:  
iomatic pentameter (blank verse)





## Romeo and Juliet Two Movie Response

We have watched two adaptations of the famous play *Romeo and Juliet* by William Shakespeare. Both versions are completely different from each other. The first version which we watched was directed by Franco Zeffirelli. It is often considered the classic or the definitive version of the play. This movie was filmed in on location in Italy, and features period costumes, locations, and ideas. The other version we saw was directed by Baz Luhrmann and featuring Leonardo DiCaprio and Claire Danes. This modern adaptation titled *Romeo + Juliet* put a modern spin on the story. Both featured the same language and characters as the original play but both cut out some scenes and dialogue. The modern adaptation also simplifies the language in some places and it makes the story more relevant to modern audiences.

Scene 3 of Act 1 is very different in both movies. The difference is noticed right at the beginning of the scene. In the classic adaptation, the Nurse calls Juliet in a normal, screaming voice across a courtyard. In the modern adaptation of the play, Juliet's mother first calls Juliet in a high, piercing voice that sounds like it could be heard all across their mansion. This sets the tone for this interpretation of Lady Capulet's character. Then the nurse starts looking for Juliet and they both find her at the same time. In the classic version of the play, the Nurse finds Juliet and brings her to her mother. *good observation*

During the scene, the original adaptation keeps the speed steady. In the modern adaptation, the speed is changed all throughout the scene and the entire movie. Also, Juliet's mother is dressed very differently in both movies. In the classic adaptation, Lady Capulet is already dressed in a big, long flowing gown. In the newer movie, Lady



Revision: B  
10/16/2002

Michael Plasmeyer  
Kaiser  
Eng 9H  
17 Oct 2002

## Romeo and Juliet Two Movie Response

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good  
description

version of the play, the Nurse finds Juliet and brings her to her mother. During the scene, the original adaptation keeps the speed steady. In the modern adaptation, the speed is changed all throughout the scene and the entire movie. Also Juliet's mother is dressed very differently in both movies. In the classic adaptation, Lady Capulet is already dressed in a big, long flowing gown. In the newer movie, Lady

Capulet starts out in her undergarments and is, throughout the scene, getting dressed into her costume. Servants are helping her dress and are in the room. In the original movie, Juliet's mother sends all of the servants away except the nurse in the beginning of the scene. Also, both scenes take place in Lady Capulet's chambers. *good*

*Romeo + Juliet* cuts out the Nurse talking nonstop nonsense about Juliet's age.

The other adaptation includes some of the Nurse's ramblings, but not all. Both versions cut Shakespeare's original text for the film in order to make it better. *yeah!*

↳ In the modern adaptation of William Shakespeare's *Romeo and Juliet*, they add the first name Dave to Paris and Lady Capulet shows Juliet his picture on the cover of Timez magazine. <sup>(R)</sup> The classical adaptation remains much more faithful to Shakespeare's original intent and setting, even though both include his words. They are very different ways of showing the same story and plot, but they both do it in very different ways.

Mike,  
I appreciate the fine  
focus of your response!  
This is well developed  
and well observed!

25/25



## Romeo and Juliet Two Movie Response

We have watched <sup>two</sup> 2 adaptations of the famous play *Romeo and Juliet* by William Shakespeare. Both versions are completely different from each other. The first <sup>version</sup> ~~one~~ which we watched was directed by Franco Zeffirelli. It is often considered the classic or the definitive version of the play. This movie was filmed in on location in Italy, and features period costumes, locations, and ideas. The other version we saw was ~~the only~~ directed by Baz Luhrmann and featuring Leonardo DiCaprio and Claire Danes. This modern adaptation titled *Romeo + Juliet* put a modern spin on the story. Both featured the same language and characters as the original play but both cut out some scenes and dialogue. The modern adaptation also simplifies the language in some places and makes <sup>it</sup> the story <sup>more</sup> relevant to modern audiences.

Scene 3 of Act 1 is very different in both movies. The difference is noticed right at the beginning of the scene. In the classic adaptation, the Nurse calls Juliet in a normal screaming voice across a courtyard. In the modern adaptation of the play, Juliet's mother first calls ~~for~~ Juliet in a high, piercing voice that sounds like it could be heard all across their mansion. <sup>This explains much about Lady Capulet's Juliet</sup> Then the nurse starts looking for Juliet and they both find ~~her~~ her at the same time. <sup>in the Baz Luhrmann adaptation</sup> In the classic version of the play, the Nurse finds Juliet and brings her to her mother. <sup>two mins</sup>

During the scene, the original adaptation keeps the speed steady. In the modern adaptation, the speed is changed all throughout <sup>the</sup> ~~this~~ scene and the entire movie. Also, Juliet's mother is dressed very differently in both movies. In the classic adaptation, Lady Capulet is already dressed in a big, long flowing gown. In the newer movie, Lady Capulet



Revision: A  
10/13/2002

Michael Plasmator  
Kaiser  
Eng 9H  
17 Oct 2002

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starts out in her undergarments and is throughout the scene getting dressed into her costume. Servants are helping her dress and are in the room. In the original movie, Juliet's mother sends all of the servants away except the nurse in the beginning of the scene. <sup>Also</sup> Both scenes take place in Lady Capulet's chambers.

The modern adaptation of William Shakespeare's *Romeo and Juliet* cuts out the Nurse talking nonsense nonstop about Juliet's age. The other adaptation includes some of the Nurse's ramblings, but not all. Both versions cut Shakespeare's original text for the film. <sup>in order to make the movie better,</sup>

In the modern adaptation, they add a first name <sup>su</sup> to Paris and Lady Capulet shows <sup>Dave's name</sup> <sup>of William Shakespeare's Romeo and Juliet</sup> ~~him~~ his picture on the cover of Timez magazine. The classical adaptation remains much more faithful to Shakespeare's original intent and setting, even though both include his words. They are very different ways of showing the same story and plot, but they both contain <sup>The same story</sup> Shakespeare's original words.

# R+J Films

Normal Movie

Mercurio

Zeffirelli

British accents

Prologue read over credits

Classical costumes

Classic market sword fighting

Caress at market

Capulet - red

Throw dirt from above

Big massive fight everywhere

Prince on horse  
paved cobble stone streets

People seem "duly" - uphiscally

do take somethings out, though keep lang

? in ionic pentameter

style

Nurse does cl touch thing w/ govt

Cut out long speeches

Mercurio - loud and lively or grasy, all

no servant that can't read

'pl, music

living speech

---

Simolactis

Class

large

Some times

have pauses

Crazy, Bal, d's tressel at end of Queen Mab

Capulet - looks crazy, red

Montage - looks holy

love music playing when meets Juliet

2 min - w/ no words

no slaves talking at top

has singer at party

Viola's at kiss

Nurse

Go ask Romeo what name is,

1968

# New Romeo + Juliet Movie

Menu → live through theater

Location - palm beach

1996

nun ladies

add new language + simplify

Fighting

Gas station

Aba is there but in bathroom

keep language some sometimes - make it poetic

gun fight

Slow motion

fire explosion

limo - they talk in limos - music

Romeo disassembled

exploded characters

Capulet - hired business vent

Salvo

Capulet + Romeo + Benvenuto

Use of TV news to speed imitation

L. Juliet looks like dalmatian in thin dress  
vs in thick, heavy dress

Other servants in room

nurse doesn't talk long

Stripper <sup>costume</sup> party  
"wild"er

Mercutio - black, wild, dress like girl

trying to convince Romeo

(talks quickly  
wild)

Shorten lyrics

"Supper is done"

mean cross

Screaming  
Singer at

R+J meet through fight talk - w/ music

Tybal - duel

Nurse pulls Juliet away

had to check guns

Queen Mab  
is extacy  
pill not person

Romeo is  
drugged  
when meeting  
Juliet

## JULIET:

Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging: such a wagoner (3.2.2)

As Phaëthon would whip you to the west,  
And bring in cloudy night immediately. (3.2.4)

Spread thy close curtain, love-performing night,  
That runaways' eyes may wink and Romeo  
Leap to these arms, untalk'd of and unseen. (3.2.7)

Lovers can see to do their amorous rites  
By their own beauties; or, if love be blind, (3.2.9)

It best agrees with night. Come, civil night,  
Thou sober-suited matron, all in black,

And learn me how to lose a winning match,  
Play'd for a pair of stainless maidenhoods. (3.2.13)

Hood my unmann'd blood, bating in my cheeks

With thy black mantle, till strange love, grown bold,  
Think true love acted simple modesty. (3.2.16)

Come, night, come, Romeo, come, thou day in night;  
For thou wilt lie upon the wings of night

Whiter than new snow on a raven's back. (3.2.19)

Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo; and, when I shall die,

Take him and cut him out in little stars,  
And he will make the face of heaven so fine

That all the world will be in love with night  
And pay no worship to the garish sun. (3.2.25)

O, I have bought the mansion of a love,  
But not possess'd it, and, though I am sold,  
Not yet enjoy'd: so tedious is this day (3.2.28)

As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them / O, here comes my nurse,  
And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence. (3.2.33)

Highlight, circle,  
or underline all of  
the paradoxical  
images in this  
soliloquy:  
Particularly the  
night and dark  
images

Over →

Just consider

1. Why do you think Shakespeare uses so much paradoxical imagery in this particular play. Revisit Act I, scene I (lns. 171-183), Act II, scene ii (lns. 1-25), and feel free to skip ahead and look at Act II, scene v (lns. 1-41).

It is light that  
is understood of  
the paradoxical  
images in this  
collaborative  
literature that  
is the dark  
in the

-8

Name: Michael Plosmier  
Date: 11/2

Honors English 9  
55 pts.

47  
55  
85

### Romeo and Juliet, Elizabethan England, Vocabulary, and Shakespeare

I. Fill in the blank using the following words and terms:

<del>blank verse</del>	<del>meter</del>	<del>sonnet</del>
<del>prose</del>	<u>poetry</u>	<del>iambic pentameter</del>
<del>iamb</del>	<del>paradoxical imagery</del>	
<del>tragedy</del>	<del>tragic figures</del>	

48/55  
87

- meter the regular rhythmic pattern in language.
- blank verse unrhymed iambic pentameter
- iamb a unit of speech that contains one unstressed syllable followed by a stressed syllable.
- prose ordinary everyday language
- tragic figures figures who are better than we are
- sonnet 14 lines, written in iambic pentameter, abab cdcd efef gg rhyme scheme
- paradoxical imagery description using contradicting objects or ideas (night/day, sun/moon)
- poetry concentrated language
- iambic pentameter five iambs
- tragedy the imaginative depiction of the tragic figure; it moves the audience to pity and fear; it is a terrible beauty.



## II. True or False?

11. F Shakespeare's plays had many props and costumes
12. T Audiences were use to listening intently for stage directions and setting
13. T Elizabethans did not use middle names
14. F Dueling was legal as long as you went outside the city to do it
15. T wives were the property of their husbands in Elizabethan England
16. T little boys wore skirts like their sisters in Elizabethan England
17. F Elizabethans mostly drank tea and ale
18. F Shakespeare's plays relied primarily on his scenery
19. T Shakespeare worked at the Globe theatre
20. T Shakespeare's wife was eight years older than he was

## III. Match 'em up

- |  |  |
|--|--|
| 21. <u>E</u> Romeo <u>C</u>                  | A. short temper; seeks revenge                       |
| 22. <u>F</u> Juliet                          | B. short temper; does not like to be disobeyed       |
| 23. <u>G</u> Mercutio <u>G</u>               | C. impulsive; romantic; fickle (changes mind easily) |
| 24. <u>A</u> Tybalt                          | D. tries to act proper; lower class; talkative       |
| 25. <u>I</u> Paris <u>E</u>                  | E. wants to marry Juliet                             |
| 26. <u>H</u> Nurse <u>E</u> That's what I do | F. obedient, somewhat cautious but able to be swayed |
| 27. <u>B</u> Capulet                         | G. comical; intelligent; witty; loyal friend         |
| 28. <u>G</u> Benvolio <u>I</u>               | H. Has a meeting with Capulet and Montague           |
| 29. <u>H</u> Prince                          | I. Peaceful  |

→ Sorry Mike... looked like a B.  
+ I

IV. Choose the best answer

30. \_\_\_\_\_ What is a long speech expressing *the thoughts* of a character alone on stage?

- a. Monologue
- b. Soliloquy
- c. Dialogue
- d. Prologue

31. \_\_\_\_\_ "Romeo and Juliet" takes place in:

- a. Venice
- b. Verona
- c. Mantua
- d. London

32. \_\_\_\_\_ Friar Laurence's soliloquy about herbs is used

- a. Probably to flashback on a time when he used them.
- b. Probably to foreshadow a time when he will use them.
- c. Probably to lengthen the play
- d. Probably to make the audience laugh

*herbs have power to kill & heal*

33. \_\_\_\_\_ When Juliet says "Wherefore art thou Romeo," she means

- a. Why isn't Romeo here?
- b. Why is Romeo a Montague?
- c. Why do I love Romeo?
- d. Where is Romeo?

34. \_\_\_\_\_ Friar Laurence agrees to marry Romeo and Juliet because

- a. He hopes to end the feud between the two families
- b. Juliet is a nice girl
- c. He is glad that Romeo is over Rosaline
- d. Romeo should be married soon

35. \_\_\_\_\_ what is a figure of speech which consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious.

- a. malapropism
- b. pun
- c. paradoxical imagery
- d. satire

*Darn it, I knew that too*

## R & J Vocabulary Acts I and II

<sup>1</sup>CHASTE  
<sup>3</sup>ESTEEM  
<sup>4</sup>JURE  
<sup>5</sup>LANGUISH  
<sup>6</sup>CONSOLE  
<sup>7</sup>SCORE  
<sup>8</sup>INVOCATION  
<sup>9</sup>COLTRAY  
<sup>10</sup>PERJURE  
<sup>11</sup>PERJURY  
<sup>12</sup>PERJURY  
<sup>13</sup>PERJURE  
<sup>14</sup>PERJURY  
<sup>15</sup>PERJURY  
<sup>16</sup>ADVERSARIES  
<sup>17</sup>PERJURY  
<sup>18</sup>GRATITUDE  
<sup>19</sup>CONSORTED

purge  
 ad  
 for  
 chaste  
 language  
 rapier

### Across

1. pure in thought and act (adj.)
3. worth, opinion, regard (n.)
5. to be or become weak (v.)
6. to bring to mind (v.)
8. the act of asking for help (n.)
10. excess devotion or worship of something (n.)
13. to make free of something unwanted (v.)
16. one that contends with or opposes or resists (n. pl.)
17. an allowance; distinctive clothing (n.)
18. cause for complaint (n.)
19. to keep company with (v.)

### Down

2. formal or ceremonious event (n.)
4. the act of going above or breaking the law (n.)
7. a straight 2-edge sword with a pointed blade (n.)
9. destroy (v.)
11. to get possession of (v.)
12. the voluntary violation of an oath by swearing to what is untrue (n.)
14. subject to change (adj.)
15. possessing or acting with bravery (adj.)

~~grievance~~  
~~esteem~~  
 !

# Capulet Family Project

## Shakespeare's Impact on our Language

If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, you are quoting Shakespeare. You are quoting Shakespeare if you have ever been tongue-tied, a tower of strength, hoodwinked or in a pickle. You are quoting Shakespeare if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, laughed yourself into stitches, or had too much of a good thing; if you have seen better days or lived in a fool's paradise - why, you are quoting Shakespeare; if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare. - adapted from Bernard Levin

# The Language of Shakespeare

Understanding Shakespearean language does not have to be a tedious task. It can be fun! In his book, Unlocking Shakespeare's Language, Randal Robinson breaks the language barriers into three main categories: Shakespeare's Unusual Arrangements of Words, Shakespeare's Troublesome Omissions & Words Not Quite Our Own. This guide will briefly cover each of these areas.

## Unusual Word Arrangements

Many students have asked me if people really spoke the way they do in Shakespeare's plays. The answer is no. Shakespeare wrote the way he did for poetic and dramatic purposes. There are many reasons why he did this--to create a specific poetic rhythm, to emphasize a certain word, to give a character a specific speech pattern, etc. Let's take a look at a great example from Robinson's Unlocking Shakespeare's Language.

I ate the sandwich.  
I the sandwich ate.  
Ate the sandwich I.  
Ate I the sandwich.  
The sandwich I ate.  
The sandwich ate I.

Robinson shows us that these four words can create six unique sentences which carry the same meaning. When you are reading Shakespeare's plays, look for this type of unusual word arrangement. Locate the subject, verb, and the object of the sentence. Notice that the object of the sentence is often placed at the beginning (the sandwich) in front of the verb (ate) and subject (I). Rearrange the words in the order that makes the most sense to you (I ate the sandwich). This will be one of your first steps in making sense of Shakespeare's language.

## Language Omissions

Again, for the sake of his poetry, Shakespeare often left out letters, syllables, and whole words. These omissions really aren't that much different from the way we speak today. We say:

"Been to class yet?"  
"No. Heard Ward's givin' a test."  
"Wha'sup wi'that?"

We leave out words and parts of words to speed up our speech. If we were talking in complete sentences, we would say:

"Have you been to class yet?"  
"No, I have not been to class. I heard that Ms. Ward is giving a test today."  
"What is up with that?"

A few examples of Shakespearean omissions/contractions follow:

'tis ~ it is  
ope ~ open  
o'er ~ over  
gi' ~ give  
ne'er ~ never  
i' ~ in  
e'er ~ ever  
oft ~ often  
a' ~ he  
e'en ~ even

### Unusual Words

Most of us run into problems when we come across archaic words that are no longer used in Modern English. Or worse, when we run across words that are still used today but have much different meanings than when used (or invented!) the words. This is particularly troublesome, because we think we know what the word means, but the line still doesn't make sense.

Although it is frustrating when we come across these unknown words, it is not surprising.

Shakespeare's vocabulary included 30,000 words. Today our vocabularies only run between 6,000 and 15,000 words! Because Shakespeare loved to play with words, he also created new words that we still use today.

On the following web page you will find a glossary of Shakespearean words:  
<http://www.ulen.com/shakespeare/students/guide/page3.html>

# Shakespearean Titles and Greetings

Elizabethans didn't say "Hello." What did they say instead?

They said:

"Good day!"

"Good morrow!" (Meaning exactly the same thing.)

"Well met!" (Meaning, "Boy, am I glad to see you!")

"How now!" (Literally, "How ya doin'")

"God give you a good day," or "God give ye good den."

To address an older gentleman, they said:

"Good day to thee, Father," or "Good day to thee, Gammer."

To address young ladies:

Young men used the titles "sweet mistress," "dear mistress," "fair mistress." If particularly flirtatious, then maybe "pretty maid," "sweet lass," "sweetheart," or "petty wench." "Wench," to Elizabethans, didn't mean anything insulting. It simply meant "girl" and was used affectionately.

Impolite Forms

Sirrah – This is not a form of the word "sir." It is an insult, and was used to call someone a lazy good-for-nothing or a lying rogue.

Fellow – Innocent as this word seems to us, to Elizabethans it was an insult to be addressed as "fellow." Apparently it had the same general meaning as "dude" or "pal."

## Saying Goodbye

Well-bred people (and those pretending to be well-bred) said:  
"Adieu." (From French.)

Ordinary people said:

"I shall see thee anon." Or they might just say "Anon."

"God save thee." Which means I will see you at a specific time in a specific place  
"God keep thee."

## Daily Language

How did they say "yes" and "no?"

Besides "yes" and "no," they said "aye" and "nay" or "yea" and "nay."

Where we say "No kidding -- really?," they said:

"Forsooth!" ("Sooth means truth) or

"In good sooth" or

"Go to!" or

"Is it even so?"

Where we say "Wow!," they said:

"Marry!" (A contraction of "By Saint Mary") or

"! faith!" or

"Now, by my faith!"

Where we say "Please," they said:  
"An it please you" ("An" is an old form of "if") or  
"Prithiee" or "I pray you" (Or simply, "Pray")

Where we say "Darn it!", they said:  
"Alack!" or  
"Alackaday!" or "Alas!" or "Fie!" or  
"Out upon it!"

**Thee/Thou versus You**  
Most Romance languages, such as French and Spanish, have a formal and informal mode of address (in French, "tu" is informal, and "vu" is formal). English at one time had its formal and informal modes too. The formal (used to one's social superiors and to strangers to whom one wished to be polite) was "you." The informal, used to one's intimates or social inferiors, was "thou."

Thee and thou are not different forms of the same word. Thou is the subject of the sentences, as in "What has thou done?" and thee is the object of sentences, as in "I shall tell thee a secret."

**Here are the possessive forms:**  
Thy is the possessive used before words beginning with a consonant, as in "Thy rod and thy staff they comfort me."  
Thine is the possessive used before words beginning with a vowel, as in "Drink to me only with thine eyes."

## Insults/Passionate speech

Twentieth-century English is a dull, quiet, and unpoetic language. We are taught in school to write what we mean in as few words as possible, for the sake of clarity and precision. We speak the same way: we have to communicate as quickly and efficiently because we have so little time to talk to each other. The Elizabethans had fewer reasons to rush about than we do. They had no television to hurry home to watch, no stereos and Walkmans to while away the hours. What did they do with all those hours of spare time?

They read, for one thing. They were the first generation with widespread literacy and widespread availability of books. They also wrote, about every imaginable topic, from books on growing strawberries to amateur histories of the world.

And they talked. They socialized, crowded around tables in taverns, discussing politics and the latest gossip. They talked about everything – how else was news to be transmitted! So we aren't surprised to learn that one of the most admired qualities was the ability to make good conversation. People enjoyed the company of someone with a "ready wit" who could tell a good tale and turn a good phrase.

This went beyond polite conversation, too. In tavern brawls they were as apt to pull out their weapons and kill each other as men are today, but the opponent who came up with the most blazing, imaginative insults was usually judged the better man.

Modern verbal abuse is monotonous. A few four-letter words in various combinations are all we seem capable of. But get a load of these Elizabethan insults:

Falstaff says, "Rogues, hence, avaunt! Vanish like hailstones, go! Trudge, plod away on th'hoof, seek shelter, pack! and his henchman Pistol retorts: let vultures gripe thy guts!"



### **For Example:**

- "You blue-bottle rogue, you filthy famished correctioner, you starved bloodhound." (to a constable!)
- "Thou globe of sinful continents." (To a fat man.)
- "You poor, base, rascally, cheating, lack-linen mate! You bottle-ale rascal!"
- "Away, you scullion! You rampallion! You fustilarion!"
- "Thou art a boil, a plague-sore, an embossed carbuncle."
- "Whoresun cullionly barbarmonger!"

## **Famous quotes from Shakespeare**

There are 89 pages of Shakespearean quotations in Bartlett's Familiar Quotations. Not only did he invent thousands of words (like bump, baggage, luggage), Shakespeare also coined some of the most unforgettable expressions in our language. Here are a few of the best:

### **Hamlet**

- "flaming youth"
- "there's the rub"
- "in my mind's eye"
- "Neither a borrower or a lender be"

### **Othello**

- "the green-eyed monster" (jealousy)
- "wear my heart on my sleeve"

### **Julius Caesar**

- "the dogs of war"
- "it was Greek to me"
- "masters of their fate"
- "a spotless reputation" - Richard II
- "hearts of gold" - Henry IV, Part I
- "a sorry sight" - Macbeth
- "the milk of human kindness"

### **more:**

- "something in the wind" - Comedy of Errors
- "too much of a good thing" - As You Like It
- "a fool's paradise" - Romeo and Juliet
- "O, brave new world" - The Tempest
- "elbow room" - King John
- "out of the question" - Love's Labors Lost
- "the wheel is come full circle" - King Lear
- "to die by inches" - Coriolanus
- "throw cold water on it" - Merry Wives of Windsor

by J. Knox 3/98

# Shakespearean Greetings

Each of you will be responsible for greeting the class and "Queen <sup>kaiser</sup> ~~Rickert~~" at one point during our study of *Romeo and Juliet*. You will do this as part of your family (Montague or Capulet).

One person from each family will give a short greeting each day using the language of Shakespeare's day. It is up to you to decide a schedule within your family so that everyone gives at least one greeting.

Each greeting will include (in any order):

1. A greeting to "Queen ~~Rickert~~" <sup>kaiser</sup>
2. An insult to the opposite family (you may use your insult sheet)
3. A comment on the weather
4. A compliment to your own family

Each family must have a specific colored symbol that is to be on the person during the greeting. (e.g. scarf, scrunchie, bandanna, sock, glove, etc.) You must display/wear the symbol to receive full credit.

Each greeting is worth ten points.

- 10 It WOWED me with creativity, style, wording, articulation, and pronunciation.
- 5 You got up, you did it, and you included all required parts.
- 1 You got up, you did it, but you left out required parts.

# Montagues vs. Capulets

## The battle begins...

Each family must elect a Prince and Princess for heads of household !

- The Prince and Princess are responsible for dividing up the household tasks
- They must also make sure that their family members complete the tasks
- In addition, the Prince and Princess are responsible for creating their crown

### Household tasks:

1. Write a schedule for greetings (one each day) and remind family members the day before they are to present
2. Come up with a family motto *Good, better, best*
3. Come up with a family mascot *kin!* (be able to explain its significance)
4. Write and rehearse a family chant *9 legs bad, 2 legs Best!*
5. Design and be able to explain and support everything on a family shield
6. Clean up after yourselves and leave area neat

# Family Shield

**Assignment:** You will create a shield to represent your family. You must also write at least a ten sentence description of your shield. Explain what each color, shape, and symbol represents.

**Process:** You can cut your shield into any shape you would like.

The shield should be divided into four sections.

- One section will represent your/your family's background/culture/religion.
- One section will represent your/your family's strengths.
- One section will represent your/your family's goal for the future.
- One section will represent your role in the family.








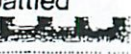
Remember to use colors, shapes, and symbols that will help represent what you are trying to get across.

