

AP Literature & Composition Review

The Crash Course at a Glance | October & November 2018

The History of the English Language

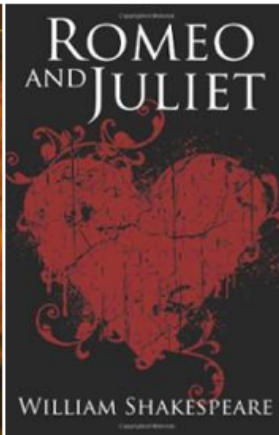
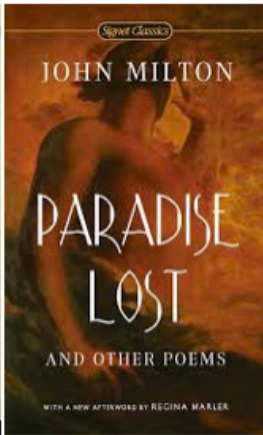
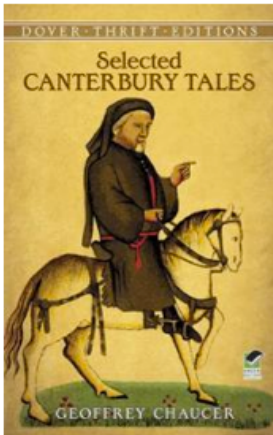
[English Language Timeframes]

- England before the English (55BC-600AD)
- Old English (600-1100)- Anglo-Saxon English (like *Beowulf*)
- Middle English (1100-1500)- French Meets English (like *The Canterbury Tales*)
- Early Modern English (1500-1700)- Scientific & Biblical Influence (like *Hamlet*)
- Present-Day English (1700-Today)- Global English & Internet English



The Trinity of Dead White Guy Literature

1. Geoffrey Chaucer (Father of the English Language) 13??-1400 | *The Canterbury Tales* (Frame Narrative Poem)
[The Age of Chaucer]
2. William Shakespeare (Father of English Drama) 1564-1616 | *Hamlet* & Others (Plays & Sonnets)
[The Age of Shakespeare]
3. John Milton 1608-1674 | *Paradise Lost* (Religious Epic Poem)
[The Age of Milton]



Other Significant Canonical Writers & Poets & Playwrights

1. Edward de Vere (1550-1604)- some people believe he contributed to the Shakespearean canon
2. Christopher Marlowe (1564-1593)- foremost Elizabethan tragedian of his day (exp. *Doctor Faustus*)
3. Ben Jonson (1572-1637)- popularized the comedy of humours (exp. *Volpone*)
4. John Donne (1572-1631)- metaphysical poet (exp. "The Flea")
5. George Herbert (1593-1633)- devotional lyricist (exp. *The Temple*)
6. Andrew Marvell (1621-1678)- metaphysical poet and satirist (exp. "To His Coy Mistress")
7. Jonathan Swift (1667-1745)- Father of Satire (exp. "A Modest Proposal")
8. Alexander Pope (1688-1744)- satirical verse poet (exp. "Essay on Criticism;" "Essay on Man;" "Rape of the Lock")
9. Daniel Defoe (1660-1731)- Father of the English Novel (exp. *Robinson Crusoe*; *Moll Flanders*)

Poem Explication Strategy

1. **Step One:** Read the passage. (Remember the difference between poetry and prose.)
2. **Step Two:** Determine the Structure. (Meter, Rhyme Scheme, Type of Verse)
3. **Step Three:** Identify the Figures of Speech. (Find the literary devices!)
4. **Step Four:** Articulate the Main Idea. (What's happening in the poem?)
5. **Step Five:** Analyze and articulate the Theme. (What's the big take-away?)
6. **Step Six:** Analyze word choice. Word-Specific Analysis. (What's the poem's tone?)

Pertinent to Remember:

The author and narrator are two different “voices” and entities/subjects in a prose passage. The poet and speaker are two different “voices” and entities/subjects in a poetry piece.

Prose= paragraph or standard sentence form (exp. textbooks, traditional novels, articles, short stories, etc.)

Poetry= stanzas and verse (exp. poems, lyrics, etc.)