<b>Grading:</b>	Creativity/Neatness	/10 points
	Use of colors/shapes/symbols	/10 points
	Explanation of colors/shapes/symbols	/10 points

**Total:** /30 points





# Designing your Family's Coat of Arms

COLORS	<i>Even the colors can have special meaning in a "family crest" or coat of arms:</i>
Gold (Or)	Generosity and elevation of the mind
Silver or White (Argent)	Peace and sincerity
Red (Gules)	Warrior or martyr; Military strength and magnanimity
Blue (Azure)	Truth and loyalty
Green (Vert)	Hope, joy, and loyalty in love
Black (Sable)	Constancy or grief
Purple (Purpure)	Royal majesty, sovereignty, and justice
Orange (Tawny or Tenne)	Worthy ambition
Maroon (Sanguine or Murray)	Patient in battle, and yet victorious

Heraldic Lines and Ordinaries:	
Nebuly Line 	Clouds or air
Wavy Line 	Sea or water
Engrailed Line 	Earth or land
Invected Line 	Earth or land
Indented Line 	Fire
Dancette Line 	Water
Raguly Line 	Difficulties that have been encountered
Embattled Line 	Walls of a fortress or town (also, fire)

Wavy Silver Oil  
Embattled bare  
Dragon  
Purple Crown

# Meanings of Common Symbols on Coat of Arms

Arm (or Hand)		A person with qualities of leadership
Arm, Naked		An industrious person
Bear		Strength and cunning in the protection of kindred
Boar		Bravery; fights to the death <i>in red</i>
Buck		One who will not fight unless provoked; peace
Dagger or dart		Justice and military honor
Dragon		Valiant, defender of treasure; valor and protection <i>high maintenance</i>
Eagle		Person of noble nature, strength, and alertness
Gem or Jewel		Supremacy
Heart		Charity and sincerity
Ivy Leaves		Strong and lasting friendship
Owl		One who is vigilant and of acute wit
Rose, Red		Grace and beauty
Snake		Wisdom
Unicorn		Extreme courage; virtue and strength

Find more symbols at: <http://www.fleurdelis.com/meanings.htm>

## HANDOUT 2

### SHAKESPEAREAN INSULT SHEET

Directions: Combineth one word or phrase from each of the columns below and addeth "Thou" to the beginning. Make certain thou knowest the meaning of thy strong words, and thou shalt have the perfect insult to fling at the wretched fools of the opposing team. Let thyself go. Mix and match to find that perfect barb from the bard!

Column A	Column B	Column C
1. bawdy	bunch-backed	canker-blossom
2. brazen	clay-brained	clotpole
3. churlish	dog-hearted	crutch
4. distempered	empty-hearted	cutpurse
5. fitful	evil-eyed	dogfish
6. gnarling	eye-offending	egg-shell
7. greasy	fat-kidneyed	gull-catcher
8. grizzled	heavy-headed	hedge-pig
9. haughty	horn-mad	hempseed
10. hideous	ill-breeding	jack-a-nape
11. jaded	ill-composed	malkin
12. knavish	ill-nurtured	malignancy
13. lewd	iron-witted	malt-worm
14. peevish	lean-witted	manikin
15. pernicious	lily-livered	minimus
16. prating	mad-bread	miscreant
17. purpled	motley-minded	moldwarp
18. queasy	muddy-mettled	nut-hook
19. rank	onion-eyed	pantaloon
20. reeky	pale-hearted	rabbit-sucker
21. roynish	paper-faced	rampallion
22. saucy	pinch-spotted	remnant
23. sottish	raw-boned	rudesby
24. unmuzzled	rug-headed	ruffian
25. vacant	rump-fed	scantling
26. waggish	shag-eared	scullion
27. wanton	shrill-gorged	snipe
28. wenching	sour-faced	waterfly
29. whoreson	weak-hinged	whipster
30. yeasty	white-livered	younker

INSULT HURLER: \_\_\_\_\_

INSULT:

Thou \_\_\_\_\_

DEFINITION:

You \_\_\_\_\_

Michael Plasmeier  
Kaiser  
Eng 9H  
22 October 2005

Revision: B

10/22/2005



## 10/20 Revision Capulets

### Adjectives

- Loving
- Awesome
- Nice
- Brave
- Loyal
- Honor
- Fun
- Rich
- Better
- Best!
- Winners
- Champions
- **Montagues Suck!**



Cool **Colors** chosen, dark green and dark blue and black, *high saturation*

**Mascot**= Kiwi, a flightless bird of New Zealand

Team assigned to come up with ideas and pictures for crest, *rather to bring in stuff*

**Chant** - 4 legs bad, 2 legs best (may change if Montagues change mascot)

Motto? - "Good, better, best. Never let it rest. 'Til your good is better and your better is best." - St. Jerome quotes (Father of the Latin church, 340?-420)





Revision: B  
10/22/2002

Michael Plasmeyer  
Kaiser  
Ring 9H  
22 October 2002

## 10/20 Revision Capulets

### Adjectives

- Loving
- Awesome
- Nice
- Brave
- Loyal
- Honor
- Fun
- Rich
- Better
- Best
- Winners
- Champions
- Montagues Sucks



Cool Colors chosen: dark green and dark blue and black

Mascot - Kiwi, a flightless bird of New Zealand

Team assigned to come up with ideas and pictures for crest

Chart - 4 legs bad, 2 legs best (may change if Montagues change mascot)

Motto? - "Good, better, best. Never let it rest. 'Till your good is better and your better is best." - St. Jerome quotes (Father of the Latin church, 340?-420)

Capulets

Montagues

10/21	Kelly	Gabi
10/25	Lauren *	Alyssa
10/27	Kristin	Jeff
10/31	Jamie	DIANA
11/03	DJ	Liz
11/07	Gathy	CHELSEA
11/09	Emma	NAOMY
11/11	Michael P. *	MELISSA McGowan
11/15	Tom	Melanie
11/17	Beau	Don

B Day

Michael Plasmeier  
Kaiser  
Eng 9H  
2 November 2005

Revision: A

11/2/2005



## Shakespeare Capulet Greeting

for 11/11

Good den Queen Kaiser, Princess Lauren.

It is a pleasant, sunny day, yet ye, ye, Mot-, Mont, I find myself not able to say they vile, smutty name. Mon-, Mont- Montagues thy spoil the sunshine with thy miserable gray clouds.

Ye, Montagues, ye be the ones responsible for this <sup>wet</sup> ~~rainy~~ day. Ye do nothing yet rain misery upon your dirty patch of land.

You filthy, knavish, motley minded rabbit suckers spoil today's weather, bringing misery upon this very earth. You seem good for naught, 'cept to taunt my good, humble family.

Capulets you are my sunshine peaking through the clouds of Montagues, bringing warmth and happiness to this desalt place. Alack, thou Montagues can not last against the bright banner of honorable, upright, and proper Capulets! And not to mention your

Nematode is very silly indeed. It is nothing but a stinky round worm, noble will eat you for breakfast. Kiwi will rise above ye Montagues.

we die drinking but humble

kiwi

dirty



# Roundworm

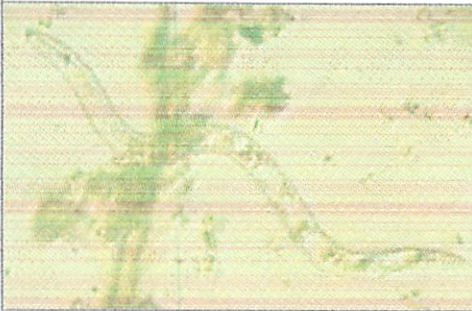
From Wikipedia, the free encyclopedia.  
(Redirected from Nematode)

The **roundworms** (Phylum **Nematoda**) are one of the most common phyla of animals, with over 20,000 different described species. They are ubiquitous in freshwater, marine, and terrestrial environments, where they often outnumber other animals in both individual and species counts, and are found in locations as diverse as Antarctica and oceanic trenches. Further, there are a great many parasitic forms, including pathogens in most plants and animals, humans included. Only the Arthropoda are more diverse.

The roundworms were originally named the Nemata by Nathan Cobb in 1919. Later they were demoted to a class Nematoda in the Aschelminthes, and then restored to phylum Nematoda.

## Contents

- 1 Morphology
- 2 Free-living species
- 3 Parasitic species
- 4 Phylogeny
- 5 External links

Roundworms <span style="float: right;">?</span>

<b>Scientific classification</b>
Kingdom: <b>Animalia</b>
Phylum: <b>Nematoda</b> Rudolphi, 1808
<b>Classes</b>
Adenophorea Subclass Enoplia Subclass Chromadoria
Secernentea Subclass Rhabditia Subclass Spiruria Subclass Diplogasteria

## Morphology

Roundworms are triploblastic protostomes with a complete digestive system. They are thin and are round in cross section, though they are actually bilaterally symmetrical. The body cavity is reduced to a narrow pseudocoelom. The mouth is often surrounded by various flaps or projections used in feeding and sensation. The portion of the body past the anus or cloaca is called the "tail." The epidermis secretes a layered cuticle made of keratin that protects the body from drying out, from digestive juices, or from other harsh environments, as well as in some forms sporting projections that aid in locomotion. This cuticle is shed as the animal grows.

Most free-living nematodes are microscopic, though a few parasitic forms can grow to several metres in length. There are no circular muscles, so the body can only undulate from side to side. Contact with solid objects is necessary for locomotion; its thrashing motions vary from mostly to completely ineffective at swimming.

Roundworms generally eat bacteria, algae, fungi and protozoans, although some are filter feeders. Excretion is through a separate excretory pore.

Reproduction is usually sexual. Males are usually smaller than females (often very much smaller) and often have a characteristically bent tail for holding the female for copulation. During copulation, one or more chitinized *spicules* move out of the cloaca and are inserted into genital pore of the female. Amoeboid sperm crawl along the spicule into the female worm.

Eggs may be embryonated or unembryonated when passed by the female, meaning that their fertilized eggs may not

yet be developed. In free-living roundworms, the eggs hatch into larva, which eventually grow into adults; in parasitic roundworms, the life cycle is often much more complicated.

Roundworms have a simple nervous system, with a main nerve cord running along the ventral side. Sensory structures at the anterior end are called amphids, while sensory structures at the posterior end are called phasmids.

## Free-living species

In free-living species, development usually consists of four molts of the cuticle during growth. Different species feed on materials as varied as algae, fungi, small animals, fecal matter, dead organisms and living cock tissues.

Free-living marine nematodes are important and abundant members of the meiobenthos. One roundworm of note is *Caenorhabditis elegans*, which lives in the soil and has found much use as a model organism.

## Parasitic species

Parasitic forms often have quite complicated life cycles, moving between several different hosts or locations in the host's body. Infection occurs variously by eating uncooked meat with larvae in it, by entrance into unprotected cuts or directly through the skin, by transfer via blood-sucking insects, and so forth.

Important parasites on humans include whipworms, hookworms, pinworms, ascarids, and filarids. The species *Trichinella spiralis*, commonly known as the trichina worm, occurs in rats, pigs, and humans, and is responsible for the disease trichinosis. *Baylisascaris* usually infests wild animals but can be deadly to humans as well. *Haemonchus contortus* is one of the most abundant infectious agents in sheep around the world, causing great economic damage to sheep farmers.

## Phylogeny

The common presence of a pseudocoelom is no longer considered evidence that the pseudocoelomate phyla are all related, but a few groups are still probably close relatives of the Nematoda. Of special note here are the Nematomorpha, or horse-hair worms, which have larvae parasitic in arthropods and free-living adults. The Arthropods have also been considered to be possible relatives of these groups, the common process of ecdysis (molting) being evidence for this. Together, the molting animals form the clade Ecdysozoa.

## External links

- <http://www.ucmp.berkeley.edu/phyla/ecdysozoa/nematoda.html>
- <http://www.nematodes.org/>
- Nematode Virtual Library (<http://faculty.ucr.edu/%7Eepdeley/lab/taxonomy.html>)
- International Federation of Nematology Societies (<http://www.ifns.org/>)

Retrieved from "<http://en.wikipedia.org/wiki/Roundworm>"

Categories: Parasites | Roundworms

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- [Privacy policy](#)

Michael Plasmeier + Capulets  
Kaiser  
Eng 9H  
27 October 2005

Revision: C  
10/27/2005



## Crest Explanation - Capulets

The crest for the great family Capulets is in brown and red in color. Our family uses cool colors to represent ourselves. Brown shows our earthy connection and our ability to washout all other families, showing our superiority. The red shows our skill in battle against the Montagues. It also shows our magnanimity or our courageousness. In the middle of our crest is our mascot, Kiwi. Kiwi is cute and has survived even though it can't fly. Also Kiwi represents our bravery, speed, wisdom, and freedom to believe whatever we want. On one side of our crest we have a picture of a fire. Fire has immense power and is hard to stop, much like our motivation. The boar represents our bravery and how we fight to the death with Montagues. Our crest features special images and features that have a special meaning to the Capulet family.

Revision: A  
10/26/2005



## Crest Explanation - Capulets

The crest for the great family Capulets is in brown and red in color. Our family uses cool colors to represent ourselves. Brown shows our earthy connection and our ability to washout all other families, showing our superiority. The red shows our skill in battle against the Montagues. It also shows our magnanimity or our courageousness. In the middle of our crest is our mascot, Kiwi. Kiwi is cute and has survived even though it can't fly. *-bravery, speed, wisdom, freedom of religion* **Why Kiwi?** On one side of our crest we have a picture of a fire. Fire has immense power and is hard to stop, much like our motivation. The boar represents our bravery and how we fight to the death with Montagues. Our crest features special images and features that have a special meaning to the Capulet family.



Name: Michael Plasmeia

Act IV, scene i

Directions: In the left column, list the steps of Friar Laurence's Plan. In the right column, predict what could go wrong with the plan. You could also look back to the plan that Friar Laurence has for Romeo in Act III, scene iii

1. <u>Pretend to like Paris</u> Plan Details	Things that could go wrong
2. 1. Go to bed alone w/o nurse	Nurse might insist to sleep in that room or Capulet might not let her sleep
3. 2. Drink the poison, your pulse will stop	She might lose it or break it It might not work might stop forever
4. 3. People will see you dead + will be buried	might be cremated burial might be delayed too long might not be able to escape
5. 4. Romeo will pick you up in 42 hours	Romeo may not come Romeo may come but doesn't know she is temp. dead *
6. 5. You will both live happily ever after	They might get caught + arrested
7. 6.	Juliet might be seen and then hunt set out for - Romeo kidnapped
8. 7.	Capulet's plan to poison Romeo might work, while this

# High School Summer Reading 2005 (revised 6/3/05)

## 9<sup>th</sup> Grade

### Honors

Required: *Animal Farm* by George Orwell and *Antigone* by Sophocles + assigned packet

### Academic

Required: *Animal Farm* by George Orwell + assigned packet

## 10<sup>th</sup> Grade

### Level 1

Required: *The Poisonwood Bible* by Barbara Kingsolver and *The Sound of Waves* by Yukio Mishima

### Level 2

Required: *The Sound of Waves* by Yukio Mishima

### Level 3

Required: *Buried Onions* by Gary Soto + assigned packet

## 11<sup>th</sup> Grade

### Level 1

Required: *The Crucible* by Arthur Miller

Choose one:

*The Color Purple* by Alice Walker

*Into the Wild* by Jon Krakauer

**\*\*The Narrative of the Life of Frederick Douglass** by Frederick Douglass (ISBN 0-300-08701-2)

### Level 2

Required: **\*\*The Narrative of the Life of Frederick Douglass** by Frederick Douglass (ISBN 0-300-08701-2)

Choose one:

*The Color Purple* by Alice Walker

*Into the Wild* by Jon Krakauer

*The Crucible* by Arthur Miller

## 11<sup>th</sup> Grade – Cont'd

### Level 3

Required: **\*\*The Narrative of the Life of Frederick Douglass** by Frederick Douglass (ISBN 0-300-08701-2) + assigned packet

## 12<sup>th</sup> Grade

### Level 1 (AP)

Required: *Jane Eyre* by Charlotte Bronte and *The Things They Carried* by Tim O'Brien

Choose one:

*The Trial* by Franz Kafka

*One Hundred Years of Solitude* by Gabriel Garcia Marquez

*Notes from the Underground* by Dostoyevski

*Will in the World: How Shakespeare Became Shakespeare* by Greenblatt

### Level 1 (Humanities)

Required: *The Things They Carried* by Tim O'Brien and *Republic, Books 7 and 10* by Plato

Choose one:

*The Hunchback of Notre Dame* by Victor Hugo

*The Picture of Dorian Gray* by Oscar Wilde

Recommended for Extra Credit:

*Timeline* by Michael Crichton

*Will in the World: How Shakespeare Became Shakespeare* by Greenblatt

### Level 2

Required: *All Quiet on the Western Front* by Erich Marie Remarque

Choose one:

*The Things They Carried* by Tim O'Brien

*Cat's Eye* by Margaret Atwood

*A Prayer for Owen Meaney* by John Irving

### Level 3

Required: *The Things They Carried* by Tim O'Brien + assigned packet

**\*\*Yale Press publisher version only - ISBN 0-300-08701-2**



+18.5 over norm

## Romeo and Juliet

By

William Shakespeare

For each scene of the play you will be keeping a journal consisting of five elements:

1. a list of characters in the scene
2. A summary of the plot (modeled upon but not copied from the summary found in the book)
3. An important citation/quotation from the scene
4. A reflection upon that quotation, what it meant to you or why you thought it important
5. A list of five words which were puzzling or difficult for you-or-the sentence in which one of your vocabulary words is used.

each part of the journal is worth 2 points for a total of 10 points per scene.

The whole journal is worth 240 points.

Act: 1 Scene: 1

Fight 8/3/05

Romeo Rebels

Characters in scene:

Part A - Sampson + Gregory (servants Capulet) + Abraham + Balthasar (Montague)

Benvolio + Tybalt Higher ups - Officers + Citizens - Capulet + L. Capulet

Part B - Benvolio + Romeo

Montague + L. Montague

Prince

Plot summary:

Sampson + Gregory try to provoke a fight w/ Benvolio  
Benvolio tries to stop the fight + Tybalt encourages it

Prince says fighting must stop or people will pay w/ lives

Montague worries about Romeo who says his love won't have sex w/ him

Benvolio talks alone w/ Romeo

Citation/Quotation:

Prince (89) If you ever disturb our streets again, your lives will pay for the forfeit of peace.

Reflection:

This quote might be foreshadowing what will happen. The prince is saying that the fighting must stop and it shows how bad the fight has gotten between the 2 families.

Vocabulary:

1. pernicious - causing great destruction, malicious
2. befitting
3. ere - before
4. teeth
5. portentous - very serious ad;

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Love is still a theme in modern culture. People's moods change entirely on the subject of love

Invitations 8/6/05

Act: 1 Scene: 2

Characters in scene:

Capulet, Paris, Clown (servant), Benvolio, Romeo

Plot summary:

Paris wants to marry Juliet but Capulet doesn't want to let her go. He invites him to his party to do some scouting. Capulet gives invitations to a servant who can't read. He asks Romeo & Benvolio to read that list. Benvolio wants Romeo to check his girl again and go to the party and see if others are there.

Citation/Quotation:

I'll go along no such sight to be shown, but rejoice in splendour of my own" (Exit)

Reflection:

This is the last line in the act. Romeo is saying how he will sneak in to the Capulet's party where he will eventually find Juliet, the purpose of the story. Yet he is saying how he will not love anyone but Rosaline. How quickly he forgets...

Vocabulary:

1. o'er - over
2. giddy - dizzy, happy
3. plaitain - leaf
4. thither - in that direction
5. heretics - unconventional religious beliefs

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Not Always

Well nowadays we don't have the problem of adults not knowing how to read. Still <sup>today</sup> rich people have parties to get together. (Also children are married off later than 14 today. Capulet was called "a rich" as

Act: 1 Scene: 3 *Nurse + Juliet 8/6/05*

Characters in scene:  
*Lady Capulet, Nurse, Juliet, Servant*

Plot summary:  
*Lady Capulet (probably at the request of Capulet) is finding Juliet's opinion about getting married. The nurse is a mess, talking off topic about how she is M. Juliet is not too happy about the idea.*

Citation/Quotation:  
*"I'll look to like, if looking like move, but no more deep will I endact mine eye than your consent gives strength to make it fly"*

Reflection:  
*I believe this quote shows how Juliet is not ecstatic over the idea of marrying Paris. This is an important part of the story to come when she finds Romeo she just falls in love with him.*

- Vocabulary:
- 1. *obscure* - (obscured) hidden, hard to understand
  - 2. *doth* - 3 person sing present for do
  - 3. *disposition* - personality, behavior, settlement
  - 4. *holidame*
  - 5. *high-lore*

*10.5 / 10*

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture *but how does this relate to modern culture?*

*good!*  
*+ .5*

*In this scene, Shakespeare features comedy. He has a comedic character that just won't shut up in a serious scene. This is also featuring opposites. *can't spell* Shakespeare likes to use this technique.*

Intro to Part 10/10  
Queen Mab

Act: 1 Scene: 4

Characters in scene:

Benvolio Romeo  
Mercutio

Plot summary:

The 3 are going to Capulet's party and are thinking about an excuse. Romeo doesn't want to stay long or dance. Romeo has a dream that this night will kill him. Mercutio has a crazy speech about Queen Mab + dreams

Citation/Quotation:

Romeo  
113-  
117

"Some consequences yet hanging in the stars / Shall bitterly begin his fearful date / with this night's revels, and expire the term / of a desperate life / clos'd in my breast / by vile forfeit of untimely death"

Reflection:

Romeo is foreshadowing again. He is saying that tonight's events will kill him. I wonder how he knows? <sup>Good thing to wonder</sup>

Scene

This scene introduces Mercutio, who people don't know what to make of. He has a crazy speech about dreams and encourages Romeo to "be rough with (his) love. Alas he thinks he is only but he doesn't care."

Vocabulary:

1. Visage - face or appearance
- 2.agate - stone, marble
3. alderman - legislator or council member
4. atomies - skeleton
5. outsize - woman's bow-bend knees

10/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

# Capulet's Party

Act: 1 Scene: 5

10/10

## Characters in scene:

3x Servants	Romeo	→	Juliet
Capulet	Tybal		Nurse
2nd Capulet	Juliet		Benvolio

## Plot summary:

The scene starts with the servants talking. Then Capulet starts the party and flirts with the ladies. Then Tybal wants to fight Romeo but Capulet says no. Romeo sees Juliet and they kiss. Then the nurse delivers the bad news to both of them. Juliet + Nurse talk.

## Citation/Quotation:

Romeo  
123

Nurse  
147

"Is she a Capulet? O dear account! My life is my foe's debt"

"His name is Romeo and a Montague / The only son of your enemy"

## Reflection:

Romeo and Juliet find out that they love their worst enemy. This is the plot line the play hinges on. This scene where they first meet seems sparse. You need to add alot which Shakespeare did not talk about to make the scene seem real.

## Vocabulary:

1. rapier - sword w/ long slender blade
2. prodigious - big/marvelous
3. princely - (coxcomb) person w/ interest infasion, jester's cap
4. scathe - criticize, damage, harm
5. cock-a-heap - being happy, offcenter, drinking

10/10 x1 11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Parties and get together occur all of the time. People still just fall in love, but have different lines today.



60/60

Act: 2 Scene: 1

Characters in scene:

Romeo, Benvolio, Mercutio

Plot summary:

Romeo jumps the wall into the Capulet's garden. As soon as he is out of sight, Benvolio & Mercutio enter. They are talking about and making fun of Romeo in love. Mercutio uses sexual metaphors and is a little open about Romeo + his girl.

Citation/Quotation:

"Can I go forward when my heart is here? Turn back, dull earth, and find thy Centre out."

Reflection:

Romeo says How can I go forward when my love is at the other side of this wall. This is another place where Romeo figuratively expresses his love for Juliet. It also shows more of how brash Mercutio really is.

Vocabulary:

1. Conjure (used 4x)
2. Consorted
3. Invocation
4. Nay, I conjure too
5. I conjure thee by Rosaline's bright eyes

Write the word in

To be consorted w/ this humorous sight

Sect.

You found the word in

That were some spittle my invocation

+ 1 10/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

brothers talking or "boy talk" bonds itself well in modern culture. Gender separate parties will have a root today either before weddings or a "girl's night out". These gender-exclusive parties, people talk about the opposite sex and love experiences.

Act: 2 Scene: 2

# Balcony Scene

10/17

Characters in scene:

Romeo + Juliet

Plot summary:

The famous balcony/love scene. Romeo is hiding in the bushes under Juliet's balcony. Juliet starts wishing he wasn't a Montague and Romeo hears her, + talks. She is surprised to hear him there and tries to send him away. They they share loving thoughts for a few pages, but the nurse interrupts, Juliet says + mo at 9PM she will send a messenger to see if they want to get married.

Citation/Quotation:

"Or if thou wilt not, be but sworn my love / And I'll no longer be a Capulet."

Reflection:

This among the many good quotes in this scene, shows how much in love Juliet is. (I showed Romeo's love in the last scene) These 2 people just all of a sudden fell in love and now they are already making wedding plans. (at least Juliet could see how this love is too fast.)

Vocabulary:

1. livery
2. idolatry
3. procure
4. variable
5. wanton

sends?  $9 + 1 = 10/10$

The vestal livery is but sick + green  
 which is the god of my idolatry  
 By one that I'll procure to come to thee  
 Last that thy love prove likewise variable  
 And yet no further than a wanton's bird

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Classic literature always talks about love and almost all movies (Hollywood) have some sort of love scene or sub-plot. For example, Spider-Man has a love sub-plot good!

# Friar Lawrence

Act: 2 Scene: 3

Characters in scene:

Friar Lawrence + Romeo

Plot summary:

Friar is gardening and <sup>speaking a</sup> soliloquy, Romeo comes to visit him and Friar is mad at him for forgetting Juliet so quick. He does a gree to marry the 2, but only to stop the family feuding. He does think it is too fast.

Citation/Quotation:

Friar 97 "Wisely and slow, they stumble that run fast"

Reflection:

Again another foreshadowing quote, this time by a new character. Everyone somehow knows this marriage is a bad idea, but love can't stop it. Friar Lawrence is interesting. He talks in fast poetry all of the time. I seem to like this character.

Vocabulary:

- 1.
2. None from
- 3.
4. List
- 5.

good.

$$\frac{10}{10} + 1 = \frac{11}{10}$$

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Marriages can range from very simple ceremonies on a whim in Las Vegas, its intricately planned for a year spending tens of thousands of dollars in a really fancy place with hundreds of guests.

Act: 2 Scene: 4

Romeo + Nurse Show Up 10/19

Characters in scene:

Mercutio, Benvolio, Romeo, Nurse, her servant i Peter

good summary!

Plot summary:

Mercutio + Benvolio are wondering where Romeo was and why Tybalt wants to fight him. They know Tybalt is a good fighter, and then Romeo shows up in last night's clothes. They share plans and they think Romeo was with a prostitute (the Nurse) she shows up to get a message from Romeo and Mercutio, is advancing + makes a fool of her. Romeo tells her to have Juliet come to get married + let

Citation/Quotation:

a servant w/ a ladder to come so he can "sleep" w/ Juliet

Romeo 158 "But her devise some means to come to shrif this afternoon / And here she shall at Friar Lawrence's cell be shrined and married

Reflection:

Romeo is passing onto the nurse a message for Juliet. He is telling her to meet him in Friar Lawrence's house to get married. This act changes his and her life forever and will end the fight between the 2 families. Mercutio is being very rude to the Nurse. I can imagine the new movies Mercutio talking

Vocabulary:

1. wanton
2. Confound
- 3.
- 4.
- 5.

with the nurse from what I have seen of his character. A torch for me, let wanton light of heart And in taste confounds the appetite

$$\frac{9}{10} + 1 = \frac{19}{10}$$

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

sending a message is different today than it was back then. In Elizabethan times, you had to find and pay a trust worthy servant. today you can call or instant/text message the other person. good comp/coste

# Juliet Learns

10/26/05

Act: 2 Scene: 5

Characters in scene:

Juliet, Nurse, Peter (non talking)

Plot summary:

Juliet has been waiting <sup>impatiently</sup> 3 hours for the Nurse to return with news from Romeo. The nurse finally comes and Juliet is so excited to learn where Romeo camp. The nurse keeps delaying and changing the subject, but Juliet

Citation/Quotation:

61 "Then bid you hence to Friar Lawrence' cell, / There stays a husband  
to make you a wife"

Reflection:

Juliet finally learns that they are going to be married. the sets the entire tragedy in motion Juliet is so happy when she learns that she is going to be married. "They'll be in scarlet straight at any news" she is just so happy Romeo has arranged for their marriage which will end in misery

Vocabulary:

1. wanton
- 2.
3. Now comes the wanton blood up
4. in your cheeks
- 5.

9/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Before to Marriage

10/26

Act: 2 Scene: 1

Characters in scene:

Friar Lawrence, Romeo, Juliet

Plot summary: Romeo and Juliet meet again in Friar Lawrence's cell, the 2 exchange loving words with each other. At the end Friar Lawrence says lets marry you now, because if unmarried they would go against abstinence.

Citation/Quotation:

"These violent delights have violent ends, / And in their triumph die, like fire and powder, / Which as they kiss consume"

Friar 9

Reflection:

1. Friar Lawrence is again forecasting their doom like many characters have so far. Also in this scene, they don't show the marriage. I think they don't do this because it would take too long and not be all that interesting. Also what magic could Shakespeare do with a standard wedding ceremony?

Vocabulary:

1. **Confound**: And in the taste
2. No
3. words **Opps** Confounds the
4. from list **appetite**
5. **Wanton**: that idles in the wanton summer air

$$\frac{9}{10} + 1 = \frac{10}{10}$$

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

+) Theater companies today use wedding ceremonies as happy pauses from the drama. Everyone can come out on stage and they can add some elaborate pieces to look at on stage. -- yes... and yet, Shakes. is the doesn't even show us the ceremony

Act: 3 Scene: 1

Tybalt killed,  
Romeo Exiled

\* Turning Point  
of play

11/2

Characters in scene:

Benvolio, Mercutio, Tybalt, Romeo, Montagues, Capulets, Citizens, Prince  
Mr. Mrs. Mr. Mrs.

Plot summary:

Benvolio and Mercutio are talking when they see Tybalt and other Capulets. They start trading insults in fear. Romeo tries to break it up, but they start fighting. Tybalt kills Mercutio, the prince's cousin. Romeo fights with and kills Tybalt. The Prince comes and sends Romeo into exile.

Citation/Quotation:

Prince  
187

"And for that offense, I immediately do we exile him hence/..."

Reflection:

The prince is holding Romeo accountable for his cousin's death. The prince sends Romeo into exile meaning Romeo can not spend the night with Juliet. This is the start of the tragic part of the play; the turning point of the show. Juliet and Romeo have just been married and they have just

Vocabulary:

1. Gallant: To
2. Fray: Where
3. Fray: Benvolio
4. Extercity: If
5. Vile: Where a vile: O calm,

I added the sentences for the last act to regain 5 points

is not good  
the clouds  
stray

11/10

Extra credit (1 piece of literature)

Like many is a gruesome fight. The mainstream has more interesting plays to movies and the love scene and fight scene are a requirement for any big movie. People love to see tap and outs. Still...  
in this scene and another so much plays there

Act: 3 Scene: 2

Juliet learns of  
Banishment

11/2

Characters in scene:

Juliet + Nurse

Plot summary:

Juliet is fantasizing over Romeo using paradoxical imagery. Then the nurse enters saying Tybalt is dead. Juliet thinks she is talking about Romeo and will kill herself if he is dead. She then learns that Romeo is banished, she assumes that Romeo can not sleep with her tonight. The Nurse

Citation/Quotation:

47 sad - that Romeo killed Tybalt, Juliet detests Romeo  
p 1050 more/ Than the death-darting eye of [a serpent] / I am not I  
if there be such an ay"

Reflection:

Juliet will commit suicide if Romeo did the same. Throughout the entire scene Juliet is very emotional, she doesn't know if she should kill herself, attack or defend Romeo, or grieve for Tybalt. Also I believe latter in the play Juliet does kill herself when she thinks Romeo is dead. I believe this is foreshadowing again.

Vocabulary:

1. banishment: When the 'rs are dry, for Romeo's banishment.
2. vile: what ever book containing such vile matters
3. vile: vile earth, to earth res. ign, end motion here,
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Juliet first believes that Romeo is dead and killed himself. She thinks the nurse is grieving ~~for~~ Romeo. This is a misunderstanding and misunderstandings are still part of the plot and stories of today's books and movies. Also mis- understanding, I believe plays a part latter in the play.



Act: 3 Scene: 1

Tybolt killed,  
Romeo Exiled

\* Turning Point  
of play

11/2

Characters in scene:

Benvolio, Mercutio, Tybolt, Romeo, Montagues, Capulets, Citizens, Prince  
Mr. & Mrs. Mr. & Mrs.

Plot summary:

Benvolio and Mercutio are talking when they see Tybolt and other Capulets. They start trading insults in fear. Romeo tries to break it up, but they start fighting. Tybolt kills Mercutio the prince's cousin. Romeo fights with and kills Tybolt. The Prince comes and sends Romeo into exile.

Citation/Quotation:

Prince 187 "And for that offence/Immediately do we exile him hence/..."

Reflection:

The prince is holding Romeo accountable for his cousin's death. He sends Romeo into exile meaning Romeo can not spend the night with Juliet. This is the start of the tragic part of the play; the turning point of the show. Juliet must live w/o Romeo and they have just been married for an hour. This is not good.

Vocabulary:

- 1. gallant: That gallant spirit hath aspired the clouds
- 2. fray: Where are the vile beginners of this fray?
- 3. fray: Benvolio, who began this bloody fray?
- 4. dexterity: If back to Tybolt, whose dexterity
- 5. vile: Where are the vile beginners of this fray?
  - vile: O calm, dishonorable vile submission

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Like many modern movies, not so much plays, there is a gruesome fight. The mainstream has moved from interesting to plays to movies and the love scene and fight scene are a requirement for any big movie. People love to see tap and outs. Still...

Act: 3 Scene: 2

Juliet learns of  
Banishment

11/2

Characters in scene:

Juliet + Nurse

Plot summary:

Juliet is fantasizing over Romeo using paradoxical imagery. Then the nurse enters saying Tybalt is dead. Juliet thinks she is talking about Romeo and will kill herself if he is dead. She then learns that Romeo is banished, she assumes that Romeo can not sleep with her tonight. The Nurse

Citation/Quotation:

47 sad - that Romeo killed Tybalt, Juliet detests Romeo  
p 1050 more than the death-darting eye of [a serpent] / I am not I  
if there be such an ay"

Reflection:

Juliet will commit suicide if Romeo did the same. Throughout the entire scene Juliet is very emotional. She doesn't know if she should kill herself, attack or defend Romeo, or grieve for Tybalt. Also I believe latter in the play, Juliet does kill herself when she thinks Romeo is dead. I believe this is foreshadowing again.

Vocabulary:

1. banishment: When the 'rs are dry, for Romeo's banishment.
2. vile: what ever book containing such vile matters
3. vile: vile earth, to earth res'an, end motion here,
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Juliet first believes that Romeo is dead and killed himself. She thinks the nurse is grieving ~~for~~ Romeo. This is a misunderstanding and misunderstandings are still part of the plot and stories of today's books and movies. Also misunderstanding, I believe plays a part latter in the play.

Act: 3 Scene: 3

Romeo wants to  
commit suicide

11/10/100 wow!

Characters in scene:  
Romeo, Friar Lawrence, Nurse

Plot summary:

Romeo is hiding at Friar Lawrence's complaining that death would be better than banishment. He even tries to kill himself. The nurse arrives and stops him. Friar Lawrence tries to tell Romeo why banishment is better and that he should sleep with Juliet before he leaves (Also he calls Romeo a weak woman)

Citation/Quotation:

Friar 112 "Hold thy desperate hand! Art thou a man? Thy form cries out thou art; Thy tears are womanish; thy wild acts denote / The unreasonable / of a beast."

Reflection:

Friar Lawrence is boldly comparing Romeo to a woman and animal. Basically Friar is supporting and convincing Romeo to why he should live. Romeo is also being dramatic again like always. Romeo is being stupid I think to prefer death over banishment. Why doesn't Juliet run away with Romeo?

Vocabulary:

1. banishment: & thou wilt speak again of banishment
2. banishment: Not be
3. banishment: Much more
4. banishment: It's death
5. banishment: Ha, banishment; And turn'd

11 vocab words !!!  
(Shakespeare should cut back on using the word banishment)

calamity: And thou art wedded to calamity  
commend: Go before, nurse, commend me to thy lady  
prevail: If helps not, it prevails  
hot: talk no more  
reconciled: To blaze your marriage, reconcile your friends and you

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Friar Lawrence wants Romeo to spend the night with Juliet before Romeo leaves. Shakespeare seems to keep this event as important throughout Act 2+3. Modern movies still try to play up these events without showing them, just like Shakespeare.

11/10

Act: 3 Scene: 4 Paris, The chosen one 11/4

Characters in scene:  
Capulet, Paris, Lady Capulet

Plot summary:  
Capulet and Paris are talking. It is late at night and Juliet is still gushing about Tybalt (actually Romeo). Capulet offers Paris his daughter's hand sure that she will marry Paris. Lady Capulet is now going to Juliet's room to cheer her up. (Romeo is already there doing that same thing)

Citation/Quotation:

Paris "My lord, I would that Thursday were to-morrow."  
30

Reflection:

Throughout ~~Paris~~ <sup>Juliet's</sup> entire scene, Paris is getting permission to marry Juliet. He can't wait as you see above. What will Juliet do? She is already married but she can't tell anyone about this fact. What is she to do. Also when Lady Capulet is going to check on Juliet will she open the door to find Juliet involved with Romeo?

Vocabulary:

1. Commend: Nurse, commend me to thy lady and mistress
2. Commend: Madam, Good night; commend me to your daughter
- 3.
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Well what to say... Juliet ~~on~~ <sup>on</sup> facing Juliet a problem needing to get married when she already is. In modern culture, as well as when this play is set, being married to 2 people is frowned upon and illegal. Conservatives are busy now trying to preserve the sacred institution of marriage

Act: 3 Scene: 3

Romeo wants to  
commit suicide

110/100 wow!  
11/4

Characters in scene:  
Romeo, Friar Lawrence, Nurse

Plot summary:

Romeo is hiding at Friar Lawrence's complaining that death would be better than banishment. He even tries to kill himself. The nurse arrives and stops him. Friar Lawrence tries to tell Romeo why banishment is better and that he should sleep with Juliet before he leaves (Also he calls Romeo a weak woman)

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Friar 112 "Hold thy desperate hand! Art thou a man? Thy form cries out thou art; Thy tears are womanish; thy wild acts denote / The unreasonable / of a beast."

Reflection:

Friar Lawrence is boldly comparing Romeo to a woman and animal. Basically Friar is supporting and counselling Romeo to why he should live. Romeo is also being dramatic again like always. Romeo is being stupid I think to prefer death over banishment. Why doesn't Juliet run away with Romeo?

Vocabulary:

1. banishment: O, thou wilt speak again of banishment
2. banishment: Not body's death, but body's banishment.
3. banishment: Much more than death; do not say "banishment"
4. banishment: It's death mis-ferret calling death banishment
5. banishment: Ha, banishment! be merciful, say "death" banishment; And turn that black word death to banishment

calamity: And thou art wedded to calamity  
commend: Go before, nurse, commend me to thy lady  
prevail: If helps not, it prevails  
hot: talk no more  
reconciled: To blaze your marriage, reconcile your friends and you

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Friar Lawrence wants Romeo to spend the night with Juliet before Romeo leaves. Shakespeare seems to keep this event so important throughout Act 2+3. Modern movies still try to play up these events without showing them, just like Shakespeare.

11/10

Act: 3 Scene: 4

Paris, The chosen one

11/4

Characters in scene:

Capulet, Paris, Lady Capulet

Plot summary:

Capulet and Paris are talking. It is late at night and Juliet is still grieving about Tybalt (actually Romeo). Capulet offers Paris his daughter's hand sure that she will marry Paris. Lady Capulet is now going to Juliet's room to cheer her up. (Romeo is already there doing that same thing)

Citation/Quotation:

Paris "My lord, I would that Thursday were to-morrow."

30

Reflection:

Throughout Paris entire scene, Paris is getting permission to marry Juliet. He can't wait as you see above. What will Juliet do? She is already married but she can't tell anyone about this fact. What is she to do. Also when Lady Capulet is going to check on Juliet will she open the door to find Juliet involved with Romeo?

Vocabulary:

1. Commend: Nurse, commend me to thy lady and mistress
2. Commend: Madam, Good night; commend me to your daughter
- 3.
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Well what to say... Juliet ~~on~~ facing Juliet a problem needing to get married when she already is. In modern culture, as well as when this play is set, being married to 2 people is frowned upon and illegal. Countries are busy now trying to preserve the sacred institution of marriage

Act: 3 Scene: 5

Juliet must marry Paris

11/11

Characters in scene:

Juliet, Romeo, Nurse, Lady Capulet, Capulet

Plot summary:

Romeo is finishing up his night with Juliet as the sun is rising. Romeo leaves for his banishment and Lady Capulet comes in to tell Juliet that she is getting married to Paris. Juliet politely declines. Capulet tells Juliet that she will marry Paris or else. The nurse tells Juliet to divorce Romeo. Juliet is lost and doesn't know what to do.

Citation/Quotation:

Juliet 54 "O God, I have an ill-divining soul! Methinks I see thee, now thou art below, As one dead in the bottom of a tomb, When my eyesight fails or thou look'st pale."

Reflection:

Juliet is foreshadowing again. See ~~think~~ <sup>well</sup> ~~that~~ <sup>done</sup> the next time she will see Romeo, he will be dead. He is correct. Romeo just passes off the remark and leaves. Juliet is left in a bad situation. Her family says she must marry Paris but she is still married to Romeo. The nurse is not much.

Vocabulary:

1. gallant, the gallant young and noble gentleman
2. fray: Since arm from arm that voice doth us affray
3. abhor: Soon sleep in quiet, so how my heart abhors,
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Juliet must hide the truth from her family about Romeo. She is in a bad situation. She can not tell her family the real reason she does not like Paris. She settles on some half-hearted answer. This tension is found in modern movies

Act: 4 Scene: 1

Friar Lawrence hatches  
a plan

11/11

Characters in scene:

Friar Lawrence, Paris, Juliet

Juliet tries to kill herself and then

Plot summary:

Paris is at Friar Lawrence's cell making arrangements for the wedding in 2 days. Friar Lawrence tries to postpone the day, but Paris won't let it. Juliet comes in and rejects Paris's advances. After Paris leaves, Friar cooks up a plan. Juliet will take poison to fake death while

Citation/Quotation:

Romeo comes and carries her away.

Friar  
95

"Take thou this vial, being then in bed /  
Shall testify thou livest /  
Thou shalt continue 2+10 hours /  
And awake as from pleasant sleep /  
Shall Romeo bear thee hence to Mantua."

Reflection:

Friar Lawrence is spelling out his plan for Juliet to not marry Paris. She will take this potion, which will make her appear dead. Then Romeo will come and rescue her. It is a very risky plan to undertake, but Juliet would have killed herself anyway.

Vocabulary:

1. pensive: My leisure serves me, pensive daughter, now,
2. vial: Take thou this vial, being then in bed
3. abate: abate thy valor in the acting it.
4. shroud: And hide me with a death me in his shroud
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

What potion can make someone's heart stop for 42 hours and then have the person live again. I think R+S joins stories like Sinek 2 where fake potions are invented to bring good to the character, but don't work.



Act: 4 Scene: 2

Wedding Prep  
Juliet is sorry

11/15

Characters in scene:

2 x servants, Capulet, Nurse, Lady Capulet, Juliet

Plot summary:

Capulet is ordering the servants around, trying to get ready for the wedding tomorrow. Juliet comes back playing out the plan to pretend to like Paris. She begs forgiveness from Capulet. She goes to her room with the nurse.

Citation/Quotation:

Juliet "Where I have learn'd to repent the sin / Of disobedient opposition  
16 To you and your behests, and am enjoin'd / By holy Lawrence  
to prostrate here / And beg your pardon."

Reflection:

Juliet is apologizing to Capulet for not wanting to marry Paris. This is part of Friar Lawrence's plan to reunite Romeo and Juliet. So far the plan is working perfectly. However, we know it will never work. This is tragedy however. It must be sad. ;

Vocabulary:

1. beguile: take up thoes cords; poor ropes, you are beguiled.
2. prostrate: By holy Lawrence to fall prostrate here,
- 3.
- 4.
- 5.

11/10

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Juliet lies to her father about liking Paris. This could dig her into an even bigger hole if Capulet gets mad. This function of having a lie come back to bite you is featured in modern lit.

Act: 4 Scene: 3

Juliet takes  
poison

11/15

Characters in scene:

Juliet, Lady Capulet, Nurse

Plot summary:

Juliet is in her room picking out clothes with the nurse. Then Lady Capulet comes in to check on the 2. Juliet sends both out and is about to take the poison. She worries about things that might go wrong like it would kill her or she would suffocate in the tomb.

Citation/Quotation:

(She takes it anyway)

Juliet "Romeo, I come! This do I drink to thee."  
59

Reflection:

Juliet is about to drink the vile to put Friar Lawrence's plan in action. Many things can go wrong. Juliet even talks about it. She thinks Friar Lawrence might try to kill her. Also she is afraid that she will be trapped in the tomb. She will be so close to Tybalt who might be rotting next to her.

Vocabulary:

1. Vial: Come, vial
2. Distraught: O, if I wake, shall I not be distraught
3. fester: Lies festering in his shroud; where, as they say,
4. Shroud: Lies festering in his shroud; where, as they say,
5. Shroud: And pluck the mangled t-belt from his shroud

11/17

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Juliet worries about lying in the tomb listening to the shriek of the mandrakes. This was just superstition back then but in Harry Potter, a piece of modern culture, they actually shriek.

Act: 4 Scene: 4

Capulet orchestrating Preparations

11/17

Characters in scene:

Lady Capulet, Capulet, Nurse, <sup>Few</sup> Servants

Plot summary:

Capulet is getting ready for the wedding between Paris and Juliet. He tells the servants to hurry up and spare no cost in buying meat pies. It is late at night and the Nurse wants Capulet to get some sleep. Capulet orders the Nurse to wake Juliet.

Citation/Quotation:

Capulet "Spare not for cost"  
6

Reflection:

Capulet is saying that he doesn't care about the price. Very few people in the world don't care about price. Also handing someone a blank check is dangerous. However, I think Shakespeare included this unrealistic moment in to show Capulet's love for Juliet and how he wants

Vocabulary:

- 1.
- 2.
- 3.
- 4.
- 5.

his only child's marriage to be successful. No vocab in this scene still who will carry the name of Capulet?

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Very few people in the world could just say buy this whatever it costs. They might end up buying a thousand dollar shower curtain for the maid like Tom Lay from Faron did.

Act: 4 Scene: 5

Juliet found Dead!

11/17

Characters in scene:

Musicians Argue

Nurse, Juliet (playing dead), Lady Capulet, Capulet, Friar Lawrence, Paris, Musicians, Peter

Plot summary:

The Nurse, having been sent up to wake up Juliet, finds her dead (or so she thinks.) She calls everyone in and they are sad at the death of Juliet.

Citation/Quotation:

Capulet 38  
"The night before thy wedding day / Hath death lain with thy wife, / There she lies, / Flower as she was, deflowered by him, / Death is my son-in-law, Death is my heir."

Reflection:

Capulet is using a great use of personification here, he says that Death, as if it were a person, married and slept with his daughter. Everyone is sad at the apparent death of Juliet. What is weird is that Shakespeare threw in the argument between Peter and the musicians, I guess he did this for comic relief.

Vocabulary:

1. beguile: beguiled, divorced, wronged, spited, slain
2. dirge: Our solemn hymns to sullen dirges change,
- 3.
- 4.
- 5.

11/17

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Comic relief is a common feature in literature and plays. After some sad scenes, there are happy ones to break the mood. In Les Mis the innkeepers are comic relief to the sad play.

Act: 5 Scene: 1

Romeo knows Juliet's  
dead, but poison **33/30** 11/29

Characters in scene:

Romeo, Balthasar, Apothecary (Pharmacist)

Plot summary:

Romeo is thinking about Juliet and doing some foreboding. Balthasar comes from Verona and tells Romeo that Juliet is dead. Romeo spends little time being mad and goes to a pharmacist demanding poison.

Citation/Quotation:

~~The pharmacist sells it to him even though that is illegal. Romeo goes back to Verona.~~

Romeo: "Is it even so? Then I defy you stars! Thou knowest my lodging; get me ink and paper/And hire post-horses; I will hence to-night"

Reflection:

Romeo is not that mad or sad when he finds out that Juliet is dead. He does not launch into a long monologue about how sad he is. The only monologue in this act is about what things the apothecary has in his shop. I find this lack of feelings very surprising.

Vocabulary:

1. apothecary - What, ho! Apothecary!
2. apothecary - I do remember an apothecary,
3. remnants - remnants of pack thread and old cakes of rose
4. penny - Noting this penny, to myself I said
- 5.

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Being punished for selling illegal drugs continues to this day. This drug use is heavily shown in modern movies. Also Romeo was not very nice to the apothecary telling him that his life did not matter, this would not stand well today

Act: 5 Scene: 2

Friar,  
The letter was not  
Sent

11/29

Characters in scene:

Friar John, Friar Lawrence

Plot summary:

Friar John just came back from being quartered. He was not able to send a message to Romeo. Friar Lawrence decides to go and rescue Juliet himself from the tomb.

Citation/Quotation:

Friar John 14  
"I could not send it, - here it is again, - Nor get a messenger to bring it thee."

Reflection:

Friar John is telling Friar Lawrence that he could not deliver the message. This is the first thing to go wrong in Friar's plan, Romeo doesn't know that Juliet is only faking death and gets the poison to kill himself. Let's hope Friar Lawrence can get to the tomb before Romeo to have a happy error.

Vocabulary:

1. ~~communication error~~
- 2.
3. No words
- 4.
5. from list -

+ 10/10 K!

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

This was a communication error that could hopefully be avoided in today's culture. Could this play still happen today?

Act: 5 Scene: 3

R+J Kill themselves,  
Resolution

12/11

### Characters in scene:

Paris, Paris's Page, Romeo, Balthasar, Friar Laurence, Juliet, 3x Guards, Prince, Capulet, Lady Capulet, Montague

### Plot summary:

Paris is visiting Juliet's tomb to pay his respects, it seems as he actually loves her. Romeo comes and sees and kills Paris. Romeo sees Juliet and then drinks his poison. Friar Laurence is arriving as Juliet is awaking, she sees Romeo and stabs herself. The prince comes with the families who promise to put aside their disagreements and be friends.

### Citation/Quotation:

Prince "For never was a story of more woe than this of Juliet and her Romeo."  
3/6

### Reflection:

This is the last line of this tragic play. Romeo, Juliet, Tybalt, Mercutio, and Paris all gave their lives to end this fight between the families. In this scene, Romeo finally gives his "Good bye cruel world" monologue which I complained was missing earlier. If Juliet would have woken up 3 minutes earlier, all could have been saved.

### Vocabulary:

1. Apothecary - O true apothecary!
  2. haughty - This is that banished haughty Montague.
  3. amorous - That unsubstantial death is amorous.
  4. conspire - What further woe conspires against mine age?
  5. inter - Death, lie thou there, by a dead man inter'd.
- paramour - They were in dark, pretend to be his paramour.

10/10  
+1  
scourge - That I must be their scourge and minister.

Extra credit (1 point) Make a connection between this scene and another piece of literature or modern culture

Romeo and Juliet has been adapted into modern culture in West Side Story. Everything but the basic plot has been updated. The story is a clash between the American Jets and the Puerto Rican Sharks.

# Allusion

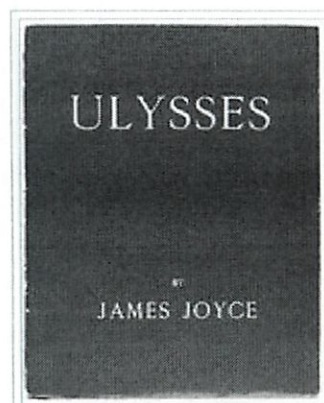
From Wikipedia, the free encyclopedia.

**Allusion** is a stylistic device in which one implicitly references a related object or circumstance that has occurred or existed in an external context. An allusion is understandable only to those with prior knowledge of the reference in question (as the writer assumes the reader has).

An eponym is a similar phenomenon where a real or fictional person's name is given to something.

## Examples

- Utopian discord
- A Pearl Harbor sneak-attack
- All roads lead to Rome (often an idiom)
- A Draconian law
- In *The Matrix Reloaded* (2003) Morpheus states, "I have dreamed a dream, but now that dream is gone from me (sic)", which alludes to a quote by King Nebuchadnezzar from Daniel 2:3 of the Old Testament. This is known as a religious allusion.
- Halcyon days is a reference to calm days once believed to surround the brooding of the Halcyon (Genus).
- Land of the Morningstar is a reference to Hell arising from a common misreading of Isaiah 14:12 that names the Devil as the Morningstar. This reading is a misappropriation of the Latin word Lucifer that fails to match a careful reading of the original Hebrew.
- Salad days is a reference to Shakespeare's description of youth as a time of naïvité and indiscretion.
- A son of the morning is a traveler; an allusion to the practice in the Middle East of rising before dawn so one wouldn't have to travel in the heat of day.