Meter= the combined sets of iambs in a line of poetry (contributes to the rhythm of the poem)

Iamb= tag-team pair of an unstressed and stressed syllable (U= unstressed and /= stressed) so... U/= iamb

Main Idea= the one-to-two-sentence synopsis of what is happening in the plot

Theme= the moral of the story/the lesson learned/the didactic purpose

Tone= the author’s or speaker’s attitude in a literary text

Atmosphere= the mood of the text

Meters & Those Fancy Prefixes

-Iambic **Monometer**- one set of iamb

-Iambic **Dimeter**- two sets of iambs

-Iambic **Trimeter**- three sets of iambs

-Iambic **Tetrameter**- four sets of iambs

-Iambic **Pentameter**- five sets of iambs

-Iambic **Hexameter**- six sets of iambs

-Iambic **Heptameter**- seven sets of iambs

-Iambic **Octameter**- eight sets of iambs

At a Glance: Types of Verse

-**Free Verse**= No Regular Meter | No Consistent Rhyme Scheme

-**Rhymed Verse**= No Regular Meter | Consistent Rhyme Scheme

-**Blank Verse**= Iambic Meter | No Consistent Rhyme Scheme

-**Verse**= Iambic Meter | Consistent Rhyme Scheme

At a Glance: Types of Rhyme

-**Masculine Rhyme**: a.k.a. direct rhyme that ends with stressed syllables

-**Feminine Rhyme**: a.k.a. indirect rhyme that ends with unstressed syllables

-**Internal Rhyme**: rhyme that occurs within a line of poetry

-**End Rhyme**: rhyme that occurs at the end of lines of poetry

-**Slant Rhyme**: rhyme that kinda sorta works, but doesn’t rhyme perfectly

-**Couplet**: two successive lines that rhyme

-**Anaphora**: when the same words begin successive lines in a poem

-**Anadiplosis**: when the same set of words that end a clause are used to begin the next clause

-**Independent Clauses**: can stand alone as a sentence

-**Dependent Clauses**: cannot stand alone as a sentence

Metaphysical Poetry (1550-1660)

Conversational tone

Rough meter

Obscure rhyme scheme

Stanza experimentation

Colloquial diction

Stylistic enjambment

Invokes dramatic situations

Speaker assumes character’s identity

Personal/private topic

Argumentative logic

Intellectually complex

Shows how to solve a problem

Petrarchan Poetry (1300-1600)

Written as Italian sonnets

Style introduced by Petrarch

Popularized in England in 1559

Idealizes conception of love

Frames love as a spiritual experience

Involves the worship of the Beloved

No physical consummation

Speaker= not worthy of Beloved’s attention

Beloved often characterized as cold, disdainful

Lots of figurative language

Neoclassical Poetry (1660-1798)

School of poetry (aka poetic movement)

Follows patterns of Greek & Roman poets

Popularized by Dryden & Pope

Common btwn.1660-1798 (Enlightenment)

Upholds rationalism (reason & intellect)

Integrates scholarly allusions (like Virgil)

More concerned with didactic qualities

Encourages morality > romanticism

More realistic/obj. representations

Popularizes the heroic couplet

Popularizes mock epics

No “passionate” lyricism

Quick Review

Colloquial diction- common or everyday language

Enjambment- when the writer uses line breaks meaningfully and abruptly to either emphasize a point or to create dual meanings

Heroic Couplet- two lines of rhyming iambic pentameters (used by Chaucer & Alexander Pope)

Mock Epic- satirical parodies that place the “fool” character in the place of a hero or exaggerate heroic styles until they become absurd (example: *The Rape of the Lock* by Alexander Pope)

“The Flea” by John Donne

-Published in 1633

-Poster child for metaphysical poetry

-Essentially the early version of Marvin Gaye’s “Let’s Get It On”

-Inconsistent meter/ consistent rhyme scheme = rhymed verse

-Example of a literary conceit (elaborate metaphor)

-Flea= symbol of the ‘marriage’ bed/ euphemism for premarital sex

-Hyperbolic tone (‘self-murder’)

-Indirect allusive nature to the 3-in-1 (like the Holy Trinity)

-Main Idea: Guy is trying to get a girl to sleep with him.

-Theme: Premarital sex is okay.

-Word Choice= tone shift in poem

“Sonnet 18” by William Shakespeare

-Published in 1608

-Poster child for the Shakespearean (English) Sonnet

-Interpretative meanings change based on the critical lens (new criticism versus psych. criticism)

-Sometimes recognized by its first line: ‘Shall I compare thee to a summer’s day?’

-Meter= iambic pentameter + Rhyme Scheme = (ABAB CDCD EFEF GG) = Verse

-Employs conventional (mainstream) symbolism (comparing seasons to life—spring (new life) and summer (adulthood))

-Rhetorical question establishes a relationship between the subject of the poem and a summer’s day

-New Critical View (Formalist View)= this is a romantic poem about losing love

-Psychological Critical View= this is a poem about the loss of Shakespeare’s son Hamnet

“A Modest Proposal” by Jonathan Swift

-Published in 1729

-Poster child for satirical prose

-Employs logical appeals, ethical appeals, and testimonies of authorities

-Due to concerns about the public good, advancing trade, providing for infants, relieving the poverty-stricken, giving and securing pleasure for the rich, and improving landlord/tenant relations, the narrator suggests that children born to “unfit parents” (aka poor parents) be nursed for a year then sent to a slaughterhouse for a “fair” profit. The children would be assessed and processed into a food source for the wealthy members of society (and the skin used for gloves and boots-in keeping with the fashion of the time).