The title of James Joyce's novel *Ulysses* is an overt *allusion* to the hero of Homer's *Odyssey*.

Retrieved from "<http://en.wikipedia.org/wiki/Allusion>"

Category: Rhetoric

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Easy Definition  
 a reference to a well-known person, place, event, literary work or artwork

Parody - a work done in imitation of another in order to mock it, sometimes in fun



# Plot Structure in "The Interlopers"

Directions: Determine what elements of the story fall under the Exposition, Rising Action, Climax, Falling Action, and Resolution.

## I. Exposition: background info/Backstory

- Gradwitz is patrolling his forest
- story of court case where they won the land
- They are still feuding to this day ← introduce Zerkow
- ↑ many generations
- property non personal
- Setting: Forest, prespises, Carpathian Mountains  
Gradwitz is hunting hound (breaks away) ↪

## II. Rising Action:

- Deer running through forest
- Gradwitz is moving down the hill thinking about Zerkow
- They meet face to face + stare at each other
- 
- 
- 

## III. Climax:

The tree falls on them and they are pinned down  
bloody,

---

---

---

#### IV. Falling Action:

- They are arguing about the forest + justice
- Then they argue whoes man will come first
- There is a little pause
- Gradwitz offers Zerkow a drink
- They say their men will help the other
- They become friends.

They fantasize about walking into town together

#### V. Resolution:

They both shout together for help + wolves come.

#### VI. What do you think the theme, or central message, of this story is?

Be friends before it is too late

Don't argue about trivial things

irony

## "The Interlopers"

1. Find an example of each of the following types of conflict in "The Interlopers" and explain the nature of the conflict:
  - a. A character in conflict with another character Ulrich and Georg
  - b. A character in conflict with nature The men with the wolves or the tree
  - c. A character in conflict with himself Each man deciding to be friends with the other

Internal conflict – decide if they want to be friends and end feud -

2. Were you satisfied with the story's ending? No I want to know what the wolves do to the men – lazy way – don't like cliffhangers- FINISH THE STORY!!!- what happens???? – like star wars, stories should end part of the plot and mabey introduces a sequel, but they should at least wrap something up

3. Why do you think Ulrich's and Georg's attitudes toward each other change? They are in a desperate situation and know they might die. They are trying to survive. There are many things they are unaccounted for in this story; too convenient - ??? Did they think that they would die, or did they think their men will come to rescue them – did they think about being friends already????

How long were they under this tree – half an hour??—that is not too long...

Does tragedy draw you farther apart or together... (lost due to network error)

4. Why is this story called "The Interlopers"?

(Interloper definition:

One that interferes with the affairs of others, often for selfish reasons; a meddler.

1. One that intrudes in a place, situation, or activity: "*When these interlopers choke out native species, ecologists see a danger signal*" (William K. Stevens).
2. *Archaic.*
  - a. One that trespasses on a trade monopoly, as by conducting unauthorized trade in an area designated to a chartered company.
  - b. A ship or other vessel used in such trade.

Georg is intruding on Ulrich's land, and they both interfere w. the affairs of the other

5. If the two men had been saved, how would they have behaved toward each other years later? DJ: They would be friends for life. Plaz: They might be friends for a bit or pretend to be friends, then forget and hate each other again.

6. Is this a good short story? Yes, it also stays very true to normal plot structure. Can't do too much plot building – real hard to wrap up, this good - many people don't like the cliffhanger – not that bad—too much info, not explained, make it longer—too short short story—can't explain a lot in short story – not balanced, explained too much in some places, not enough in others – does cover all elements

7. Which is better: "Gift of the Magi" or "The Interlopers"? Gift of the Magi, because it is so ironic and unexpected some people think this was too confusing

8. In a critical essay on "The Interlopers," Douglas Dupler states that...despite the efficiency and excitement in his storytelling, Saki's reliance on literary trickery in "The Interlopers" ultimately detracts from the depth of the story, and keeps the story from being a truly great work of literature. True or false?

9. With whom did you sympathize, Ulrich, Georg, neither, or both? Why? (we'll talk more about characterization next class) (our answer:) Neither, they should have made friends w/ each other earlier – others- should thought why they hated the other family

Characterization: below give some traits of the characters and then give examples from the story that illustrate the characteristics

Character	Trait/ Personality	Quote	Page #
Gradwitz	stubborn	"If only on this wild night, in this dark, lone spot, he might come-- come across Georg Znaeym." <u>Gradwitz seems obsessed with murder.</u> Direct/ Indirect	Pg. 4
Georg Znaeym	bitter	and in any case, I don't drink wine w/ my enemy Direct/ Indirect	p5
Gradwitz	triumphant proud	I caught you in my own forrest-land. When my men come to release us Direct/ Indirect	5

you will wish, perhaps that you were in a better plight than caught poaching on a neighbor's land

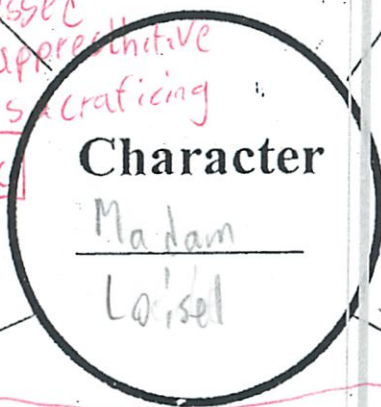
Character Attribute Web: This attribute web is designed to help you gather clues the author provides about what a character is like. Fill in the blanks with words and phrases which describe what the character does, feels, says and looks like.

friend could give back necklace so they can sell it  
 > would break suspense

**Does**

1. acts gracefully
2. weeps with grief
3. loses the diamond necklace
4. looks for it
5. works to repay the debt
- 6.
- 7.

- plays blame game
- responsible
- faced problem
- immature
- impractical
- selfish
- human-natured
- obsessed
- not appreciative
- not sacrificing
- materialistic



**Feels**

1. like she should be the queen
2. bored
3. mad that she lost the necklace
4. the hard work after party
5. Shock when the necklace was found
6. sad when she meets Mad. Foster
- 7.

**Looks**

1. beginning - pretty, delicate
2. aged 5 years (pl0)
3. end - strong, hard, coarse
4. hair - badly done, skirts away
- 5.

- Husband
- weak (breaks down)
  - giving minimalist
  - pitiful
  - used
  - people-pleaser

hands red (use back of this sheet to add additional information)

**Says**

1. "No, there's nothing so humiliating
2. as looking poor in the middle of a lot of rich women"
3. "I... I... I live no longer"
4. "got Madam Forestier's necklace"
- 5.

Necklace

Values different

he - people  
She - things } care about

- people pleasing
- materialistic

Similar

both take responsibility



## Language Worksheet

### Understanding Idioms

An *idiom* is a phrase that has a meaning beyond the literal meaning of the words in the phrase. For example, the idiom "to come out smelling like a rose" does not literally mean "to carry the fragrance of rose petals," but rather "to emerge from a confrontation in better standing than before." In "The Invalid's Story," Thompson's speech is littered with idioms of the day. Twain has him use idioms frequently because they seem appropriate for this talkative, friendly character. Idioms often change over time. Many of the idioms found in Twain's works are not commonly used today.

Following is a list of common idioms. Write a definition of each idiom. Then use the idiom in a sentence of your own.

1. chew the fat to have an easy conversation
2. come apart at the seams <sup>to</sup> really fall apart mentally or emotionally
3. under the weather you don't feel well
4. water under the bridge in the past
5. spill the beans to confess
6. washed-up ratty, sick of something
7. spin a yarn to make up a story, tell a lot of stories
8. have a chip on the shoulder to hold a grudge, be resentful



Michael Plasmeier  
Kaiser  
Eng 9H  
8 February 2006

Revision: F

2/8/2006



10/10

## The Desultory Marauders

I misused desultory  
every time I used it, I meant

One day, there was a band of desultory marauders walking through the forest.

deleterious

They wanted to cause as much harm as possible. They were going to burn the entire forest down, however they decided that they would rather raid, plunder, and cause harm all at the same time. Burning down the forest did not give much opportunity to raid or plunder, so they decided against the idea. Hey, they just wanted to best fit the description of desultory marauders. 😊

I mixed  
them up.

So these desultory marauders were walking up a precipitous hill to get to a castle that was perched high up on the hill. Their legs soon grew tired. The hill was very steep. Once the desultory marauders reached the castle, they burst through the doors expecting to find a medley of food awaiting them. However they did not find a mixture or assortment of delicate cheeses and meats inside the castle. The desultory marauders became very upset. They begged the king to offer his condolences, but he would not give the desultory marauders a sympathetic word or message. Instead, he just laughed at the desultory marauders. The desultory marauders tried to find the succor to improve the situation, but it was to no avail. They could no longer stand the heavy languor of the invaded castle. The desultory marauders were off to find a dowry from someone who borrowed a necklace.

The desultory marauders decide they would now try to steal someone's dowry or wedding gift. However, the desultory marauders did not know where to begin. All they knew is that they had to steal it in a way that would harm someone. Next the desultory marauders entered a lofty space. The ceiling was very high. Inside there was a newly

married couple murmuring gallantries to each other. All of a sudden, the man threw a paper petulantly at the woman and got up out of his chair. He was in a bad mood and left her at the table. The desultory marauders then emerged from the shadows and demanded her dowry. However she said that she had spent it already. The desultory marauders cried out in anguish. They were covetous towards getting that dowry and causing harm. They could not help themselves to resist their desultory ways. The desultory marauders decided next to board a train and try and steal from the baggage compartment.

TO BE CONTINUED.....(if we have time)

↳ can't wait!  
These guys are great!

# Gilman's "The Yellow Wall-paper" Active Reading Chart

Student Name Michael Plasna's Date 2/8

Use the worksheet to take notes on how the narrator discusses the world around her. Pay close attention to her description, noting how her tone and perception of her surroundings and situation change during the story. Use the Reader Interpretation column to offer thoughts about the possible significance of the items you note.

How does the author describe:	Examples/Descriptions from "The Yellow Wall-paper"	Reader Interpretation (possible symbolic meanings, oddities in descriptions, etc.)
Her room?	bare mismatched furniture big bed - can't move tables in ceiling + floor bars on window	Seems like she is in prison but she quickly mentions she goes outside
The wall-paper?	2 patterns hidden woman many symbolic ref. doesn't follow rules, busy	split personality the woman might be herself or in her mind
Her illness?	husband downplays - tired - gives her medicine	What is it? craziness or actual disease
Her husband?	keeps telling her she is getting worse won't do anything to help her	seems weird + controlling
Her other caretakers and/or family?	Don't tell any secrets very quiet + unnoticeable	not mentioned much except that it is his sister how can he employ his sister as housekeeper
Herself?	Creeps around at day doesn't sleep at night	going crazy how can that be? - is that why she is so tired
Her journal?	fragmented spread over a summer tells secrets to it calls it dead	no mention when she switches dates she always talks when she is inside never about her walks
Other notes or observations:	↓	seems like her husband controls her

↓  
seems like there is the hidden secret  
not all just in her head  
creepy story



## Strict Imitation from the Start of the Necklace

10/10

He was one of those smart and witty boys born, as though fate had blundered over him, into a family of thugs. He had no support, no means of getting known, understood, supported and accepted by a university of prestige and distinction; and he let himself be taken off to a boring job in a supermarket. His accomplishments were simple because he had never been able to achieve any other, but he was unhappy as though he had finished beneath him; for students have no rank or category, their talent, smarts, and gifts serve them from birth or origin, their natural knowledge, their instinctive answers, their nimbleness of assignments, are their only mark of rank, and put the slum boy on a level with the highest genius of the land.

---

She was one of those pretty and charming girls born, as though fate had blundered over her, into a family of artisans. She had no dowry, no expectations, no means of getting known, understood, loved, and wedded by a man of wealth and distinction; and she let herself be married off to a little clerk in the Ministry of Education. Her tastes were simple because she had never been able to afford any other, but she was as unhappy as though she had married beneath her; for women have no caste or class, their beauty, grace, and charm serving them for birth or family, their natural delicacy, their instinctive elegance, their nimbleness of wit, are their only mark of rank, and put the slum girl on a level with the highest lady in the land.

## "The Gift of the Magi"

### All I Want is You: U2

You say you want  
Diamonds on a ring of gold  
You say you want  
Your story to remain untold

But all the promises we make  
From the cradle to the grave  
When all I want is you

You say you'll give me  
A highway with no one on it  
Treasure just to look upon it  
All the riches in the night

You say you'll give me  
Eyes in a moon of blindness  
A river in a time of dryness  
A harbour in the tempest  
But all the promises we make  
From the cradle to the grave  
When all I want is you

You say you want  
Your love to work out right  
To last with me through the night

You say you want  
Diamonds on a ring of gold  
Your story to remain untold  
Your love not to grow cold

All the promises we break  
From the cradle to the grave  
When all I want is you

You...all I want is...  
You...all I want is...  
You...all I want is...  
You...

\* \* \* \*

### I Would Do Anything... Meatloaf

And I would do anything for love  
I'd run right into hell and back  
I would do anything for love  
I'll never lie to you and that's a fact

But I'll never forget the way you feel right now--  
Oh no--no way--  
I would do anything for love  
But I won't do that  
I won't do that  
Anything for love  
I would do anything for love  
I would do anything for love  
But I won't do that  
I won't do that

Some days it don't come easy  
Some days it don't come hard  
Some days it don't come at all  
and these are the days that never end

Maybe I'm crazy  
But it's crazy and it's true

I know you can save me  
No one else can save me but you

As long as the planets are turning  
As long as the stars are burning  
As long as your dreams are coming true--  
You better believe it!--

That I would do anything for love  
And I'll be there until the final act--  
I would do anything for love!  
And I'll take a vow and seal a pact--

But I'll never forgive myself if we don't go all the way--  
Tonight--  
I would do anything for love!  
I would do anything for love  
I would do anything for love  
But I won't do that  
I won't do that...

I would do anything for love  
Anything you've been dreaming of  
But I just won't do that...

Somedays I pray for silence  
Somedays I pray for soul  
Somedays I just pray to the God of Sex and Drums  
and Rock'N Roll

Some night I lose the feeling  
Some nights I lose control  
Some night I just lose it all when I watch you dance  
and the thunder rolls

Maybe I'm lonely  
And that's all I'm qualified to be  
There's just one and only  
The one and only promise I can keep

As long as the wheels are turning  
As long as the fires are burning  
As long as your prayers are coming true--  
You better believe it--!

That I would do anything for love!  
And you know it's true and that's a fact  
I would do anything for love!  
And there'll never be no turning back—

\* \* \* \*

### Welcome - Brother Bear Song Lyrics

There is nothing complicated  
about the way we live  
we are here for each other, hand me to give  
proud of who we are  
humble beneath the stars

we've everything we need  
the moon, the sun  
there is more than enough here for everyone  
all we have we share  
and all of us we care

so come on  
welcome to our family time  
welcome to our brotherly time  
we're happy for given an taken to the friends we're  
makin'  
there is nothing we won't do

welcome to our family time  
welcome to our happy to be time  
this is the best of all  
ya know the best of all  
we're here to share it all

If there is a bond between us nobody can explain  
It's a celebration of life  
we see our friends again  
I'll be there for you  
I know you'll be there for me too

so come on  
welcome to our family time  
welcome to our brotherly time  
this is the best of all  
ya know the best of all  
we're here to share it all

remember we love once we're parted  
someone need in your heart  
finding love, heading a future  
telling stories, loving with friend  
precious moments you'll never forget

this has to be the most beautiful, the most peaceful  
place I've ever been to  
It's nothing like I've never seen before  
When I think how far I've come I can't believe it, yet I  
see it  
when I see family I see the way we used to be

Come on  
welcome to our family time  
welcome to our brotherly time  
we're happy for given an taken to the friends we're  
makin'  
there is nothing we won't do

so come on  
welcome to our family time  
welcome to our happy to be time  
this is the best of all  
ya know the best of all  
we're here to..

We're here to share it all!

\* \* \* \*

## "The Interlopers"

### Why Can't We Be Friends?

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

I seen ya around for a long long time  
I really remember you when you drank my wine

Why can't we be friends

Why can't we be friends  
Why can't we be friends  
Why can't we be friends

I'd seen ya walkin' down in Chinatown  
I called ya but you could not look around

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

I pay my money to the welfare line  
I see ya standing in it every time

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

The color of your skin don't matter to me  
As long as we can live in harmony

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

I'd kinda' like to be the president  
So I could show you how your money's spent

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

Sometimes I don't speak right  
But yet I know what I'm talking about

Why can't we be friends  
Why can't we be friends  
Why can't we be friends  
Why can't we be friends

I know you're working for the CIA  
They wouldn't have you in the mafia

Why can't we be friends  
Why can't we be friends...

\* \* \* \*

### Adam's Song Blink 182

I never thought I'd die alone  
I laughed the loudest who'd have known?  
I trace the cord back to the wall  
No wonder it was never plugged in at all  
I took my time, I hurried up  
The choice was mine I didn't think enough  
I'm too depressed to go on  
You'll be sorry when I'm gone

[Chorus]  
I never conquered, rarely came  
16 just held such better days  
Days when I still felt alive  
We couldn't wait to get outside  
The world was wide, too late to try

The tour was over we'd survived  
I couldn't wait till I got home  
To pass the time in my room alone

I never thought I'd die alone  
Another six months I'll be unknown  
Give all my things to all my friends  
You'll never set foot in my room again  
You'll close it off, board it up  
Remember the time that I spilled the cup  
Of apple juice in the hall  
Please tell mom this is not her fault

[Chorus]

I never conquered, rarely came  
But tomorrow holds such better days  
Days when I can still feel alive  
When I can't wait to get outside  
The world is wide, the time goes by  
The tour is over, I've survived  
I can't wait till I get home  
To pass the time in my room alone

\* \* \* \*

### "The Necklace"

#### Material Girl: Madonna

Some boys kiss me, some boys hug me  
I think they're O.K.  
If they don't give me proper credit  
I just walk away

They can beg and they can plead  
But they can't see the light, bye bye, bye bye  
'Cause the boy with the cold hard cash  
Is always Mister Right  
'cause we are

Chorus:

Living in a material world  
And I am a material girl  
You know that we are living in a material world  
And I am a material girl

Some boys romance, some boys slow dance  
That's all right with me  
If they can't raise my interest then I  
Have to let them be

Some boys try and some boys lie but  
I don't let them play, no way, no way  
Only boys that save their pennies  
Make my rainy day,  
'cause they are

(chorus)

Living in a material world [material]  
Living in a material world  
(repeat)

Boys may come and boys may go  
And that's all right you see  
Experience has made me rich  
And now they're after me, 'cause everybody's

(chorus)

A material, a material, a material, a material world

Living in a material world [material]  
Living in a material world  
\* \* \* \*

#### You can't Always Get What you Want: Rolling Stones

I saw her today at a reception  
A glass of wine in her hand  
I knew she would meet her connection  
At her feet was her footloose man

No, you can't always get what you want  
You can't always get what you want  
You can't always get what you want  
And if you try sometime you find  
You get what you need

I saw her today at the reception  
A glass of wine in her hand  
I knew she was gonna meet her connection  
At her feet was her footloose man

You can't always get what you want  
You can't always get what you want  
You can't always get what you want  
But if you try sometimes you might find  
You get what you need

Oh yeah, hey hey hey, oh...

And I went down to the demonstration  
To get my fair share of abuse  
Singing, "We're gonna vent our frustration  
If we don't we're gonna blow a 50-amp fuse"  
Sing it to me now...

You can't always get what you want  
You can't always get what you want  
You can't always get what you want  
But if you try sometimes well you just might find  
You get what you need  
Oh baby, yeah, yeah!

I went down to the Chelsea drugstore  
To get your prescription filled  
I was standing in line with Mr. Jimmy  
And man, did he look pretty ill  
We decided that we would have a soda  
My favorite flavor, cherry red  
I sung my song to Mr. Jimmy  
Yeah, and he said one word to me, and that was  
"dead"  
I said to him

You can't always get what you want, no!  
You can't always get what you want (tell ya baby)  
You can't always get what you want (no)  
But if you try sometimes you just might find  
You get what you need  
Oh yes! Woo!

You get what you need--yeah, oh baby!  
Oh yeah!

I saw her today at the reception  
In her glass was a bleeding man

She was practiced at the art of deception  
Well I could tell by her blood-stained hands

You can't always get what you want  
You can't always get what you want  
You can't always get what you want  
But if you try sometimes you just might find  
You just might find  
You get what you need

You can't always get what you want (no, no baby)  
You can't always get what you want  
You can't always get what you want  
But if you try sometimes you just might find  
You just might find  
You get what you need, ah yes...

\* \* \* \*

### "The Invalid's Story"

#### Lola: The Kinks

I met her in a club down in old Soho  
where you drink champagne and it tastes just like  
Cherry Cola  
C-O-L-A Cola.  
She walked up to me and she asked me to dance.  
I asked her her name and in a dark brown voice she  
said, "Lola"  
L-O-L-A Lola, lo lo lo Lola  
Well, I'm not the world's most physical guy,  
but when she squeezed me tight she nearly broke my  
spine  
Oh my Lola, lo lo lo Lola, lo lo lo Lola  
Well, I'm not dumb but I can't understand  
why she walks like a woman and talks like a man  
Oh my Lola, lo lo lo Lola, lo lo lo Lola  
Well, we drank champagne and danced all night,  
under electric candlelight,  
she picked me up and sat me on her knee,  
She said, "Little boy won't you come home with me?"  
Well, I'm not the world's most passionate guy,  
but when I looked in her eyes,  
I almost fell for my Lola,  
Lo lo lo Lola, lo lo lo Lola  
I pushed her away. I walked to the door.  
I fell to the floor. I got down on my knees.  
I looked at her, and she at me.  
Well that's the way that I want it to stay.  
I always want it to be that way for my Lola.  
Lo lo lo Lola.  
Girls will be boys, and boys will be girls.  
It's a mixed up, muddled up, shook up world,  
except for Lola. Lo lo lo Lola. Lo lo lo Lola.  
Well I left home just a week ago,  
and I never ever kissed a woman before,  
Lola smiled and took me by the hand,  
she said, "Little boy, gonna make you a man."  
Well I'm not the world's most masculine man,  
but I know what I am and that I'm a man,  
so is Lola.  
Lo lo lo Lola. Lo lo lo Lola.

### "The Yellow Wallpaper"

#### "The Yellow Submarine": The Beatles

In the town where I was born,  
Lived a man who sailed to sea,  
And he told us of his life,  
In the land of submarines,

So we sailed off to the sun,  
Till we found a sea of green,  
And we lived beneath the waves,  
In our yellow submarine,

We all live in a yellow submarine,  
Yellow submarine, yellow submarine,  
We all live in a yellow submarine,  
Yellow submarine, yellow submarine,

And our friends are all aboard,  
Many more of them live next door,  
And the band begins to play.

(Trumpets play)

We all live in a yellow submarine,  
Yellow submarine, yellow submarine,  
We all live in a yellow submarine,  
Yellow submarine, yellow submarine,

As we live a life of ease,  
Everyone of us has all we need,  
Sky of blue and sea of green,  
In our yellow submarine,

We all live in a yellow submarine,  
Yellow submarine, yellow submarine,  
We all live in a yellow submarine,  
Yellow submarine, yellow submarine,

We all live in a yellow submarine,  
Yellow submarine, yellow submarine,  
We all live in a yellow submarine,  
Yellow submarine, yellow submarine.

\* \* \* \*

#### 32 Flavors: Ani Difranco

Squint your eyes and look closer  
I'm not between you and your ambition  
I am a poster girl with no poster  
I am thirty-two flavors and then some  
And I'm beyond your peripheral vision  
So you might want to turn your head  
Cause someday you're going to get hungry  
And eat most of the words you just said

Both my parents taught me about good will  
And I have done well by their names  
Just the kindness I've lavished on strangers  
Is more than I can explain  
Still there's many who've turned out their porch  
lights  
Just so I would think they were not home  
And hid in the dark of their windows  
Til I'd passed and left them alone

And God help you if you are an ugly girl  
Course too pretty is also your doom



Cause everyone harbors a secret hatred  
For the prettiest girl in the room  
And God help you if you are a pheonix  
And you dare to rise up from the ash  
A thousand eyes will smolder with jealousy  
While you are just flying back

I'm not trying to give my life meaning  
By demeaning you  
And I would like to state for the record  
I did everything that I could do  
I'm not saying that I'm a saint  
I just don't want to live that way  
No, I will never be a saint  
But I will always say

Squint your eyes and look closer  
I'm not between you and your ambition  
I am a poster girl with no poster  
I am thirty-two flavors and then some  
And I'm beyond your peripheral vision  
So you might want to turn your head  
Cause someday you might find you're starving  
And eating all of the words you said

#### Respect: Aretha Franklin

(oo) What you want  
(oo) Baby, I got  
(oo) What you need  
(oo) Do you know I got it?  
(oo) All I'm askin'  
(oo) Is for a little respect when you come home (just a little bit)  
Hey baby (just a little bit) when you get home  
(just a little bit) mister (just a little bit)

I ain't gonna do you wrong while you're gone  
Ain't gonna do you wrong (oo) 'cause I don't wanna  
(oo)  
All I'm askin' (oo)  
Is for a little respect when you come home (just a little bit)  
Baby (just a little bit) when you get home (just a little bit)  
Yeah (just a little bit)

I'm about to give you all of my money  
And all I'm askin' in return, honey  
Is to give me my profits  
When you get home (just a, just a, just a, just a)  
Yeah baby (just a, just a, just a, just a)  
When you get home (just a little bit)  
Yeah (just a little bit)

Ooo, your kisses (oo)  
Sweeter than honey (oo)  
And guess what? (oo)  
So is my money (oo)  
All I want you to do (oo) for me  
Is give it to me when you get home (re, re, re ,re)  
Yeah baby (re, re, re ,re)  
Whip it to me (respect, just a little bit)  
When you get home, now (just a little bit)

R-E-S-P-E-C-T  
Find out what it means to me  
R-E-S-P-E-C-T  
Take care, TCB

Oh (sock it to me, sock it to me,  
sock it to me, sock it to me)  
A little respect (sock it to me, sock it to me,  
sock it to me, sock it to me)  
Whoa, babe (just a little bit)  
A little respect (just a little bit)  
I get tired (just a little bit)  
Keep on tryin' (just a little bit)  
You're runnin' out of foolin' (just a little bit)  
And I ain't lyin' (just a little bit)  
(re, re, re, re) 'spect  
When you come home (re, re, re ,re)  
Or you might walk in (respect, just a little bit)  
And find out I'm gone (just a little bit)  
I got to have (just a little bit)

\* \* \* \* \*

#### A Passing Feeling: Elliott Smith -

everything is gone but the echo of the burst of a shell  
and i'm stuck waiting for a passing feeling  
in the city i built up and blew to hell  
i'm stuck here waiting for a passing feeling  
still i send all the time  
my request for relief  
down the dead power lines  
though i'm beyond belief  
in the help i require  
just to exist at all  
took a long time to stand  
took an hour to fall.  
i'm stuck here waiting for a passing feeling  
stuck here waiting for the passing feeling  
still i send all the time  
my request for relief  
down the dead power lines  
though i'm beyond belief  
in the help i require  
just to exist at all  
took a long time to stand  
took an hour to fall

Jamie, Cathy, Gabi, and Melanie  
3/7/06

# The Story of an Hour

## Characters

-Mrs. Mallard :

The main character.

Created by Chopin in an indirect characterization.

The reader gets the chance to come up with their own opinion of her.

Round, dynamic character.

Compassionate and loving, but also harsh and cold-hearted.

## Point of View

-Third Person; made clear from start.

-“All Knowing” (readers can tell what Mrs. Mallard is thinking)

-outside narrator who was able to show many different views in the story.

## Setting

-Late 1800's; not too many guesses as to time period.

-springtime

-large house with a lot of land

-room, staircase, front entryway

## Themes

-Be careful what you wish for

-Live life to the fullest

## Plot

-Exposition: Introduced to Mrs. Mallard, find out about her heart troubles.

-Rising action: Discover that Mr. Mallard died in an accident. Mrs. Mallard was very upset until she realized that she was free, then she was happy.

-Climax: Mr. Mallard came home from work; he wasn't killed in the accident.

-Falling Action: Mr. Mallard was hidden from Mrs. Mallard's view when he came home.

-Resolution: Mrs. Mallard died from heart disease, probably triggered by intense joy.

### The Story of an Hour Activity

1) Write the letter on the line which matches the personality of each character.

1. D Mrs. Mallard
2. \_\_\_\_\_ Josephine
3. \_\_\_\_\_ Richards
4. \_\_\_\_\_ Brently Mallard

- A. Brently Mallard's friend who first heard about the accident.
- B. Mrs. Mallard's relative who is worried about her condition and feels intense grief for her loss.
- C. Arrives home from a trip and is shocked to hear of the accident.
- ~~D.~~ Has heart trouble, and greatly loved her husband.

2) Fill in the blanks.

1. The accident had been a \_\_\_\_\_ accident.
2. It supposedly killed Mrs. Mallard's \_\_\_\_\_.
3. After hearing the news, Mrs. Mallard went to her \_\_\_\_\_ and allowed no one to follow her.
4. There, she gazed out of the \_\_\_\_\_.
5. She then begins to feel \_\_\_\_\_ because the years would belong to only her.
6. Her \_\_\_\_\_ then asks her to come out.
7. When her husband arrives home, she goes into shock and falls \_\_\_\_\_.

## What did the doctors say killed Mrs. Mallard?

E	D	A	I	D	D	I	E	T	H	A	T	O	F	S	E	.	H	E	A
T	H	H	E	R	T	T	H	O	F	E	T	D	I	S	H	E			
J	O	Y	Y	S	L	S	.	T	H	E	A	T	S	E	A	K	I	L	


Unscramble the tiles to reveal a message.

While I am at Tech Training...again:

1. Write a one-page story using at least 10 of your vocabulary words. Consider experimenting with a humorous or exaggerated story. Here are some titles you may want to use...or you can be creative and come up with your own! NO, the words in the title DO NOT count as words used. You must use the words in context.

1. A Desultory Marauder
2. An Ominous Dowry
3. How to Stifle Your Covetousness
4. The Interminable English (or history/science...) Class
5. The Petulant Youth

You may use the laptops to type up your story if your handwriting leaves something to be desired.... I will award you ten points for this assignment. In return, I expect to be entertained. Be creative!

2. Listen to the dramatic reading of "The Yellow Wallpaper"

Notice/ask:

1. How John treats his wife.

Answers real quickly, treats her very badly  
takes advantages of her, can't see baby

2. The narrator's worries. Are they substantial? Why may she feel this way?

Yes, she feels her husband controls her + imprisons her  
she can't see her child

3. Why does the narrator become obsessed with the wallpaper?

? is it all she can look at, it stands out

4. What happens to the narrator as the story develops?

she can't think of anything else **can only see it**  
her husband still controls her, she fights w/ husband

5. What is the significance of the woman behind the yellow wallpaper?

she wants to get better, she cries, she is becoming crazy  
? Jenny the maid? **her reflection,**

6. What is the narrator's mental state at the end of the story?

Becomes crazy, breaks down, can't think straight **ripped off wallpaper**  
thinks paper is significant, becomes crazy **slithering around room**

3. When I return, we will review your quiz.

H.W. Read "The Yellow Wallpaper" and use the Active Reading Chart

"What is it like being treated like a  
child is so sadistic  
**he faints**  
**she still slithers over her**

filled out after discussion

"The Love Song of J. Alfred Prufrock"

1. The speaker in the poem repeats the lines:

*"In the room the women come and go/ Talking of Michelangelo"*

What might he be trying to illustrate to the reader with these lines?

Social lites - voracious people

? art museum

2. In the lines:

*"And yet a time for a hundred indecision/ and for a hundred visions and revisions, / Before the taking of toast and tea."*

What might these lines convey (keep in mind what kind of man the speaker is)?

can't make decision before 4PM Afternoon tea

3. IN the last stanza on page 12, what voice does Elliot achieve? What is he illustrating in this stanza?

He is thinking about what others are thinking of him  
He then goes out and asks - should he?

4. What does he mean by:

*"I have measured out my life with coffee spoons?"*

I think many plastic spoons - others think he hasn't amounted to much

5. How does the speaker believe others see him? Give a line from the poem to support this.

negative, looking down

"They will say 'how his hair is growing thin'"

6. An allusion is a reference to a well-known work of literature, art, and the bible... There are several allusions in this poem. Name one.

To say "I am Lazarus, com from the dead ..."

7. In the last three lines in the poem, the speaker must deal with reality again. Describe a scene in the The Chocolate War when Jerry was awoken to reality.

after the 11th day - when he doesn't know why he said it.

8. Why do you think Robert Cormier alludes to this poem by T.S. Elliot? What are some common themes between "The Love Song of J. Alfred Prufrock" and The Chocolate War?

## CLASSROOM ACTIVITIES

### A Writer's Inspiration

#### Student Activity



Mark Twain. c. 1884. Courtesy of The Mark Twain Papers, Bancroft Library

***“Whatever you have lived, you can write – & by hard work & a genuine apprenticeship, you can learn to write well; but what you have not lived you cannot write, you can only pretend to write it...”***

**– Mark Twain**

Samuel Clemens, who came to be known as Mark Twain, was a natural-born storyteller who was the first writer to recognize that art could be created out of the American language. Through his use of carefully chosen words and his sharply honed humor, he dealt head-on with controversial issues that others were afraid to confront.

**Part A.** In the film *Mark Twain*, Samuel Clemens is described as “an enormous noticer.” Much of what he noticed as a boy growing up in the small Mississippi River town of Hannibal, Missouri, found its way into his writings in books such as *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. He was always noticing whether people had their hands in their pockets or not, how they dressed, walked, spoke or presented themselves to others. Consider this passage from the first chapter of *Tom Sawyer*, for example:

*A stranger was before him – boy a shade larger than himself... This boy was well-dressed, too well-dressed on a week-day. This was simply astounding. His cap was a dainty thing, his close-buttoned blue cloth roundabout was new and natty, and so were his pantaloons. He had shoes on – nd it was only Friday. He even wore a necktie, a bright bit of ribbon. He had a citified air about him that ate into Tom's vitals.*

Let's find out how much you notice on a typical day. Today, pay special attention to all the details, large and small, of your route home from school, of places, buildings and people. Then make a list of what you saw. Try to recall as much detail as you can.

All good humorists are “enormous noticers.” Jerry Seinfeld, Jay Leno and David Letterman take current events and personalities and, through keen observation and wit, help us discover truths about ourselves and our society. Like Twain, they find the inspiration for humor in the little details of real-life situations that aren't necessarily intended to be funny.

First, on a separate sheet of paper, write a short passage that changes some of the details of what you noticed on your route home into something humorous. Now, think about a monologue or episode of your favorite comedy show that relies on the “noticing” of details and the sparing use of facts. Describe it to your classmates.

**Part B.** Under the pen name of Mark Twain, Clemens found the inspiration for humor in the everyday and in real-life situations that weren't intended to be humorous:

When he was a young reporter in Virginia City, Nevada, Twain encountered a stranger at a billiard parlor who proposed a game for half a dollar – even offered to play left-handed after watching Twain warm up. “*I determined,*” Twain wrote later, “*to teach him a lesson.*” But the stranger won the first shot, cleared the table, took Twain's money, “*and all I got was the opportunity to chalk my cue.*”

“*If you can play like that with your left hand,*” Twain said, “*I'd like to see you play with your right.*”

"I can't," the stranger answered. "I'm left-handed."

**"Humor must not professedly teach, and it must not professedly preach, but it must do both if it would live forever."**

– **Mark Twain**

One time, after burglars had broken into his house and stolen the silverware, Clemens scribbled out and illustrated the following notice and tacked it to the front door:

**NOTICE**

To the Next Burglar

There is nothing but plated ware in this house now and henceforth. You will find it in that brass thing in the dining-room over in the corner by the basket of kittens.

If you want the basket put the kittens in the brass thing. Do not make a noise – it disturbs the family...

Please close the door when you go away!

Very truly yours,

S. L. Clemens

Find some current examples of articles or columns in newspapers or magazines or from the Internet that contain humor that appeals to you. Bring your examples to class and explain what it is about them that appeals to you – the topic, the writing style, the use of language, etc. Analyze the type of humor you find. Here are some types to consider:

**Farce** – an exaggerated, broadly improbable scenario using characters for humorous effect

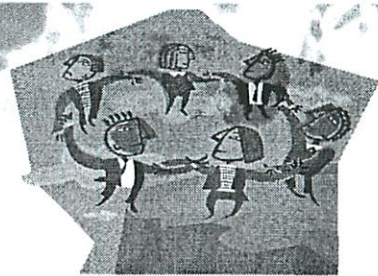
**Parody** – an imitation of someone else's style for comic effect

**Satire** – the use of ridicule or sarcasm to expose or attack vices or follies

**Irony** – a play on words in which the intended meaning of the words used is directly opposite their usual sense (i.e., calling a stupid plan "clever")

<sup>+ more</sup>  
Then choose a passage from Twain's writing and analyze the type of humor he used. How different or similar are the types of humor?

**A Group Assignment**  
**100 Points**



**Short Story Literature Circles...**

You should have no more than six and no less than three students in your group. You will read a new short story written by one of our previous authors. Your job is to read the story, examine the elements and present the story to the class.

1. Read your assigned short story.
2. Discuss it with your group.
3. Each group member must then accept the responsibility of concentrating on one element of the story:
  1. Point of View (tone, satire) - *Dar*
  2. Setting (mood, imagery) - *Emma*
  3. Theme - *W.P.*
  4. Plot (conflict) - *Chelsea*
  5. Character (characterization) - *Dijsa*

*Plaz-Acting*

That member is then responsible for critically analyzing that element and reporting the findings to the rest of the group. However, it is still a discussion; therefore, other members can disagree, agree, or add their thoughts to that member's findings.

4. You must ALL concentrate on:
  1. Literary elements (foreshadowing, flashback, figurative language, irony...)
  2. Comparing this story to the previous story we read as a class written by this author.
5. Devise clever ways to present your story to the class. Be dramatic and/or graphic in your presentation, but maintain the flavor of the original.

**Hint: Direct quotations are always appropriate**

6. Restrict your live (or videotaped) presentation to no less than 10 and no more than 20 QUALITY minutes.
7. With the aid of an attractive handout or visual aid supply your audience with main points of the story.
8. Entertain a question and answer period after your presentation.
9. Conclude with a brief restatement of plots and/or themes...two sentences tops.
10. Acknowledge the thunderous applause, sit down, and smile shyly.

*Main Ideas-*

*- Show what you know about short story genre*  
*- Show critical thinking + analysis about writer*



An Individual Assignment  
100 points

700-1000 Word Critical Essay



Choose an author and a story below and construct an insightful essay in which you closely examine the elements of the short story.

1. Read one of the following several times over:
  - a. "The Ransom of Red Chief" -O Henry  
[http://www.online-literature.com/o\\_henry/1041/](http://www.online-literature.com/o_henry/1041/)
  - b. "The Open Window"—Saki  
[http://www.iclasses.org/assets/literature/the\\_open\\_window.cfm](http://www.iclasses.org/assets/literature/the_open_window.cfm)
  - c. "The Piece of String"—Guy De Maupassant  
<http://www.classicshorts.com/stories/string.html>
  - d. "The Celebrated Jumping Frog of Calaveras County"—Mark Twain  
<http://etext.virginia.edu/railton/huckfinn/jumpfrog.html>
  - e. "The Story of an Hour"—Kate Chopin (a contemporary of Charlotte Perkins Gilman)  
<http://www.vcu.edu/engweb/webtexts/hour/>
2. Take notes and notice the patterns and use of short story elements
3. Concentrate closely on the following (you will probably want to dedicate a paragraph or so on each of the following)
  - a. Point of View (tone, satire)
  - b. Setting (mood, imagery)
  - c. Theme
  - d. Plot (conflict)
  - e. Character (characterization)
4. You must also address:
  - a. Literary elements (foreshadowing, flashback, figurative language, irony...)
  - b. Comparing this story to the previous story we read as a class written by this author.
5. Certainly, not all stories make use of the elements in the same ways. Therefore, you must decide how you want to approach the construction of a thesis and organization.

\*Note: The following thesis will NOT due

*"The Ransom of Red Chief uses the five elements of the short story"* (NO DUH!)

Try something more like this

*"The Ransom of Red Chief employs all five elements of the short story, yet it is O Henry's use of plot structure that enables him to achieve irony in this story."*

FCA's

1. **Content:** analysis of your story proves an understanding of the elements and of the author's craft
2. **Sentence structure:** you employ phrases, simple, compound and complex sentences
3. **Personal FCA:** whichever you and I feel is worth while to focus on

“The Piece of String”

Mike, Chelsea, Dijana, Emma, D.J., Dan

96%

### Content

Your summary was very well put together. It was fairly easy to see exactly what the story was by your reenactment. Dan, your point of view was very thorough! D.J and Chelsea, grad speaking skills and good connections to “The Necklace.” Mike, you played the part well! I was convinced of your neurosis by the end of the reenactment!

### Delivery

You were prepared and organized in this presentation. Yet, I agree with your classmates: your hearts weren't quite into it. I tend to question the equity of the group work...but what do I know. Don't lose sight of what can be gained by working with peers. You can learn a great deal from interacting with like (and not-so-like) minds. If you don't have faith in each other, you probably shouldn't choose to work with each other. You had an interesting makeup of students here.

Your handout was relatively effective, but I think a one-page summary or bulleted main points would have sufficed. I do like that you had the script available because that definitely helped everyone follow along.

Overall, well done. I hope you enjoyed working on this project!

Literature Circle Presentations

Story: "A piece of String"

Group: Mike, Chelsea  
Dijana, Emma  
D.J., Dan

Content

Completely Discussed

- 10 Summary (5-10) — *Excellent!*
- 10 Author comparison (5-10) — *So many!!*
- 5 Point of View (1-5) Dan -- *3<sup>rd</sup> limited! Great! Very thorough*
- 5 Setting (1-5) Emma
- 5 Theme (1-5) D.J. (*Trust - Guilt - Good eye contact*)
- 5 Plot (1-5) - Chelsea - *Good comprehension; good connections*
- 5 Character (1-5) Dijana - *alike/different good use of terms again, good connections*
- 5 Literary Elements (1-5) *Strong*
- 5 Conclusion (the very last words of your presentation) (1-5)

Total: 55/55      ↳ *guilty, Name... :)*

Delivery

- 10 Prepared and organized (5-10)
- 8 Effective handout or visual aid (5-10) *Alot of info... maybe just highlight*
- 5 Between 10-20 minutes (5) *One point off for each minute over or under time*
- 5 Clearly explained to class (question/answer period if necessary) (1-5)
- 4 Creative or original (1-5)
- 4 Balanced topics (1-5)
- 5 Audible (1-5)

96

Total: 41/45

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*collon correct*

# **The Piece of String by Guy de Maupassant Short Story Project by Plaz, Dan W., Emma M., DJ, Chelsea M., and Dijana I. - 3/6/2006**

## **Reenactment Outline (Plaz) If you want to follow along (Grammar not perfect)**

(everyone wondering around the room miming shopping and doing business; Houlbrequé drops wallet, [not near Malandain's store] Paumelle comes around and picks it up looking at it, and squinting at the ID card, then puts it in his pocket;

Hauchecorne steps out and argues w/ Maitre Malandain, harness maker, silently for a bit, then bends over slowly and picks up the string, puts in his pocket and hobbles back into crowd

Everyone continues miming doing business for a few seconds then

Hauchecorne enters Jourdain's tavern (host never shown) with 2 tavern guests. They sit down and start to mime eating, and mime conversing

Drum beating heard and town crier talks (for the first time in the play, someone talks)

"Be it known to the inhabitants of Goderville and in general to all persons present at the market that there has been lost this morning on the Beuzeville road, between nine and ten o'clock, a black leather pocketbook containing five hundred francs and business papers. You are requested to return it to the mayor's office at once or to Maitre Fortune Houlbrequé, of Manneville. There will be twenty francs reward."

3 people in tavern start talking about accusation (out loud this time) and wither Fortune will get his wallet back

Town crier returns: "Is Maitre Hauchecorne, of Breaute, here?"

Maitre Hauchecorne answered: "Here I am, here I am."

And he and the crier walk to the Mayor's office

The mayor was waiting for him, seated in a chair. He was the notary of the place, a tall, grave man of pompous speech.

"Maitre Hauchecorne," said he, "this morning on the Beuzeville road, you were seen to pick up the pocketbook lost by Maitre Houlbrequé, of Manneville."

The countryman looked at the mayor in amazement frightened already at this suspicion which rested on him, he knew not why.

"I--I picked up that pocketbook?"

"Yes, YOU."

"I swear I don't even know anything about it."

"You were seen."

"I was seen--I? Who saw me?"

"M. Malandain, the harness-maker."

Then the old man remembered, understood, and, reddening with anger, said: "Ah! he saw me, did he, the rascal? He saw me picking up this string here, M'sieu le Maire." And fumbling at the bottom of his pocket, he pulled out of it the little end of string.

But the mayor incredulously shook his head: "You will not make me believe, Maitre Hauchecorne, that M. Malandain, who is a man whose word can be relied on, has mistaken this string for a pocketbook."

The peasant, furious, raised his hand and spat on the ground beside him as if to attest his good faith, repeating: "For all that, it is God's truth, M'sieu le Maire. There! On my soul's salvation, I repeat it."

The mayor continued: "After you picked up the object in question, you even looked about for some time in the mud to see if a piece of money had not dropped out of it."

The good man was choking with indignation and fear. "How can they tell--how can they tell such lies as that to slander an honest man! How can they? Search me!"

Plaz turns his pockets inside out

mayor: "Ok. Leave, I see we are getting nowhere. I will investigate and see you tomorrow."

Two tavern patrons: "Did you hear, Hauchecorne stole the wallet"... (and continue ad-libbing)

Then Marius Paumelle walks to the mayor and hands in the wallet

Patrons continue talking " Hauchecorne stole the wallet"... (and ab-libbing)

Hauchecorne walks to them and tries to explain that it wasn't him who stole it

Patrons continue and other townspeople join in " Hauchecorne stole the wallet"...

Hauchecorne goes to each one and tries to convince his innocence

Hauchecorne gives up, lies down and dies

## Point of View (Dan W.)

When you read a story, you must realize that the point of view that the story is written in can help you learn more about the story. It can also create more excitement, and create more mystery while you read. Both "The Necklace", and "The Piece of String" stories, are written in a **Third Person Limited** perspective. This means that the narrator is an outsider who sees into the mind of one of the characters. This is a major factor in determining how the stories make you feel about themselves, and how interesting the stories are. In a third-person view story, the reader can see the story itself from different points of view, and not just one. He or she can learn more, and know more than the individual characters themselves. In a first-person view story, the reader sees from the point of view of the narrator, so he/she may see more dialog including feels, thoughts, and ideas. In a third-person view, the reader will see more facts, such as what all of the other characters do. However, they will not see as many of the inner-feelings or thoughts of the characters, unless it is third-person omniscient. In addition, a third-person view is often more easy to figure out if it is a mystery, or similar plot structure, because the reader learns more facts from concrete reading, then having to think about whats going on in a story. In a first-person view, it is harder to figure out, generally, the plot details and story, because the reader only gains the facts of what the narrator knows. The reader must then think abstractly and ponder the possible outcomes. They can never be as sure because they may be missing outside information. Finally, third-person story can be written in different ways, but may not be as exciting as a first-person viewpoint. This is specifically because the reader may gain more information, and know about things before they happen, which can make the story seem less climactic. In a first-person view, the reader doesn't expect certain things to happen until they actually do, making the story more interesting, and thrilling. However a third-person limited point of view, covers both bases and provides the best of both worlds. The thoughts and feelings of one of the characters are made known, letting the reader build a relationship with one of the characters. Also the benefits of third-person are also evident, letting the reader know what is going on in the rest of the story. We think that is why the author chooses to use a third-person limited viewpoint for this story. It is the best of both worlds.

## Setting (Emma M.)

The setting in the short story called "The Piece Of String" is a small town with a country flavor. It has long roads and a public square. The setting in this short story is much different then in "The Necklace." "The Necklace" mostly took place inside homes and buildings such as the protagonist's flat, then her home it the attic, the friend's house, and the Ministry ball. In the short story, "The Piece Of String," the story mostly took place outside in a town called, Goderville. The characters in this story went many places in Goderville. They went to the Mayor's Office and to the public square, and many other places like the Maitre Jourdain's tavern. The setting in this story and in "The Necklace" is very different. One is more urban and the other is more rural. However, both stories are set in the past. "The Piece Of String" is much different then "The Necklace."

## Theme (DJ)

In the story "The Piece of String" there are a lot of things you can say for what the theme is. The one that fits it the best would have to be you never can be innocent once accused, you will always be thought of as guilty. When Maitre Hauchecome is accused of stealing the wallet because he was seen picking up the string everyone thought that he was a theft. After being accused a theft no one ever looked at him the same

even after the wallet was returned by another man. This theme relates to the theme of "The Necklace" because they both have to do with trust in people. "The Necklace's" theme is don't hide things from your friends it'll all just come out worse. In both stories the theme has to do with trusting people.

## Plot (Chelsea M.)

The plot of "The Piece of String" goes as follows. Maitre Hauchecome of Breauté is an unfortunate fellow, his poverty raking in most of his worries. The characters are introduced during the exposition. When walking into town one day he comes upon a piece of string. He ganders at why the piece of string is on the ground, what is its purpose? He picks it up and continues on. But he notices a man in a window observing his peculiar behavior. The man is Maitre Malandain the harness maker, and Mauchecome's only enemy. The two make blistering eye contact, but then go about their ways during the rising action. Next, we find ourselves in the town tavern, Hauchecome is called into the Mayor's office for inquiry. Early there was an announcement made for the loss of a black wallet containing 500 francs and business papers. Of course these two events are closely tied for poor Hauchecome is accused of stealing the wallet. He pleads and argues for his innocence for someone must have seen him pick something up, and it was only a piece of string! That person happened to be Maitre Maladain, the evil man turning Hauchecome in for a crime he had not committed. This is the climax of the story. Hauchecome is determined, and travels to the outskirts of town to retrace his steps in search of the wallet. To his pleasure he discovers the news of the wallet being returned. He returns back to town to celebrate and divulge his innocence only to find that still no one believes his guilt has been absolved. This is the falling action. Later on Hauchecome dies a "guilty" man still beseeching his innocence to anyone who will listen. This is the resolution. The plot of "The Piece of String" and the plot of "The Necklace" are closely related, for they both have very unfortunate endings. In "The Necklace" we find that all 10 years of hard sweat and grit is for nothing, and in "The Piece of String" Maitre Hauchecome's innocence is never returned even though he earned it.

## Character (Dijana I.)

The characters that are in "The Piece of String" and "The Necklace," both by Guy de Maupassant, are very alike and yet very similar in certain aspects as well. The main character in "The Piece of String," Maitre Hauchecome, resembles Madame Loisel from "The Necklace" in a number of ways. Both are the **protagonist** of the story. Maitre Hauchecome was accused of stealing a pocketbook from someone and Madame Loisel lost her friend's expensive diamond necklace. In both cases, the characters do not have an item they should have had in their possession or accused of having. Nevertheless, Maitre Hauchecome is angered when he realizes that nobody believes him for not having the missing item with him, while Madame Loisel feels deep distress and anxiety about losing her item. Maitre Hauchecome also somewhat acts like Monsieur Loisel because he appears to be a caring, gentle, poor man who tries to please people. The characters reacted to their situations differently. In "The Piece of String," Maitre Fortune Houlbrequé resembles Madame Forestier in "The Necklace" because Maitre Fortune Houlbrequé lost a pocketbook and Madame Forestier's friend lost her diamond necklace; both characters were missing an item. Also, Maitre Malandain from "The Piece of String" and Monsieur Loisel from "The Necklace" are characters who are quite different; Maitre Malandain told people that Maitre Hauchecome was guilty of the crime against him; he didn't want to help him at all. Monsieur Loisel bent over backwards to help find the diamond necklace her wife lost and even helped to pay for the replacement. As you can tell, there are many differences and similarities between the two short stories.