-Uses claims and counterclaims to offer a “modest” proposal.

-Utilizes syntax and subject/direct object placement to reinforce the social classes of said subjects.

The Legendary Shakespeare

-Born and died on April 23 (lived to be 52 years old) 1564-1616 (estimate)

-Born into a large family- had seven siblings- lived in Stratford-Upon-Avon (England)

-Stopped attending school after grammar school (modern-day eighth grade)

-Married Anne Hathaway and had three children (two of which were twins)

-Moved to London to become a playwright- left his family in Stratford-Upon-Avon

-Lots of variations recorded for the spelling of his name

-Introduced at least 2000 words into the English language

-Second most quoted person (*The Bible* holds first place)

-Wrote 37 plays and 154 other works (ish)

-Performed dramas in The Globe or The Wooden ‘O’ Theatre in London

Elizabethan England (1558-1603)

- Queen Elizabeth I (The Virgin Queen) ruled England (last of the Tudor Dynasty)
- Protestant Reformation (Queen Elizabeth is the daughter of Anne Boleyn- Henry VIII's second wife- he beheaded her)
- Known as the English Renaissance- due to the re-investment in the arts (literature and drama), a rising interest in fashion, and a surge of entertainment options including theatre productions
- Lots of tension between Catholics and Protestants (really the beginning of the separation between Church and State)
- Definite shift to early capitalism and industrialization (feudalism fades out)

"New" Poetry & Drama Terms

- Shakespearean Sonnet**: 14-line poem with the rhyme scheme abab cdcd efef gg (three quatrains and a couplet)
- Monologue**- a long speech made by the actor/actress (in which he/she/they speak to him/her/their self).
- Soliloquy**- a long speech directed toward the audience (breaking the fourth wall)
- Aside**- a brief comment made directly to the audience (breaking the fourth wall)
- Italian/Petrarchan Sonnet**: a 14-line poem w/ rhyme scheme abbaabba (sestet is more spontaneous) (an octave and a sestet)
- Stanza**- collection of lines in poem
- Couplet**: two successive lines that rhyme
- Quatrain**- four lines that follow a rhyme scheme in one stanza
- Sestet**- six lines that follow a rhyme scheme in one stanza
- Octave**- eight lines that follow a rhyme scheme in one stanza

-Sonnets are simply 14-line poems. However, there are multiple versions and structures of sonnets. The two most popular are the Petrarchan (Italian) sonnet and the Shakespearean (English) sonnet. Nevertheless, there are many more sonnet styles (including Spenserian sonnets, Miltonic sonnets, Terza Rima sonnets, and Curtal sonnets).

Three Types of Shakespearean Plays/Dramas

1. **Tragedies**- encompass the death of someone in a lofty/important position
 - a. Examples: *Hamlet*, *Macbeth*, *Othello*, *Romeo & Juliet*, *King Lear*, *Julius Caesar*, *Antony & Cleopatra*
2. **Histories**- recount historical events
 - a. Examples: *Henry IV*, *Richard II*, *Richard III*
3. **Comedies**- include a wedding and a happy ending
 - a. Examples: *A Mid-Summer Night's Dream*, *Much Ado About Nothing*, *Taming of the Wild Shrew*, *As You Like It*

The Tragedy of Hamlet, Prince of Denmark by William Shakespeare (1602- ish)

- First Performance: 1609 (Globe Theatre- London, England)
- Poster child for a Shakespearean tragedy (basically everyone dies)- inspiration for *The Lion King*
- Main People: Prince Hamlet, King Hamlet, Claudius, Gertrude, This Ghost, Polonius, Laertes, Ophelia, Horatio, Rosencratz & Guildenstern, and Fortinbras. There are other minor characters (like Marcellus, Barnardo, & Francisco) as well.