# String

## From PlazWiki

### The Piece of String by Guy de Maupassant Short Story Project.

Group Memebers submit your part below for rewiew, and feel free to edit other people's part.

If you lost the story I printed for you, go here: String\Story

You must register and log in to edit any pages.

Presentation on 2/7/06- Please have your paragraph/thoughts completed by Thur. 2/2/06 on the web or Fri 2/3/06 in class.

## Contents

- 1 Background
- 2 Reenactment (Plaz)
  - 2.1 Characters
  - 2.2 Props
  - 2.3 Outline
  - 2.4 Comments
- 3 Point of View (Dan W.)
- 4 Setting (Emma M.)
- 5 Theme (DJ)
- 6 Plot (Chelsea M.)
- 7 Character(Dijana I.)

## Background

We are doing a 20 min presentation. First, we will have a 5 reenactment of the plaz written by Plaz. Each section/person then has 3 minutes to tell about their section and how it relates to the necklase story.

## Reenactment (Plaz)

Here is my rough draft --Plaz 14:16, 27 February 2006 (EST)

## Characters

- Maitre Hauchecome of Breaute
- Malandain (also) tavern guest
- shopper (as) town crier
- shopper (as) mayor
- shopper (as) Marius Paumelle (the person who finds the wallet)
- Shopper (as) Matrie Houlbrequé (person who lost wallet) (also) tavern guest'

## Props



- wallet with ID card
- piece of string
- 3 desks aranged as table
- chair (couch?) for mayor
- something to drum
- headgear and bonnets for the women (costume) (just kidding, no costumes)

## Outline

(everyone wondering around the room miming shopping and doing business; Houlbreque drops wallet, [not near Malandain's store] Paumelle comes around and picks it up looking at it, and squinting at the ID card, then puts it in his pocket;

Hauchecome steps out and argues w/ Maitre Malandain, harness maker, silently for a bit, then bends over slowly and picks up the string, puts in his pocket and hobbles back into crowd

Everyone continues mimming doing business afor a few seconds then

Hauchcome enters Jourdain's tavern (host never shown) with 2 tavern guests. They sit down and start to mime eating, and mime conversing

Drum beating heard and town crier talks (for the first time in the play, someone talks)

"Be it known to the inhabitants of Goderville and in general to all persons present at the market that there has been lost this morning on the Beuzeville road, between nine and ten o'clock, a black leather pocketbook containing five hundred francs and business papers. You are requested to return it to the mayor's office at once or to Maitre Fortune Houlbreque, of Manneville. There will be twenty francs reward."

3 people in tavern start talking about accusation (out loud this time) and wither Fortune will get his wallet back

Town crier returns: "Is Maitre Hauchecorne, of Breaute, here?"

Maitre Hauchecorne answered: "Here I am, here I am."

And he and the crier walk to the Mayor's office

The mayor was waiting for him, seated in a chair. He was the notary of the place, a tall, grave man of pompous speech.

"Maitre Hauchecorne," said he, "this morning on the Beuzeville road, you were seen to pick up the pocketbook lost by Maitre Houlbreque, of Manneville."

The countryman looked at the mayor in amazement frightened already at this suspicion which rested on him, he knew not why.

"I--I picked up that pocketbook?"

"Yes, YOU."

"I swear I don't even know anything about it."

"You were seen."

"I was seen--I? Who saw me?"

"M. Malandain, the harness-maker."

Then the old man remembered, understood, and, reddening with anger, said: "Ah! he saw me, did he, the rascal? He saw me picking up this string here, M'sieu le Maire." And fumbling at the bottom of his pocket, he pulled out of it the little end of string.

But the mayor incredulously shook his head: "You will not make me believe, Maitre Hauchecorne, that M. Malandain, who is a man whose word can be relied on, has mistaken this string for a pocketbook."

The peasant, furious, raised his hand and spat on the ground beside him as if to attest his good faith, repeating: "For all that, it is God's truth, M'sieu le Maire. There! On my soul's salvation, I repeat it."

The mayor continued: "After you picked up the object in question, you even looked about for some time in the mud to see if a piece of money had not dropped out of it."

The good man was choking with indignation and fear. "How can they tell--how can they tell such lies as that to slander an honest man! How can they? Search me!"

they search him, find nothing

mayor: "Ok. Leave, I see we are getting nowhere. I will investigate and see you tmo."

Two tavern patrons: "Did you hear, Hauchecomb stole the wallet"... (and continue ab-libbing)

Then Marius Paumelle walks to the mayor and hands in the wallet

Patrons continue talking "Hauchecomb stole the wallet"... (and ab-libbing)

Hauchcombe walks to them and tries to explain that is wasn't him who stole it

Patrons continue and other townspeople join in "Hauchecomb stole the wallet"...

Hauchecomb goes to each one and tries to convince his innocence

Hauchecomb gives up, lies down and dies

## Comments

Feel free to leave me comments below the by putting : before your comment and --- after it. Thanks Plaz --  
Plaz 21:07, 27 February 2006 (EST)

## Point of View (Dan W.)

## Setting (Emma M.)

## Theme (DJ)

- your name means a lot and is priceless

- accusing someone is powerful; don't do that to pay off a grudge
- you never can be innocent once accused, you will always be thought of as guilty

## Plot (Chelsea M.)

## Character(Dijana I.)

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### The Piece of String

by GUY DE MAUPASSANT

ALONG ALL THE ROADS around Goderville the peasants and their wives were coming toward the burgh because it was market day. The men were proceeding with slow steps, the whole body bent forward at each movement of their long twisted legs; deformed by their hard work, by the weight on the plow which, at the same time, raised the left shoulder and swerved the figure, by the reaping of the wheat which made the knees spread to make a firm "purchase," by all the slow and painful labors of the country. Their blouses, blue, "stiff-starched," shining as if varnished, ornamented with a little design in white at the neck and wrists, puffed about their bony bodies, seemed like balloons ready to carry them off. From each of them two feet protruded.

Some led a cow or a calf by a cord, and their wives, walking behind the animal, whipped its haunches with a leafy branch to hasten its progress. They carried large baskets on their arms from which, in some cases, chickens and, in others, ducks thrust out their heads. And they walked with a quicker, livelier step than their husbands. Their spare straight figures were wrapped in a scanty little shawl pinned over their flat bosoms, and their heads were enveloped in a white cloth glued to the hair and surmounted by a cap.

Then a wagon passed at the jerky trot of a nag, shaking strangely, two men seated side by side and a woman in the bottom of the vehicle, the latter holding onto the sides to lessen the hard jolts.

In the public square of Goderville there was a crowd, a throng of human beings and animals mixed together. The horns of the cattle, the tall hats, with long nap, of the rich peasant and the headgear of the peasant women rose above the surface of the assembly. And the clamorous, shrill, screaming voices made a continuous and savage din which sometimes was dominated by the robust lungs of some countryman's laugh or the long lowing of a cow tied to the wall of a house.

All that smacked of the stable, the dairy and the dirt heap, hay and sweat, giving forth that unpleasant odor, human and animal, peculiar to the people of the field.

Maître Hauchecome of Breaute had just arrived at Goderville, and he was directing his steps toward the public square when he perceived upon the ground a little piece of string. Maître Hauchecome, economical like a true Norman, thought that everything useful ought to be picked up, and he bent painfully, for he suffered from rheumatism. He took the bit of thin cord from the ground and began to roll it carefully when he noticed Maître Malandain, the harness maker, on the threshold of his door, looking at him. They had heretofore had business together on the subject of a halter, and they were on bad terms, both being good haters. Maître Hauchecome was seized with a sort of shame to be seen thus by his enemy, picking a bit of a head. two arms and string out of the dirt. He concealed his "find" quickly under his blouse, then in his trousers' pocket; then he pretended to be still looking on the ground for something which he did not find, and he went toward the market, his head forward, bent double by his pains.

He was soon lost in the noisy and slowly moving crowd which was busy with interminable bargainings. The peasants milked, went and came, perplexed, always in fear of being cheated, not

daring to decide, watching the vender's eye, ever trying to find the trick in the man and the flaw in the beast.

The women, having placed their great baskets at their feet, had taken out the poultry which lay upon the ground, tied together by the feet, with terrified eyes and scarlet crests.

They heard offers, stated their prices with a dry air and impassive face, or perhaps, suddenly deciding on some proposed reduction, shouted to the customer who was slowly going away: "All right, Maître Authirne, I'll give it to you for that."

Then lime by lime the square was deserted, and the Angelus ringing at noon, those who had stayed too long scattered to their shops.

At Jourdain's the great room was full of people eating, as the big court was full of vehicles of all kinds, carts, gigs, wagons, dumpcarts, yellow with dirt, mended and patched, raising their shafts to the sky like two arms or perhaps with their shafts in the ground and their backs in the air.

Just opposite the diners seated at the table the immense fireplace, filled with bright flames, cast a lively heat on the backs of the row on the right. Three spits were turning on which were chickens, pigeons and legs of mutton, and an appetizing odor of roast beef and gravy dripping over the nicely browned skin rose from the hearth, increased the jovialness and made everybody's mouth water.

All the aristocracy of the plow ate there at Maître Jourdain's, tavern keeper and horse dealer, a rascal who had money.

The dishes were passed and emptied, as were the jugs of yellow cider. Everyone told his affairs, his purchases and sales. They discussed the crops. The weather was favorable for the green things but not for the wheat.

Suddenly the drum beat in the court before the house. Everybody rose, except a few indifferent persons, and ran to the door or to the windows, their mouths still full and napkins in their hands.

After the public crier had ceased his drumbeating he called out in a jerky voice, speaking his phrases irregularly:

"It is hereby made known to the inhabitants of Goderville, and in general to all persons present at the market, that there was lost this morning on the road to Benzeville, between nine and ten o'clock, a black leather pocketbook containing five hundred francs and some business papers. The finder is requested to return same with all haste to the mayor's office or to Maître Fortune Houlbreque of Manneville; there will be twenty francs reward."

Then the man went away. The heavy roll of the drum and the crier's voice were again heard at a distance.

Then they began to talk of this event, discussing the chances that Maître Houlbreque had of finding or not finding his pocketbook.

And the meal concluded. They were finishing their coffee when a chief of the gendarmes appeared upon the threshold.

He inquired:

"Is Maître Hauchecome of Breaute here?"

Maître Hauchecome, seated at the other end of the table, replied:

"Here I am."

And the officer resumed:

"Maître Hauchecome, will you have the goodness to accompany me to the mayor's office? The mayor would like to talk to you."

The peasant, surprised and disturbed, swallowed at a draught his tiny glass of brandy, rose and, even more bent than in the morning, for the first steps after each rest were specially difficult, set out, repeating: "Here I am, here I am."

The mayor was awaiting him, seated on an armchair. He was the notary of the vicinity, a stout, serious man with pompous phrases.

"Maître Hauchecome," said he, "you were seen this morning to pick up, on the road to Benzeville, the pocketbook lost by Maître Houlbreque of Manneville."

The countryman, astounded, looked at the mayor, already terrified by this suspicion resting on him without his knowing why.

"Me? Me? Me pick up the pocketbook?"

"Yes, you yourself."

"Word of honor, I never heard of it."

"But you were seen."

"I was seen, me? Who says he saw me?"

"Monsieur Malandain, the harness maker."

The old man remembered, understood and flushed with anger.

"Ah, he saw me, the clodhopper, he saw me pick up this string here, M'sieu the Mayor." And rummaging in his pocket, he drew out the little piece of string.

But the mayor, incredulous, shook his head.

"You will not make me believe, Maître Hauchecome, that Monsieur Malandain, who is a man worthy of credence, mistook this cord for a pocketbook."

The peasant, furious, lifted his hand, spat at one side to attest his honor, repeating:

"It is nevertheless the truth of the good God, the sacred truth, M'sieu the Mayor. I repeat it on my soul and my salvation."

The mayor resumed:

"After picking up the object you stood like a stilt, looking a long while in the mud to see if any piece of money had fallen out."

The good old man choked with indignation and fear.

"How anyone can tell--how anyone can tell--such lies to take away an honest man's reputation!

How can anyone---"

There was no use in his protesting; nobody believed him. He was con-

fronted with Monsieur Malandain, who repeated and maintained his affirmation. They abused each other for an hour. At his own request Maître Hauchecome was searched; nothing was found on him.

Finally the mayor, very much perplexed, discharged him with the warning that he would consult the public prosecutor and ask for further orders.

The news had spread. As he left the mayor's office the old man was sun rounded and questioned with a serious or bantering curiosity in which there was no indignation. He began to tell the story of the string. No one believed him. They laughed at him.

He went along, stopping his friends, beginning endlessly his statement and his protestations, showing his pockets turned inside out to prove that he had nothing.

They said:

"Old rascal, get out!"

And he grew angry, becoming exasperated, hot and distressed at not being believed, not knowing what to do and always repeating himself.

Night came. He must depart. He started on his way with three neighbors to whom he pointed out the place where he had picked up the bit of string, and all along the road he spoke of his adventure.

In the evening he took a turn in the village of Breaute in order to tell it to everybody. He only met with incredulity.

It made him ill at night.

The next day about one o'clock in the afternoon Marius Paumelle, a hired man in the employ of Maître Breton, husbandman at Ymanville, returned the pocketbook and its contents to Maître Houlbrequé of Manneville.

This man claimed to have found the object in the road, but not knowing how to read, he had carried it to the house and given it to his employer.

The news spread through the neighborhood. Maître Hauchecome was informed of it. He immediately went the circuit and began to recount his story completed by the happy climax. He was in triumph.

"What grieved me so much was not the thing itself as the lying. There is nothing so shameful as to be placed under a cloud on account of a lie."

He talked of his adventure all day long; he told it on the highway to people who were passing by, in the wineshop to people who were drinking there and to persons coming out of church the following Sunday. He stopped strangers to tell them about it. He was calm now, and yet something disturbed him without his knowing exactly what it was. People had the air of joking while they listened. They did not seem convinced. He seemed to feel that remarks were being made behind his back.

On Tuesday of the next week he went to the market at Goderville, urged solely by the necessity he felt of discussing the case.

Malandain, standing at his door, began to laugh on seeing him pass. Why?

He approached a farmer from Crequetot who did not let him finish and, giving him a thump in the stomach, said to his face:

"You big rascal."

Then he turned his back on him.

Maître Hauchecome was confused; why was he called a big rascal?

When he was seated at the table in Jourdain's tavern he commenced to explain "the affair."

A horse dealer from Monvilliers called to him:

"Come, come, old sharper, that's an old trick; I know all about your piece of string!"

Hauchecome stammered:

"But since the pocketbook was found."

But the other man replied:

"Shut up, papa, there is one that finds and there is one that reports. At any rate you are mixed with it."

The peasant stood choking. He understood. They accused him of having had the pocketbook returned by a confederate, by an accomplice.

He tried to protest. All the table began to laugh.

He could not finish his dinner and went away in the midst of jeers.

He went home ashamed and indignant, choking with anger and confusion, the more dejected that he was capable, with his Norman cunning, of doing what they had accused him of and ever boasting of it as of a good turn. His innocence to him, in a confused way, was impossible to prove, as his sharpness was known. And he was stricken to the heart by the injustice of the suspicion.

Then he began to recount the adventures again, prolonging his history every day, adding each time new reasons, more energetic protestations, more solemn oaths which he imagined and prepared in his hours of solitude, his whole mind given up to the story of the string. He was believed so much the less as his defense was more complicated and his arguing more subtle.

"Those are lying excuses," they said behind his back.

He felt it, consumed his heart over it and wore himself out with useless efforts. He wasted away before their very eyes.

The wags now made him tell about the string to amuse them, as they make a soldier who has been on a campaign tell about his battles. His mind, touched to the depth, began to weaken.

Toward the end of December he took to his bed.



He died in the first days of January, and in the delirium of his death struggles he kept claiming his innocence, reiterating:

"A piece of string, a piece of string--look--here it is, M'sieu the Mayor."



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# Laissez Faire City Times

## Is Human Nature Good or Evil?

by Tibor R. Machan

As a little Catholic boy I was taught that we are all born in sin – we inherited it from Adam and Eve who defied God in the Garden of Eden. That is the story of original sin and in most Christian religions one gets over it by being baptized. The theologians of Christianity, as well as the philosophers on whose thought some of their ideas were built – Plato, Plotinus and others – cooked up this idea.

Is it right? Are we really all basically rotten?

The secular version of this story goes a bit different, but not all that different: We all have some rather lowly instincts or drives that make us vicious, nasty, greedy and such and only when we are properly socialized do we manage to get straightened out. This non-religious version of the idea gained prominence by way of the writings of such figures as Thomas Hobbes, in the 16th Century, and Sigmund Freud in the 19th and 20th.

Again, the real question is, are these folks right? Are we all tainted from the start — is human nature basically corrupt?

An alternate view has also emerged, both from religious and secular sources. For the former it holds that having original sin doesn't mean we are all base or lowly, only that we are capable of going bad, of getting corrupted. Young ones aren't evil but they can become such, as well as good – it is a matter of our God-given free will. St. Augustine and Thomas Aquinas taught roughly this idea, as did Aristotle in ancient Greece.

For the secularists it is a similar story: we are born innocent enough, by no means inclined toward evil or good, but as we grow up our choices can guide us toward one or the other, more or less. It is up to us but we aren't hard wired either way.

It looks like, therefore, that we just cannot toss out the notion that human beings can go right or wrong and do so on their own initiative. The only real question is whether they are predisposed to do one or the other or are basically free to do either.

But wait, isn't this all just a question of opinion? Can these matters be settled at all? Haven't we tried fruitlessly to address them, all through human history?

When it comes to whether people are good or bad, originally or of their own making, it does not help any at all to inject government into the picture. Morality cannot be forced on people; it has to be something people choose on their own. A habitual, reckless gambler isn't going to be a better person if forbidden to gamble, nor will a greedy person become generous if others take his money and give it away. Such individuals may refrain because they have become scared to gamble or acquire money, but not because they have seen the light.

Another point is even more important. This is that if there is any impetus to wrongdoing, nothing works better to that end than placing extraordinary powers into some people's hands. We know this from common sense: the temptation to become a bad cop is considerable because the means to do it is greater when one is legally entitled to use a gun on other people. Power corrupts, as Lord Acton said, and absolute power tends to corrupt absolutely.

Governments that have too much power become despotic, mainly because they cannot resist using the force they have at their disposal for misguided purposes – censorship, regimentation, oppression, and privileging some at the expense of others, and so forth. the sort of power governments have can function only when properly restricted for certain, namely, retaliatory, purposes.

So admitting that, for whatever reason, there is going to be bad behavior wherever we find human beings should not encourage one to think that this requires empowering certain folks, the government, to try to mend everyone's ways. Once these folks get the power to attempt to do that, they become the most susceptible to evil.

Evil in most cases can only be fought with social, not political, pressure, with education, inducement from intimates and neighbors. It is useless to try to do it by making some people rule others – that only makes things worse.

I can't really agree completely with this article. If a gambler never knew gambling they can't become addicted.

---

However we are born. I think we are clean. But there is no way to shelter the bad from coming

Even ~~on~~ a deserted island, people ~~will~~ will test the water by trying to get ~~so~~ away with more food. Then as they get away with it, they try ~~to get~~ for more and get it. They do this more + more and become "evil" to others.

↑  
What's evil?

Everyone has pieces of good + evil.

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**English language**

## The English Language

Have you ever wondered why foreigners have trouble with the English Language?



Let's face it

English is a stupid language.

There is no egg in the eggplant

No ham in the hamburger

And neither pine nor apple in the pineapple.

English muffins were not invented in England

French fries were not invented in France.

We sometimes take English for granted

But if we examine its paradoxes we find that

Quicksand takes you down slowly

Boxing rings are square

And a guinea pig is neither from Guinea nor is it a pig.

If writers write, how come fingers don't fing.

If the plural of tooth is teeth

Shouldn't the plural of phone booth be phone beeth

If the teacher taught,

Why didn't the preacher praught.

If a vegetarian eats vegetables

What the heck does a humanitarian eat!?

Why do people recite at a play

Yet play at a recital?

Park on driveways and

Drive on parkways

You have to marvel at the unique lunacy

Of a language where a house can burn up as

It burns down

And in which you fill in a form

By filling it out

And a bell is only heard once it goes!

English was invented by people, not computers  
And it reflects the creativity of the human race  
(Which of course isn't a race at all)

That is why  
When the stars are out they are visible  
But when the lights are out they are invisible  
And why it is that when I wind up my watch  
It starts  
But when I wind up this observation,  
It ends.

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## DELIVERING YOUR SPEECH

Isn't it peculiar that the human brain begins to function from the moment you are born, improves as you grow older, then stops completely when you stand up to talk?

-Anonymous

- I. Impress others audibly.
- II. Impress others visibly.
- III. Impress others psychologically.
- IV. Select and use the type of delivery that is best adapted to the audience, the occasion, and to you.

### How to Impress Others Audibly:

Use variety in voice and speech. You may vary...

a. the loudness of your voice; speaking at the same level of loudness gives a monotonous effect; trained speakers use degrees of loudness for emphasis and holding attention

b. the pitch of your voice; range and inflection

- pitch range is the difference between your lowest and highest pitches
- your inflections are pitch glides that you make on single sounds or syllables
- changing your pitch gives inflection to your voice
- inflection makes your voice easy to listen to, interesting, and pleasing; there is seldom any monopitch when you express genuine feelings in

conversation

c. the quality of your voice; adjust your voice quality to the mood of the words you are speaking

Any one sentence may be said in a variety of moods, but your voice must convey the one intended or the meaning will be lost. Here's a sentence: You won the scholarship. Try it with scorn...with happiness...with affection...with surprise...with disappointment.

d. the rate of your speaking; speaking too slowly or too rapidly throughout a speech makes listening difficult. In conversation, you talk rapidly when you are excited and slowly when you are considering serious problems. It is only natural that your speaking tempo will vary according to your mood.

e. speak with varied emphasis

- effective emphasis depends upon a combination of the four vocal elements you just read about--loudness, pitch, quality, and rate

- if you emphasize only by talking louder, or by speeding up, or by lowering your pitch, your very pattern of emphasis will become a kind of monotony

Try different meanings with : Why did you blame Tony?

**YOU** are the sole agent in impressing your audience audibly. Use clear oral language; it ensures better listening. Although you may be tempted to use long words merely to show off your knowledge of them, the audience would rather hear words that **THEY** know than the words that **YOU** know.

The surest way of obtaining action in words is to use active verbs. For any speech purpose, the best words are those which strike a response clearly and unmistakably.

#### **A Few Other Pointers:**

1. Speak in complete sentences--avoid sentence fragments **UNLESS** they contribute to forcefulness and are understandable
2. Separate sentences by stopping at the end of each one before going on with the next.
3. Eliminate the use of "and" between sentences.
4. Use shorter sentences in preference to long, involved ones in which the audience may forget the beginning before you reach the end.

#### **How to Impress Others Visibly:**

Pay attention to:

1. eye contact
2. facial expression
3. gesture
4. platform movement
5. posture

#### **How to Impress Others Psychologically:**

1. Be sincere
2. Be poised (emotionally, mentally, physically--neither your knees nor your ideas should shake); this generates confidence.

**PREPARATION** is the first giant step toward poise.

3. Be friendly

# Mike Plaz

## Symposium/Essay Questions

Answer the following <sup>YOUR #</sup> questions in essay format. You should explore each question as it pertains to the content of the novel. Your one page essay will be due the day after we have read up to the chapter designated after each question. You will then lead the class in a discussion based on your observations.

1pg.  
double-spaced

either by yourself or w/a partner

1. At the beginning of the novel, the shadows of the goal posts appear symbolic to Obie. Explain what they may symbolize. These shadows will be paralleled in the end. (After Chapter 2)

Chelsea, Noomi

2. Is Jerry fair in judging his father? What responsibility does Jerry have in building a better relationship with his father? Why? (After Chapter 9)

D.J.

3. How does Cormier use the omniscient narrator to focus his novel on the younger characters and not on the adults? How are the adults introduced to the reader? (After Chapter 12)

Melanie

4. Why is the setting at Trinity essential to *The Chocolate War*? How might the novel's plot be affected if the setting were changed? (After Chapter 16)

Emma, Melissa

5. What is your reaction to the question, "Do I dare disturb the universe"? Discuss some "universe disturbers" that may have existed in history or in your own life and tell why you think so. Why might this question be important for Jerry to answer? (After Chapter 19)

Beau, Dijana

6. *The Chocolate War* contains several decent characters in addition to Jerry who are tested by the cruelty and malice they see. How do The Goober, Mr. Renault, and Brother Jacques Respond the cruelty? What mistake does each character make that allows the cruelty to continue? (After Chapter 23)

Liz, Kristen

7. Archie, Brother Leon, and Emile Janza all attempt to control others. Compare and contrast the methods these characters use to manipulate others. Give examples from the story to support your answer. (After Chapter 34)

Mike, Dan

8. Archie believes that human beings are basically greedy and cruel. Does the novel present this view of human nature? Why or why not? (After Chapter 36)

Cathy, Gabi

9. Cormier once said that the endings to his novels are meant to counteract the happy endings of the most television programs. Did you like the ending of *The Chocolate War*? Why or why not? How would you change the ending? (After the novel)

Jamie

10. The novel focuses on the problems of maintaining individual rights in group situations. By attending Trinity, Jerry becomes involved with three groups: the football team, the Vigils, and the faculty. Explain how Jerry tries to be true to himself in his dealings with the groups and their leaders. (After the novel)

Kelly, Jeff

11. Betrayal occurs often in this novel. It seems easier for characters to betray people and principles than to defend them. Explain how Jerry betrays himself. How is he betrayed by The Goober, Archie, and brother Jacques? (After the novel)

Lauren, Tom

you →



Name \_\_\_\_\_

Date \_\_\_\_\_

Period \_\_\_\_\_

## Symposium

### I. Content

5 6 7 8 9 10

State mature, valid opinions of the subject

5 6 7 8 9 10

Give *details* to support your opinions

1 2 3 4 5

Paper is at least one page long or 3 paragraphs including a conclusion

### II. Form

5 6 7 8 9 10

Word Choice, Tone and Audience

- Choose sophisticated, appropriate words to illustrate your point.
- Be aware of your tone and keep it consistent
- Know your audience and write accordingly

1 2 3 4 5

Paragraph Formation

- Start a new paragraph when introducing a new idea
- Details of the paragraph should support your topic sentence

Grammar

- one point off for each mistake
  - run-on sentences
  - sentence fragments
  - Incorrect capitalization

### III. Delivery

1 2 3 4 5

Poise

- You are clear and confident in what you are saying, proving that you have given the question adequate consideration

1 2 3 4 5

Speaking Voice

- You speak clearly and audibly

TOTAL: \_\_\_\_\_/50

Name Mike

Date \_\_\_\_\_

Period \_\_\_\_\_

### Symposium

#### I. Content

5 6 7 8 9 10

State mature, valid opinions of the subject

5 6 7 8 9 10

*great*

Give *details* to support your opinions

1 2 3 4 5

Paper is at least one page long or 3 paragraphs including a conclusion

#### II. Form

5 6 7 8 9 10

Word Choice, Tone and Audience

- Choose sophisticated, appropriate words to illustrate your point.
- Be aware of your tone and keep it consistent
- Know your audience and write accordingly

1 2 3 4 5

Paragraph Formation

- Start a new paragraph when introducing a new idea
- Details of the paragraph should support your topic sentence

-1

Grammar

- one point off for each mistake
  - run-on sentences
  - sentence fragments
  - Incorrect capitalization

#### III. Delivery

1 2 3 4 5

Poise

- You are clear and confident in what you are saying, proving that you have given the question adequate consideration

1 2 3 4 5

Speaking Voice

- You speak clearly and audibly

TOTAL: 48 /50



## Symposium #7 – The Chocolate War

Archie, Brother Leon, and Emile Janza all attempt to control each other in Robert Cormier's *The Chocolate War*.

Brother Leon - Brother Leon attempts to control Archie and students in his class. Students are noticeably scared of Brother Leon in class. Brian Cochran, the accountant for the chocolate sale, is constantly scared of Brother Leon. Also, towards the beginning of the novel, the students are really scared of Brother Leon. When students are scared of brother Leon, he make do whatever he wants them do. This fear causes Brian to become the account and make Caroni give Brother Leon information. Leon also blackmails Caroni to get information about Jerry. Brother Leon also forces Archie to help the chocolate sale. In the meeting in the beginning of the book, Leon tells Archie that the Vigils must help him have the chocolate sale run smoothly. His effort is successful throughout the book.

Archie – Archie also attempts and succeeds to control people in *The Chocolate War*. At every Vigil meeting, he always has the room in fear and anticipation of what he is going to say next. He uses psychology to control people. He even says so himself. He uses the photo to tempt Janza into beating up Jerry. He tells Jerry to come to the boxing ring, so he can get revenge on Janza. He and the Vigils use their reputation to scare students into doing their assignments. He uses revenge when people don't follow his wishes. Archie also does more then just these things. A minute does not go by without him trying to control others. good

Emile Janza – Emile Janza uses action and fists unlike Archie and Brother Leon who use psychology to control others. Janza does not like using psychology, he would much rather just use actions. He says this to Archie towards the end; that he did not like calling Jerry a fairy. He would have just liked to beat him up. However, he does not know it, but he uses psychology when he tells freshmen to buy him cigarettes. The freshman knows that Janza will hunt him down if he does not do what Janza tells him to.

All of these characters in *The Chocolate War* control other people. Archie and Brother Leon use more of psychology then Janza, who uses actions. However, Archie's method of enforcement for assignments is the Vigils. They are not afraid to take physical action. However, when Archie acts against a member of the Vigils, he uses blackmail and psychology to make sure the deed gets done. Brother Leon's recourse is to give a student a bad grade or publicly embarrass him in class, which he is quite good at. good

Name Michael Plasencia

Ms. Kaiser

The Chocolate War

Chapters 1-10

Date 3/27

30 pts.

29  
30

97

1-20 are all worth one point each

Matching

- |                            |  |
|----------------------------|--|
| 1. <u>D</u> Jerry          | <del>A. President of the Vigils</del>                                    |
| 2. <u>H</u> Archie         | <del>B. His room is the sight of the first assignment</del>              |
| 3. <u>I</u> Brother Leon   | <del>C. Tall, skinny, likes to run</del>                                 |
| 4. <u>F</u> Obie           | <del>D. Freshman; his mother just died</del>                             |
| 5. <u>C</u> Goober         | <del>E. Secretary of the Vigils</del>                                    |
| 6. <u>A</u> Carter         | <del>F. Jerry wonders how <i>his</i> life is so boring; pharmacist</del> |
| 7. <u>G</u> Gregory Bailey | <del>G. Is made a fool of by Brother Leon <i>for cheating</i></del>      |
| 8. <u>J</u> Emile Janza    | <del>H. Assigner of the Vigils</del>                                     |
| 9. <u>B</u> Brother Eugene | <del>I. Assistant Headmaster</del>                                       |
| 10. <u>T</u> Mr. Renault   | <del>J. A bully; has an embarrassing picture</del>                       |

True or False

11. False Part of Jerry feels that he was going to make the team. *past tense - he did make the team Not yet...*
12. True Brother Leon is the assistant headmaster, and Archie's Algebra teacher
13. False! Brother Leon likes to be fair to each student and doesn't like to put him on display
14. False The new quota for the candy sale is tripled from last year *doubled*
15. False Goober has to complete the assignment alone. *assigned to, but gets help*

Choose the best answer

16. The hippy accuses Jerry of
- |                                     |             |
|-------------------------------------|-------------|
| A. Beating up his friend            | B. Stealing |
| <u>C. Being caught in a routine</u> | D. Lying    |
17. Archie hates
- |           |                    |
|-----------|--------------------|
| A. School | <u>B. Athletes</u> |
| C. Girls  | D. Children        |
18. This kept Archie from being too outlandish with his assignments
- |                         |                 |
|-------------------------|-----------------|
| <u>A. The black box</u> | B. The teachers |
| C. Carter               | D. Archie's mom |
19. Emile Janza sits near the front of the classroom in order
- |                                |                              |
|--------------------------------|------------------------------|
| A. To see the board            | B. To kiss up to the teacher |
| <u>C. To annoy the teacher</u> | D. To cheat                  |
20. Obie notices
- |                                  |                              |
|----------------------------------|------------------------------|
| A. Jerry's athleticism           | <u>B. Crucifix symbolism</u> |
| C. The hippie arguing with Jerry | D. Emile siphoning gas       |

OTHER SIDE

21-25 are worth 2 pts. each

Answer the following in your own words

21. In your words, describe Brother Leon.

Brother Leon likes power and likes to exploit that power to make people in his class feel certain ways.

22. Find three things that Haverford High School has in common with Trinity.

fundraisers high school  
football team important some students own cars

23. How did the school (faculty and students) at Trinity treat The Vigils?

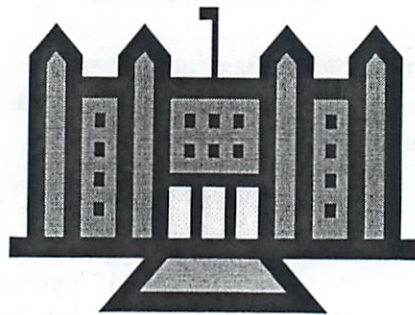
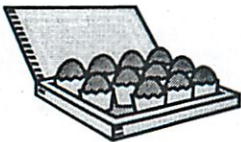
Don't say anything or try to take it down -  
ignored it

24. Write an unbelievably sophisticated, sound, informative sentence using one of your vocabulary words.

...~~try to~~ Brother Leon and the staff should not condone the Vigils, but do so by ignoring it, yes!

25. Who is your favorite character in The Chocolate War so far? Why?

Archie, seems round, there is always another side to him. He seems tough but on the inside he is sick of what he does and wants a break.



Trinity

Name Michael Plasmeier  
Kaiser

Date 4/20  
*The Chocolate War*

Chapters 11-22

Quiz 2: 25 pts.

1-20 worth one point each

25/25 (100)

Matching

- |                             |  |
|-----------------------------|--|
| 1. <u>B</u> Goober          | <del>A.</del> President of the junior class; thinking of not selling the chocolate |
| 2. <u>F</u> John Sulkey     | <del>B.</del> Is depressed after the assignment in room 19                         |
| 3. <u>H</u> Tubs Casper     | <del>C.</del> He thinks that Archie has an embarrassing picture of him             |
| 4. <u>J</u> Brian Cochran   | <del>D.</del> Blackmails Caroni with an "F"  |
| 5. <u>C</u> Emile Janza     | <del>E.</del> Refuses to sell the chocolates                                       |
| 6. <u>I</u> Brother Jacques | <del>F.</del> Won first prize for selling chances                                  |
| 7. <u>A</u> Howie Anderson  | <del>G.</del> Calls Archie to the gym; is beginning to hate Archie                 |
| 8. <u>G</u> Obie            | <del>H.</del> Is selling the chocolate to pay for Rita's bracelet                  |
| 9. <u>E</u> Jerry Renault   | <del>I.</del> "Environment" assignment is carried out in his room                  |
| 10. <u>D</u> Brother Leon   | <del>J.</del> Treasurer of The chocolate sale; is scared of Bro. Leon              |

True and False

11. False Jerry plans to say no to the chocolate even after he is supposed to take them.
12. True Archie *doesn't* really have a picture of Emile Janza.
13. True People begin to think Jerry is cool for refusing the chocolates.
14. False Obie thinks Brother Jacques figured out why the students were jumping on their desks on his own, without any help.
15. False The chocolate sales are up really high despite Jerry's refusal.

Choose the best answer

- B 16. What is the code word to make the student's jump on their desks?  
A. "Uncle"      B. "Environment"  
C. "Entirely"      D. "Society"
- D 17. What does Jerry's poster in his locker say?  
A. "I am alone"      B. "Should I ruffle their feathers?"  
B. "Be true to yourself"      D. "Do I dare disturb the universe?"
- B 18. How long was Jerry supposed to carry out the assignment?  
A. One week      B. Ten days  
C. One month      D. Forever
- C 19. Who sets the mood in Brother Leon's classes?  
A. The students      B. Emile Janza  
C. Bro. Leon      D. The Vigils
- A 20. Who wrote "The Love Song of J. Alfred Prufrock?"  
A. T.S. Elliot      ~~B.~~ Robert Cormier  
C. S.E. Hinton      D. J.D. Salinger

Please choose one of the following to answer for 5pts.

Write a short essay discussing how a person could "dare disturb the universe." Why is "disturbing the universe" such a scary thing to so many people. Try to include Jerry, J. Alfred Prufrock, and yourself to support any ideas you may have on this topic.

Start  
I think there is an almost balance between good and evil in the novel. However there are more evil characters than good ones. There are a lot of bullies fighting in this book. Archie, Janza, Leon, all want control of good people. Archie and Leon seem to be fighting one another over chocolates and trying to sway Jerry and the sale. I think because

-OR-

Discuss the balance (or imbalance) of good and evil in the novel. You may want to discuss whether you think humans are inherently evil or inherently good and why. Furthermore, what do you think Cormier's thoughts on this matter may be as seen through the depictions in the novel.

of this imbalance that Cormier wants to show that humans are evil and will always vie for power and prestige. I also think that humans are like this. This is why communism doesn't work. Someone will exploit weakness.

ok

parking meter - <sup>sells</sup> fine

Outside/inside  
(box)

Name Michael Plaomeier  
Ms. Laurie Kaiser  
Cool Hand Luke

Setting - old southern prison

**Characters:**

While watching the film, write down observations, characterizations, other characters opinions of, and questions you have about the following characters (creative, evaluation, memory or comprehension...depends on what you notice).

**Lucas Jackson-**

cut off parking meters  
sent to jail  
tried to bargain for job  
got locked in box  
prisoners say he doesn't listen  
call him Lucas' war hero  
doesn't seem to think things through  
has purple hearts

I had "Nothing better to do"

doesn't stay down in boxing match  
eat eggs  
string?

**Dragline-**

Older  
obsessed about Lucile  
Sort of leader  
more bold - outspoken  
boyes  
likes to bet

**The Captain-**

really high voice  
sits on porch  
well-dressed  
drives fancy cars  
attacks Luke  
Always watching them (elevated)  
Seems relaxed, -even if one escaped  
laughs when dog died

**The Man with no eyes-**

sunglasses head guard  
shoot the bird (like freedom)  
doesn't seem to smile or show expression  
shot snake



Prison Guards-

Rough + tough  
Don't listen  
Shoot birds for fun  
Sleaze down on fowl supervising

Prisoners-

Count # as they walk at  
fish trap  
have their jobs + spots to sit  
work hard all day

Some **memory or recall** questions:

1. What is Lucas Jackson's crime? What is his sentence?

Cutting off parking meters while drunk  
2 years in work camp

2. How does Luke get his nickname?

3. What are some things Luke does in prison?

Chain gang

4. Does prison ever break Luke?

5. What do the prisoners do to Luke when he gives in to the guards?

6. Compare Luke to a character in *The Chocolate War*.

...Dragline

...The Captain

Saw hole + escapes + caught again  
during 4th of July T-chains put on

**Some Symbols (comprehension):**

What might they symbolize?

The fight scene

Shot in chest

"he's a natural born  
World shaker"

The man with no eyes

ten runs away again  
and uses string to shake bushes  
while going to the bathroom  
Confuses dogs w/ pepper  
Caught again - given nickname "cool head"  
has to push dirt around for a while  
guards keep telling him to do things  
uses the duck to run away  
draglic runs away with him  
they split up  
get caught - he intimidates warden  
Luke gets shot in forehead  
- attacks man with no eyes  
Warden doesn't take him to the hospital  
man w/ no eyes glasses smashed

After Luke eats the eggs (notice his position on the table)

- end of the table -  
outside of washroom

subspens fall

left there while others collect money

stern over table - Christ like

What else do you think the director may have used on a symbolic level?

mother died - smoked too much & before cursed god in rain  
- Sing right after  
- latched in boy

Eight w/  
should eggs  
be peels

5/25/06

Name Michael Placinta  
Ms. Laurie Kaiser

Honors English 9  
55 pts. 53 (-2)  
55

*The Chocolate War*  
And  
*Cool Hand Luke* *Final Test*

**Matching (10 pts.)**

- |                                   |  |
|-----------------------------------|--|
| 1. <u>F</u> Jerry                 | A. Assigner of the Vigils  |
| 2. <u>A</u> Archie                | B. Arrested for cutting heads off parking meters                   |
| 3. <u>J</u> Brother Leon          | C. Wants to quit the football team                                 |
| 4. <u>F</u> Obie                  | D. Was a leader, now follows Luke                                  |
| 5. <u>C</u> Goober                | E. A bully at Trinity  |
| 6. <u>E</u> Emile Janza           | F. Won't sell the chocolates                                       |
| 7. <u>B</u> Luke                  | G. A prison guard who never speaks and wears reflective sunglasses |
| 8. <u>R</u> Dragline              | H. In charge of a chain gang; doesn't like to be disobeyed         |
| 9. <u>H</u> The Captain           | I. Secretary of the Vigils   |
| 10. <u>G</u> The Man with no eyes | J. Assistant headmaster at Trinity; doesn't like to be disobeyed   |

**Match the letter of the character next to what he said. You may use a letter more than once. (10 pts.)**

- |                |           |                 |
|----------------|-----------|-----------------|
| A. JERRY       | B. ARCHIE | C. BROTHER LEON |
| D. THE CAPTAIN | E. LUKE   | F. DRAGLINE     |

11. C "You really didn't use your best judgment tonight, but I realize you did it for the school. For Trinity."
12. A "They tell you to do your thing but they don't mean it. They don't want you to do your thing unless it happens to be their thing."
13. B "You see, people are two things: greedy and cruel. The greed part- a kid pays a buck for a chance to win a hundred. Plus fifty boxes of chocolates. The cruel part- watching two guys kitting each other while they're safe in the bleachers."
14. A "I tipped him off. An anonymous phone call. I figured he would enjoy himself. And I also figured that if he was here and part of the proceedings, he'd also be protection for us if anything went wrong."
15. C "You see what's important here? School spirit. One rotten apple does not spoil the barrel."
16. D "What we've got here is a failure to communicate"
17. E "I haven't heard much worth listening to...just a whole lot of rules."
18. E "Sometimes nothing can be a real cool hand."
19. F "That Cool Hand Luke, he's a natural born earth shaker."
20. G "Where are you now!?"

*I was thinking that  
Oh!*

Multiple Choice (10 pts.)

- A 21. How does Archie want to get rid of the remaining 50 boxes of chocolate?  
A. A raffle B. Make Jerry sell them  
C. Make Jerry buy them D. Make Emile Janza eat them
- C 22. What do Carter and Obie surprise Archie with?  
A. Chocolates B. Brother Leon  
C. The black box D. A party
- A 23. What does the raffle ticket call for that Carter hadn't thought of?  
A. A shot to the groin B. A shot to the head  
C. A foot to the shin D. A finger in the eye
- B 24. What does Archie crave in the end?  
A. Another assignment B. Chocolate  
C. A cigarette D. A fight
- C 25. Who was watching the fight the entire time?  
A. Jerry's dad B. Brother Jacques  
C. Brother Leon D. The Headmaster
- B 26. How many eggs does Luke eat? In how much time?  
A. 50 in 2 hrs. B. 50 in 1 hr.  
C. 60 in 2 hrs. D. 60 in 1 hr.
- B 27. What do the prisoners have to call the guards?  
A. Sir B. Boss  
C. Captain D. Boy
- B 28. What is Luke's sentence?  
A. 1 yr. B. 2 yrs.  
C. 5yrs. D. Life
- B 29. What name does dragline give the girl washing the car?  
A. Lisa B. Lucille  
C. Patty D. Ethel
- A 30. Why do they put Luke in the box the first time?  
A. He smacked a guard B. He beat up an inmate  
C. His mother died D. He used the wrong spoon

that must of been someone else

**True or False (10 pts.)**

31. False Archie pulls out a black marble from the box before the fight.
32. True Jerry hits Emile and almost makes him fall.
33. True Carter wants Jerry to hit Emile but he can't write it on his raffle ticket.
34. False Archie seems to feel remorse at the end of the novel.
35. False Brother Leon stops the fight.
36. True Luke's father comes to visit him in prison.
37. True Dragline beats up Luke but he keeps getting up.
38. True Luke successfully eats 50 eggs.
39. False The other prisoners try to stop Luke from escaping.
40. False Luke NEVER bends to the guards.

**Briefly explain the following (10 pts.)**

41. The Black Box- <sup>of the Vigils (Archie)</sup> The Assigner must pick a marble out of the box after he has given an assignment. If he picks a black marble, the assigner himself must complete the assignment. If he picks a white marble, the assignment goes on as planned.
42. The Assignments- Tasks given out by the Vigil's assigner (Archie) to do certain tasks at school which are sometimes illegal but sometimes meant as jokes.
43. Leg Chains- After a prisoner has ran away, he is given leg chains so he can not run as fast and to make him feel the weight and regret the escape attempt.
44. The Box ( from Cool Hand Luke) A small solitary confinement shack where prisoners are placed after doing something wrong. It is meant to make the prisoner not wish to continue breaking the rules.
45. Your choice: choose another potential symbol and explain what it symbolizes

Boxing Match in stadium - at the end, Jerry needs to fight Sanea, possibly the meanest kid in the school in the middle of a big stadium under the big boxing ring display in front of the entire school. (One more...)

45. Choose one of the topics that we discussed (or not) from **Cool Hand Luke** and elaborate on it. Use your critical thinking skills to make "fresh" observations—not self-evident ones. (5 pts.)

I am picking the Captain's line, "What we have here is a failure to communicate." This is now a famous line and for some reason I feel it originated from this movie. I now seem to hear this line a lot, even if it does not fully fit like it sort of doesn't do in *Cool Hand Luke*. I believe the warden in *Holes* uses it. People say this not only when the other party aren't cooperating but when people don't understand which is how some mean it.

it did!

I don't know why but I think that quote come from this movie but I don't know why I think this. This is one of those famous movie quote like "There's no place like home" from the *Wizard of Oz*. People also use this quote out of context, but lots of people say that.

Very Good handwriting

# Questions Card

## Creative Questions

New Ideas  
New Ways of Doing Things  
New and Varied Solutions

## Evaluation Questions

Value Judgments  
Opinions

## Comprehension Questions

Demonstrate Understanding of Information by Interpreting It  
Applying It to Reach a Specific Answer  
Analyzing It to Draw Logical Inferences

**Generic Criteria:**  
generally accepted standards for judging people, ideas and things.

**Personal Criteria:**  
reflection of individual's distinctive values, beliefs and biases

evaluate  
assess

Give your opinion  
Which is better?

Do you agree?

Would it be better if?

Which (what) (whom) do you prefer?

## Memory Questions

### Recognition

### Recall

Who?  
What?  
Where?  
When?  
How many?  
How much?  
How old?  
quote

count  
define  
draw  
indicate  
list  
name  
point to  
read

recall  
remember  
recite  
recognize  
record  
repeat  
state  
trace

### application

classify  
demonstrate  
employ  
examine  
give an example  
illustrate

solve  
use  
Which?  
What?

### Interpretation

explain in your own words

summarize

rephrase

compare

differentiate

discuss

Interpret

distinguish

### analysis

analyze

Infer

conclude

true or false

Why?

predict

produce

design

develop

construct

suggest

How can ...?

originate

propose

plan

What if ...?

How would ...?

How could ...?

imagine

pretend

find a way

If this ... then what?

What do you think of ...?

Done As a group

**Taking another look at questions:**

for Symposium #1 Question

1. What is your first response to the question? (the easy, obvious answer)

that they symbolize crosses  
gave good imagery

2. What mode of questioning is at hand? (Evaluative, Creative, Comprehension, Memory?)

Comprehension + creative  
explain + if don't say

3. What are some key words that you need to focus on here? List them:

explain - question word - the main words

symbolic - symbolize - about symbolism

4. Unravel the actual meaning of each word you listed for number 3. Use a dictionary if you like.

14 different meaning (m-w.com)

5. Now, look back at number 1 and begin to unravel the ideas you've listed. List some new thoughts (or at least a direction you would take in order to answer the question more critically—getting into the more problematic questions and serious inquiries of the text).



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

Book \_\_\_\_\_

The Chosen

Discussion

## Critical Thinking Scoring Rubric

- 50** Consistently does all or almost all of the following:
- Accurately and thoroughly interprets literary elements
  - Thoughtfully analyzes and evaluates major elements of literature
  - Draws meaningful, warranted conclusions
  - Justifies inferences and opinions
  - Thoroughly explains assumptions and reasons
  - Questions and prompts show a wide variety of thinking skills
- 45** Does most or many of the following:
- Accurately interprets literary elements
  - Analyzes and evaluates major elements of literature
  - Draws warranted conclusions
  - Explains inferences, opinions
  - Explains assumptions and reasons
  - Questions and prompts show a variety of thinking skills
- 40** Does most or many of the following:
- Misinterprets literary elements
  - Superficially evaluates obvious points of view with little solid evidence stated as support
  - Draws unwarranted conclusions
  - Seldom explains reasons
  - Questions and prompts show a limited variety of thinking skills
- 35** Consistently does all or almost all of the following:
- Misinterprets literary elements
  - Ignores or superficially evaluates obvious alternative points of view with no solid evidence stated as support
  - Draws unwarranted or fallacious conclusions
  - Rarely explains reasons
  - Questions and prompts show no variety of thinking skills

Name: Michael Plasencia  
Date of discussion: 5/25

### The Chosen Symposium

Use the following questions to help you focus on some areas of discussion.

1. Book: 1
2. Write a five sentence reaction/summary of the Book: Reuven and Danny live in a Jewish section of Brooklyn. However they are of a separate sect of Judaism. They go to separate Jewish schools and have never met. When the two schools face off in a base ball game, Danny hits Reuven in the eye. Reuven goes to the hospital and Danny meets Reuven and they become friends
3. Choose a character to focus on:
  - a. Name of character: Mr. Saro
  - b. A quote that the character states and what its importance is:  
"That's the breaks. Should have been a priest. Lousy Racket boxing. Glad to be out of it. Would've been in that war if the guy hadn't chopped me" p91
  - c. what is the character's role in the story:  
Not really sure - one of m, quest's, comic relief? Has a sort of grim outlook on life. Talks weird - always talking about himself - Possibly alluded to latter in the story
4. A literary device (foreshadowing, symbol, simile, metaphor, personification, irony...) used in this chapter ( don't forget pg. Number) and what it means:  
"as if all the previous years of my life had led me comprehension to this ball game and all the future years of my life would be dependant on it" p 25 - Foreshadowing anyone is he saying something big will happen - he will change the universe? Or has "God" brought him here for a reason
5. One meaningful quote from the chapter and the significance in the novel (remember pg. Number)  
"you can go to hell and take your snotty bunch of Hasidim along with you" p. 62 Reuven is sending away Danny - shows how deep hatred runs
6. A question you have for the group (besides recall questions—see the Questions Card previously handed out) See notebook  
what does Mr Saro represent and that his eye was taken out - at the end

**In groups:**

1. Go around the circle one time. Each member will propose a topic, observation, quote, question.... That he or she finds worthy of discussion and give a little background.
2. Round two: When it becomes your turn to speak again, use the sheet that you have been taking some notes on and comment on something that someone has already said. Be sure to go completely around the circle, giving each student a second chance to talk.
3. Here is where the discussion could/should take on a life of its own. You no longer have to keep the discussion going around, but the group leader needs to jump in if any members begin to dominate the discussion or if any members begin to fade into the background.
4. Please speak up--especially if you are being video taped!!!!
5. Tech leader (aka camera operator) you may want to do a test run before you begin the discussion to be sure that everyone can be heard .

Beau	prejudice between religion - even between different sects
Mike	School is sacred - English afterthought not preordained for secular world - besides that section of Brooklyn just in that neighborhood
Chelsea	Danny would give up his Hadistic religion - becomes looser
Cathy	Everything a symbol - Who are the characters Coach calls game a war relationship between father + son
Melanie	Baseball or Softball? do names mean anything
Melissa	Reuvan's opinion of Danny changes daily - Dad influences him - Reuvan sorry he screamed at him - Danny being too nice - impulse
Kristen	no talk about mothers

hate for each other in the "war"

Name: Mike

Book 1

## Critical Thinking Scoring Rubric

- 50 Consistently does all or almost all of the following:
- Accurately and thoroughly interprets literary elements
  - Thoughtfully analyzes and evaluates major elements of literature
  - Draws meaningful, warranted conclusions
  - Justifies inferences and opinions
  - Thoroughly explains assumptions and reasons
  - Questions and prompts show a wide variety of thinking skills

- 45 Does most or many of the following:
- Accurately interprets literary elements
  - Analyzes and evaluates major elements of literature
  - Draws warranted conclusions
  - Explains inferences, opinions
  - Explains assumptions and reasons
  - Questions and prompts show a variety of thinking skills

- 40 Does most or many of the following:
- Misinterprets literary elements
  - Superficially evaluates obvious points of view with little solid evidence stated as support
  - Draws unwarranted conclusions
  - Seldom explains reasons
  - Questions and prompts show a limited variety of thinking skills

- 35 Consistently does all or almost all of the following:
- Misinterprets literary elements
  - Ignores or superficially evaluates obvious alternative points of view with no solid evidence stated as support
  - Draws unwarranted or fallacious conclusions
  - Rarely explains reasons
  - Questions and prompts show no variety of thinking skills

- The Hatred  
- Good differentiation  
between setting/writing  
- Sky enclosed  
- Quote (good!)  
↳ Freshman

48 /50

Good Mike! you have  
an eye for detail!  
There is nothing superficial  
about your analysis!

Book 2

Beau kids talk alot more comfortable taking to other dad

Mike POV cleared after hospital - noticed vision  
dad seems collich - "Am I Boing 100"

Chelsea Spider and fly  
why don't Rev + Danny talk

Cathy Danny + Rev different  
almost complete opposites

Melanie etyi eyes  
#2 sight  
informs + enlightens

Melissa Very Jewish themed book

Kristen Danny + Rev don't talk  
photo-memory uses eyes  
boring family

Name: Mike

Book 2

*- Review can see more clearly  
- David is Harmer than Reb*

## Critical Thinking Scoring Rubric

- 50 Consistently does all or almost all of the following:
- Accurately and thoroughly interprets literary elements
  - Thoughtfully analyzes and evaluates major elements of literature
  - Draws meaningful, warranted conclusions
  - Justifies inferences and opinions
  - Thoroughly explains assumptions and reasons
  - Questions and prompts show a wide variety of thinking skills
- 45 Does most or many of the following:
- Accurately interprets literary elements
  - Analyzes and evaluates major elements of literature
  - Draws warranted conclusions
  - Explains inferences, opinions
  - Explains assumptions and reasons
  - Questions and prompts show a variety of thinking skills
- 40 Does most or many of the following:
- Misinterprets literary elements
  - Superficially evaluates obvious points of view with little solid evidence stated as support
  - Draws unwarranted conclusions
  - Seldom explains reasons
  - Questions and prompts show a limited variety of thinking skills
- 35 Consistently does all or almost all of the following:
- Misinterprets literary elements
  - Ignores or superficially evaluates obvious alternative points of view with no solid evidence stated as support
  - Draws unwarranted or fallacious conclusions
  - Rarely explains reasons
  - Questions and prompts show no variety of thinking skills

49 /50

*Good insights Mike!  
Very Well Done!*

# Book 3

Beau

End: Red explains everything at end - shows him his POV

Mike

"No child left behind" not like now  
- but they are in high school + college

Chelsea

Cathy

Melanie

Names Meaning

Melissa

Revan helps Danny - return of Danny teaching Revan

Kristen

Danny realizes Freud isn't perfect,  
Freud except is like the situation

Kaiser Danny is main focus of book



**Exploring Beliefs and Values:**  
**Connecting Religious Traditions to the Motif of Perception in *The Chosen***

---

“When you’re blind it makes no difference whether you open your eyes or not. I couldn’t imagine what it was like to know that no matter whether my eyes were opened or closed it made no difference, everything was still dark” (53).

Especially at the opening of the novel, eyes and blindness are mentioned in a number of different ways. But even as the novel continues, the narrator makes numerous references to sight and perception—how a person understands and interprets the information he sees and hears. The motif of perception helps to frame many of the thematic ideas presented in Chaim Potok’s novel *The Chosen*. How does Reuven perceive or understand Danny’s Hasidic beliefs? How does Danny perceive his place in his family given his father’s wishes for him to follow in the family tradition versus his own thirst for education outside the Talmud?

“People are not always what they seem to be,” he said softly. “that is the way the world is, Reuven” (74).

As readers, we can learn from Danny and Reuven’s struggles with perception. Both characters struggle to understand the religious beliefs of the other. Both characters struggle to understand where they fit in both modern society as well as in the centuries of old traditions of their religion. Throughout these struggles, the characters must confront all the preconceived ideas that they have about other people and other ideas. Ultimately, through Danny and Reuven’s friendship, readers learn that in learning to look beyond the surface, beyond the superficial, all human beings struggle with the same things.

“The way he acts and talks doesn’t seem to fit what he wears and the way he looks,” I said. “It’s like two different people” (75).

So we must learn to look beyond the surface and try to understand why people believe what they believe. Just because something is unfamiliar or strange to us, doesn’t mean that we should not respect and attempt to understand it—this is the lesson that we learn from Danny and Reuven’s friendship.

**The Assignment:**

You will work with one other assigned partner and put together a poster depicting both stereotypes and basic truths of a particular world religion/philosophical tradition listed below. Your goal is to understand the basic beliefs and values of the traditions, to get beyond the surface level and stereotypes.

Islam	Judaism	Hinduism	Buddhism
	Mormon	Jainism	Shintoism
			Other?

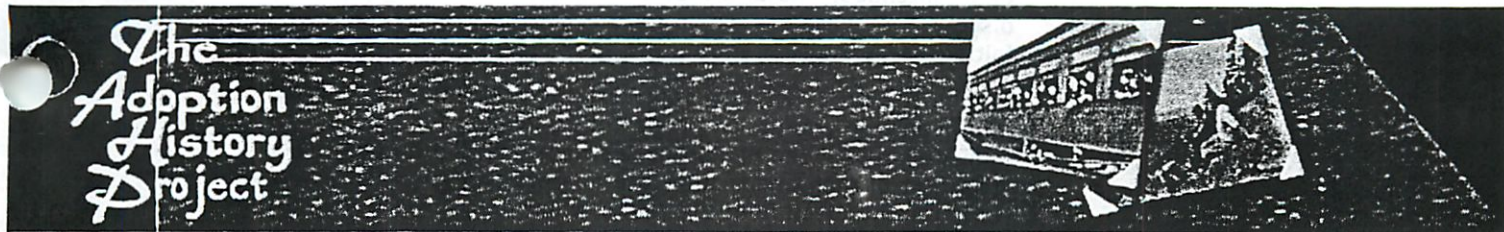
**Resources:**

- The BBC World Religions Page at <http://www.bbc.co.uk/religion/religions/>
- Religions World at <http://www.religiousworlds.com/index.html>

# Judaism

## Stereotypes

- Play with dreidels  
all the time /  
Hanukkah
-



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## Sigmund Freud, "Family Romances," 1909



Sigmund Freud

The freeing of an individual, as he grows up, from the authority of his parents is one of the most necessary though one of the most painful results brought about by the course of his development. It is quite essential that this liberation should occur and it may be presumed that it has been to some extent achieved by everyone who has reached a normal state. Indeed, the whole progress of society rests upon the opposition between successive generations. On the other hand, there is a class of neurotics whose condition is recognizably determined by their having failed in this task.

For a small child his parents are at first the only authority and the source of all belief. The child's most intense and most momentous wish during these early years is to be like his parents (that is, the parent of his own sex) and to be big like his father and mother. But as intellectual growth increases, the child cannot help discovering by degrees the category to which his parents belong. He gets to know other parents and compares them with his own, and so comes to doubt the incomparable and unique quality which has he attributed to them. . . .

There are only too many occasions on which a child is slighted, or at least feels he has been slighted, on which he feels he is not receiving the whole of his parents' love, and, most of all, on which he feels regrets at having to share it with his brothers and sisters. His sense that his own affection is not being fully reciprocated then finds a vent in the idea, which is often consciously recollected from early childhood, of being a step-child or an adopted child. . . .

The latter stage in the development of the neurotic's estrangement from his parents, begun in this manner, might be described as "the neurotic's family romance." It is seldom remembered consciously but can almost always be revealed by psycho-analysis. For a quite specific form of imaginative activity is one of the essential characteristics of neurotics and also of all comparatively highly gifted people. This activity emerges first in children's play, and then, starting roughly from the period before puberty, takes over the topic of family relations. A characteristic example of this particular kind of phantasy is to be seen in the familiar day-dreams which persist far beyond puberty. . . .

At about the period I have mentioned, then, the child's imagination becomes engaged in the task of getting free from the parents of whom he now has such a low opinion and of replacing them by others, occupying, as a rule, a higher social station. . . .

If anyone is inclined to turn away in horror from this depravity of the childish heart or feels tempted, indeed, to dispute the possibility of such things, he should observe that these works of fiction, which seem so full of hostility, are none of them really so

badly intended, and that they still preserve, under a slight disguise, the child's original affection for his parents. The faithlessness and ingratitude are only apparent. . . .

Indeed the whole effort at replacing the real father by a superior one is only an expression of the child's longing for the happy, vanished days when his father seemed to him the noblest and strongest of men and mother the dearest and loveliest of women. He is turning away from the father whom he knows to-day to the father in whom he believed in the earlier years of his childhood; and his phantasy is no more than the expression of a regret that those happy days have gone. . . .

Source: Sigmund Freud, *Collected Papers 5*, ed. James Strachey (New York: Basic Books, 1959), 74-78.

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About the Project and the Author  
© Ellen Herman

Michael Plasmeier  
Kaiser  
English 9H  
7 June 2006

Sigmund Freud

6/7

1920

This is one aspect of Freud's later works. He talks in here about the development of children and their relationships with their parents. He says that young children start out knowing only their parents and they want to grow up to be like them. However, the child then sees other kids' parents and starts thinking his parents aren't so great. Also the children don't get all of their parents' love back and begin to feel unhappy. (around puberty the children start trying to rid themselves of their parents. In adulthood, a man will look up to a fatherly figure to try and bring back memories of childhood.)

200

I think that Freud is a little off base on most of his ideas. Like Danny's professor says Freud's ideas can not be proven by science. They seem correct but that is only because we see how they could be true by making similar observations.

The idea of raising children connects to "The Chosen" because Danny's father has a weird way of raising Danny. (According to Freud, adolescence is the time where highly gifted people do not want to be like their parents. As I think)

that, if Freud is correct, Denny's father should not be treating Denny like the

Freud's observations do seem to be true, but we only think that because we have observed similar cases. Still it can't be proven or disproven.

This was Freud's 1909 observations on Family Romances.

Seems like the hidden element to have a great story  
"secret sauce"  
**BILDUNGSROMAN**

Bildungsroman is a German term signifying "novel of formation" or "novel of education." The subject of these novels is the development of the protagonist's mind and character, in the passage from childhood through varied experiences—and often throughout a spiritual crisis—into maturity, which usually involves recognition of one's identity and role in the world.

The Chosen is an example of a Bildungsroman because it shows Danny's and Rueven's growth and development from adolescence into young adulthood and it chronicles the difficult experiences that both characters undergo. *Coming of age*

What are some other examples of a Bildungsroman or at least a

Bildungsroman-like story?

- |   |                          |
|---|--------------------------|
| <u>? Chaco War (Jerry)</u>                                      | <u>Billy Elliot</u>      |
| <u>Crash</u>  | <u>The Giver</u>         |
| <u>Lion King</u> <i>sequels missing if that's why it failed</i> | <u>Family Matters</u>    |
| <u>Box meets world</u>  | <u>Jungle Book</u>       |
| <u>Big</u>  | <u>Full House</u>        |
| <u>Peter Pan</u>  | <u>A separate peace</u>  |
| <u>Finding Nemo</u>   | <u>A child called it</u> |
| <u>Inner Shoes</u>  |                          |

# Sophocles

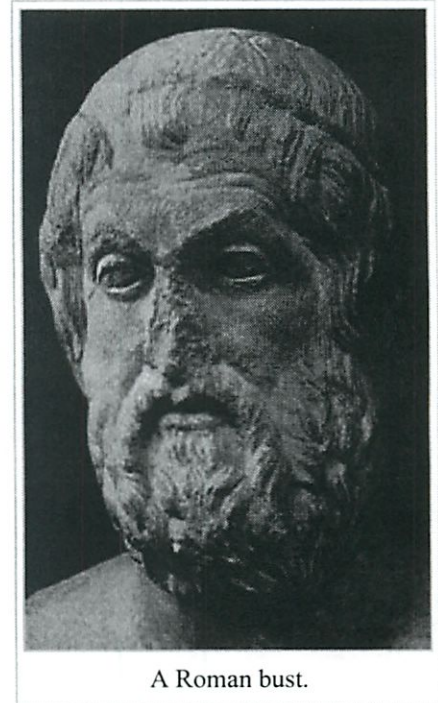
From Wikipedia, the free encyclopedia

**Sophocles** (497 BC, 496 BC, or 495 BC – 406 BC) (Ancient Greek: Σοφοκλῆς) was one of the three great ancient Greek tragedians, together with Aeschylus and Euripides. According to the *Suda* he wrote 123 plays; in the dramatic competitions of the Festival of Dionysus (where each submission by one playwright consisted of four plays; three tragedies and a satyr play), he won more first prizes (around 20) than any other playwright, and placed second in all others he participated in (Lloyd-Jones 1994: 8). His first victory was in 468, although scholars are no longer certain that this was the first time that he competed (Scullion 2002).

Only seven of his tragedies have survived complete in the medieval manuscript tradition. The most famous are the three tragedies concerning Oedipus and Antigone: these are often known as the *Theban plays* or *The Oedipus Cycle*, although they do not make up a single trilogy. Discoveries of papyri from the late nineteenth century onwards, especially at Oxyrhynchus, have greatly added to our knowledge of Sophocles' works. The most substantial fragment which has so far appeared contains around half of a satyr play, *The Tracking Satyrs*.

Sophocles was born about a mile northwest of Athens in the rural *deme* (small community) of Colonus Hippius in Attica, which today is near the railway station. His birth took place a few years before the Battle of Marathon in 490 BC: the exact year is unclear, although 497/6 is perhaps most likely (Lloyd-Jones 1994: 7). The ancient life of Sophocles disputes claims that his father, Sophillus, was a carpenter, smith, or swordmaker, asserting rather that he owned slaves who pursued such occupations. The *Life* goes on to say the young Sophocles won awards in wrestling and music, and was graceful and handsome. He led the chorus of naked boys (*paeon*) at the Athenian celebration of the victory against the Persians at the Battle of Salamis in 480 BC.

Sophocles enjoyed a public profile outside the theatre. In 443/2 he served as one of the *Hellenotamiai* or treasurers of Athena. The Athenian people elected him as one of the ten generals for 441/0, during which he participated in the crushing of the revolt of Samos. There is some evidence that he was one of the commissioners appointed in 413 BC as a response to the catastrophic destruction of the Athenian expeditionary force in Sicily (Lloyd-Jones 1994: 12-13). Sophocles also served as a priest for a time.



A Roman bust.

## Contents

- 1 Name
- 2 Surviving works
  - 2.1 The Theban plays (The Oedipus Cycle)
  - 2.2 Other plays
  - 2.3 Fragmentary plays
- 3 Trivia
- 4 See also
- 5 References
- 6 External links



## Name

Like many Ancient Greek names, that of Sophocles (Σοφοκλής) has a meaning. A compound of σόφος (sophos) "wise" and κλέος (kleos) "glory", Sophocles' name translates to "famous for wisdom."

## Surviving works

Only two of the seven surviving plays have securely dated first or second performances: *Philoctetes* (409 BC) and *Oedipus at Colonus* (401 BC, put on after Sophocles' death by his grandson, also called Sophocles). Of the others, *Electra* shows stylistic similarities to these two plays, and so is probably late. *Ajax*, *Antigone* and *The Trachiniae* are generally thought to be early, again on grounds of style, with *Oedipus the King* coming in Sophocles' middle period (see e.g. Lloyd-Jones 1994: 8-9).

### The Theban plays (The Oedipus Cycle)

- *Antigone*
- *Oedipus the King* (*Oedipus Rex* or *Oedipus Tyrannos*) (second prize)
- *Oedipus at Colonus* (first prize)

### Other plays

- *Ajax*
- *The Trachiniae*
- *Electra*
- *Philoctetes* (first prize)

### Fragmentary plays

- *The Tracking Satyrs*
- *The Progeny*
- *Aias Lokros* (*Ajax the Locrian*)
- *Akhaiôn Syllogos* (*The Gathering of the Achaeans*)
- *Hermione*
- *Nauplios Katapleon* (*Nauplius' Arrival*)
- *Nauplios Pyrkaeus* (*Nauplius' Fires*)
- *Niobe*
- *Oenomaus*
- *Poimenes* (*The Shepherds*)
- *Polyxene*
- *Syndeipnoi* (*The Diners*, or, *The Banqueters*)
- *Tereus*
- *Troilus and Phaedra*
- *Triptolemus*
- *Tyro Keiromene* (*Tyro Shorn*)
- *Tyro Anagnorizomene* (*Tyro Rediscovered*)

Fragments of *The Tracking Satyrs* (*Ichneutae*) were discovered in Egypt in 1907. It is one of only two recovered satyr plays.

Fragments of *The Progeny* (*Epigonoï*) were discovered in April 2005 by classicists at Oxford University with the

help of infrared technology previously used for satellite imaging. The tragedy tells the story of the siege of Thebes. The fragment translates to the following:

*Speaker A: . . . gobbling the whole, sharpening the flashing iron.*

*Speaker B: And the helmets are shaking their purple-dyed crests, and for the wearers of breast-plates the weavers are striking up the wise shuttle's songs, that wakes up those who are asleep.*

*Speaker A: And he is gluing together the chariot's rail.* [1]

([http://news.independent.co.uk/world/science\\_technology/story.jsp?story=630165](http://news.independent.co.uk/world/science_technology/story.jsp?story=630165))

## Trivia

An asteroid, 2921 Sophocles, was named after him.

Aristotle used Sophocles' *Oedipus the King* as an example of perfect tragedy.

## See also

- Tragedy on screen

## References




- Matthew Arnold, *Dover Beach*. 1867
- Sir Hugh Lloyd-Jones (ed.) *Sophocles. Ajax. Electra. Oedipus Tyrannus*, Harvard University Press, 1994.
- Scott Scullion, *Tragic dates*, *Classical Quarterly*, new sequence 52 (2002) 81-101. [2] (<http://cq.oxfordjournals.org/content/vol52/issue1/index.dtl>)
- Smith, William, *Dictionary of Greek and Roman Biography and Mythology*, 1870, article on Sophocles, [3] (<http://ancientlibrary.com/smith-bio/3198.html>)

## External links

- Works by Sophocles (<http://www.gutenberg.org/author/Sophocles>) at Project Gutenberg
- Works of Sophocles at the Perseus Digital Library (Greek and English) (<http://www.perseus.tufts.edu/cgi-bin/vor?x=0;y=0;lookup=Sophocles;target=en%2C0;alts=1;extern=1;group=fieldcat;collection=Perseus%3Acollection%3AGreco-Roman;doctype=Text>)
- Sophocles Quotes ([http://www.quote-fox.com/QuoteFox/plBrowse.php/?browse\\_cmd=browse\\_source&author\\_name=Sophocles](http://www.quote-fox.com/QuoteFox/plBrowse.php/?browse_cmd=browse_source&author_name=Sophocles))
- Fragmentary Tragedies of Sophocles Project

(<http://www.nottingham.ac.uk/classics/cadre/fragmentaryprojectframe.htm>)

- Studies in Sophoclean Fragments (<http://www.levantebari.com/ran34gl.htm>)
- films based on Sophocles plays (<http://www.imdb.com/name/nm0814668/>)

	Wikiquote has a collection of quotations related to: <i>Sophocles</i>
	Wikisource has original works written by or about: <i>Sophocles</i>
	Wikimedia Commons has media related to: <i>Sophocles</i>

# Three Theban plays

From Wikipedia, the free encyclopedia

The so-called **three Theban plays**, written by Greek dramatist Sophocles in the 5th century BCE, follow the tragic downfall of the mythical king Oedipus of Thebes and his descendants. See the individual articles for more information on the specific plays:

- *Oedipus the King* (also known as *Oedipus Rex* or *Oedipus Tyrannos*)
- *Oedipus at Colonus*
- *Antigone*

Often mistakenly believed to be a trilogy, the plays were written across forty years of Sophocles' career and were not composed in chronological order with *Antigone* written first (in fact the only surviving Greek trilogy is *the Oresteia* of Aeschylus). As a result, either of Sophocles forgetting what he had written or through ignoring previous plots, there are some inconsistencies. Notably, Creon is the undisputed king at the end of *Oedipus the King*, but in the other plays there is some struggle with Oedipus' sons Eteocles and Polynices. Creon is also instructed to look after Oedipus' daughters Antigone and Ismene at the end of *Oedipus the King* but elsewhere they are on their own, or have fled with Oedipus, or are actively opposing Creon.

However, because the plays were not produced at the same time, these inconsistencies were not important. Sophocles' overall themes were fate, guilt, and divine and human justice, not necessarily logical continuity between works written decades apart.

## External links

- Text of Oedipus the King (<http://classics.mit.edu/Sophocles/oedipus.html>)
- Text of Oedipus at Colonus (<http://classics.mit.edu/Sophocles/colonus.html>)
- Text of Antigone (<http://classics.mit.edu/Sophocles/antigone.html>)

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Categories: Ancient Greek plays

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# Antigone (Sophocles)

From Wikipedia, the free encyclopedia

***Antigone*** (Greek: Ἀντιγόνη) is a tragedy written in 442 BC by Sophocles. It is chronologically the third of the three Theban plays but was written first.

After Oedipus is exiled, he leaves the ruling rights of Thebes to his two sons, Eteocles and Polynices who must take it in turns to rule. Eteocles rules first but the two become enemies after Eteocles refuses to give up the throne, and Polynices is exiled. He returns to attack in the Seven Against Thebes campaign. At the beginning of the play, both brothers are dead, apparently slain by the other's hand. The current ruler, Creon, has made a decree: Since Polynices fought against Thebes, he shall not be buried. Meanwhile, Eteocles is to be buried with full military honors.

Antigone, the daughter of Oedipus and the sister of the dead brothers, believes this proclamation to be against the gods' orders. She confides her plan to bury Polynices herself to her sister Ismene. The more timid of the two, Ismene refuses to take part out of fear, but agrees with her motive.

When Creon is informed that someone is trying to bury Polynices, he makes terrible threats. Antigone is caught the next time she goes to her brother, and brought before the furious king. Defiantly, she accepts her death. However, Ismene tries to claim that she also took part in the crime.

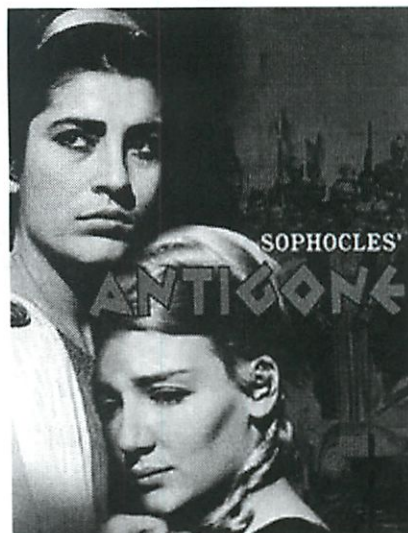
Antigone's fiancé and Creon's son Haemon arrives, talking about how the whole city thinks Antigone innocent. He claims to be 'neutral', always telling his father that he is on his side. Creon, however, keeps yelling, going as far as to claim that Haemon has sold out to a woman. Finally, Haemon makes a threat that Antigone's death will cause another. When Creon scoffs, his son tells him it is not Creon who will die. Enraged, Creon decides to leave Antigone to starve in a sealed cave. The chorus persuades him to let Ismene go, as she is innocent.

The blind prophet Tiresias then tells Creon that his actions are not right. Creon sneers, mocking Tiresias with how prophets have always loved gold. His object of ridicule tells him that soon his own flesh and blood will die, and his actions are causing a *miasma* (pollution). Faced with this terrible prophecy, Creon is torn but comes to the conclusion that Polynices must be buried and Antigone must not be killed.

He is too late: Antigone has already hanged herself in her cave, just as her mother Jocasta hanged herself (in *Oedipus the King*). Haemon makes his way to save Antigone, but finds her dead body in the cave. Creon also makes his way to Antigone to clear up the mess but is confronted by Haemon who is leaning over Antigone's body. Haemon threatens Creon but then ends up taking his own life. Haemon's mother and Creon's wife, Eurydice, also kills herself in grief over the death of both of her sons. (The other one died in the war against Polynices).

Creon, having lost all of his family, loses his will and lets himself be taken away. His own decisions have come back with a vengeance, taking all that he cared about.

*Antigone*



**Written by** Sophocles

**Chorus** Theban Elders

**Characters** Antigone

Ismene

Creon

Eurydice

Haemon

Teiresias

Guard

First Messenger

Second Messenger

The play is also notable as one of the only plays in which the inside of the palace setting is shown. Usually in Greek tragedy all action took place outside of the house or palace depicted on the *skene* (the backdrop of the stage); deaths took place "inside," unseen by the audience. In this play, however, the skene was opened to show Creon finding the body of Eurydice.

The character of the sentry is also unusual, as he speaks like a lower-class person, in more natural language, rather than the stylized poetry of the other characters. Similar characters in the works of Shakespeare have been compared to him.

## Translations

- Edward H. Plumptre, 1865 - verse: full text (<http://www.bartleby.com/8/6/>)
- Sir George Young, 1888 - verse
- G. H. Palmer, 1899 - verse
- Richard C. Jebb, 1904 - prose: full text (<http://classics.mit.edu/Sophocles/antigone.html>)
- F. Storr, 1912 - verse: full text (<http://www.northern.edu/wild/TH100/Plays/ANTIGONE.HTM>)
- Shaemas O'Sheel, 1931 - prose
- Dudley Fitts and Robert Fitzgerald, 1938 - verse
- Theodore Howard Banks, 1950 - verse
- Elizabeth Wyckoff, 1954 - verse
- Paul Roche, 1958 - verse
- H. D. F. Kitto, 1962 - verse
- Michael Townsend, 1962
- Robert Fagles, 1984 - verse
- Ian Johnston, 2003 - verse: full text (<http://www.mala.bc.ca/~johnstoi/sophocles/antigone.htm>)



### Plays by Sophocles

*Antigone* | *Oedipus the King* | *Oedipus at Colonus* | *Ajax* | *The Trachiniae* | *Electra* | *Philoctetes*

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