-Plot Breakdown: King Hamlet & Gertrude have Prince Hamlet. King Hamlet is murdered before Prince Hamlet is old enough to be King... Claudius (King Hamlet's power-hungry brother) marries Gertrude. Prince Hamlet is pretty irate about this. Some servants of Hamlet see a ghost of King Hamlet and tell Prince Hamlet. Claudius is salty that Prince Hamlet won't just get over his father's death. There is definitely some tension between Gertrude and Prince Hamlet. Claudius calls forth some of Prince Hamlet's buddies from school to cheer him up (even though grieving the death of one's father is legitimate). Rosencratz & Guildenstern (school friends) try to get a theatre group to cheer up Prince Hamlet. However, Prince Hamlet knows that these two are two-faced (and they are- they act as Claudius's spies).

All the while, there is this conflicted love sequence between Prince Hamlet and Ophelia. Polonius (a somewhat important but ridiculous man, who likes to get involved in everyone's business) is the father of Laertes (who moves to France to live it up) and Ophelia (who crushes hardcore on Prince Hamlet). Polonius thinks Prince Hamlet is love crazy about his daughter. Polonius gets involved with Claudius & Gertrude. Polonius gets too involved and ends up being stabbed by Prince Hamlet because he is spying on a conversation between Gertrude & Prince Hamlet. Prince Hamlet, tormented by his father's ghost and his belief that Claudius is the murderer, mistakes Polonius for Claudius. The murder is covered up.

There is this play. The play is designed to make Claudius weary of Prince Hamlet and guilty of his sins. It works. It works enough so that he arranges to have Prince Hamlet sent to England and tries to set up a murder plan. This, of course, *surprise-surprise,*backfires. Ophelia gets all depressed because Prince Hamlet is selfish and [other not-so-nice descriptor words here]. She drowns herself after Prince Hamlet rejects her and her father dies. Everybody is all like she committed suicide (which was a cardinal sin- aka a sin that cannot be forgiven). Laertes is rightly angry with Prince Hamlet for killing his father and driving his sister to commit suicide. Claudius manipulates Laertes to fight Prince Hamlet. This is Claudius's back-up plan. He also poisons the sword and some wine just to ascertain the odds of Prince Hamlet's death. There is a fight. Laertes dies. Gertrude unknowingly drinks the poisoned wine. Claudius dies. Then, Hamlet dies. Horatio is left to tell the story. So, yeah, it's like the Oprah Winfrey show, except instead of getting free cars or whatever, everybody receives death.

Quotations for the Road

[Guildenstern] Which dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream.

[Hamlet] A dream itself is but a shadow.

[Hamlet] I will tell you why. So shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late – but wherefore I know not – lost all my mirth, forgone all custom of exercises, and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air—look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire – why, it appears no other thing to me than a foul and pestilent congregation of vapors. What a piece of work is a man! How noble in reason, how infinite in faculty! In form and moving how express and admirable! In action how like an angel, in apprehension how like a god! The beauty of the world. The paragon of animals. And yet, to me, what is this quintessence of dust? Man delights me not. No, nor woman neither, though by your smiling you seem to say so.

[Hamlet] He that plays the king shall be welcome. His majesty shall have tribute of me. The adventurous knight shall use his foil and target, the lover shall not sigh gratis, the humorous man shall end his part in peace, the clown shall make those laugh whose lungs tickle o'th' sear, and the lady shall say her mind freely, or blank verse shall halt for 't. What players are they?

[Rosencratz] Happily he's the second time come to them, for they say an old man is twice a child.

[Polonius] The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and liberty, these are the only men.

*Remember: Aeneas's Tale to Dido (from Virgil's epic *Aeneid*- 19BC)- This is the first play that the actors put on at Prince Hamlet's request. It foreshadows the upcoming events in the story. Dido was the founder and first queen of Carthage. In Virgil's account, Dido has a dream that reveals the truth about her first husband's death (not Aeneas). This dream revelation theme is continued in *Hamlet*. Dido and Aeneas (a Trojan) fall in love (but for different reasons). They are lovers, but never marry. Aeneas is told (by the gods) to leave Dido. When Dido sees Aeneas leaving, she falls onto the sword that Aeneas gave her. In the end, she returns to her first husband in the underworld. The running take-away is that Dido's loyalty to her first husband is conflicted. This parallels with Gertrude and King Hamlet.

[Hamlet] Is it not monstrous that this player here, / But in fiction, in a dream of passion, / Could force his soul so to his own conceit / That from her working all his visage waned, / Tears in his eyes, distraction in his aspect, / A broken voice, and his whole function suiting / With forms to his conceit? / And all for nothing --

[Hamlet] To be, or not to be? That is the question – / Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or take arms against a sea of troubles, / And, by opposing, end them? / To die, to sleep -- / No more – and by a sleep to say we end / The heartache and the thousand natural shocks / That flesh is heir to – 'tis a consummation / Devoutly to be wished! To die, to sleep. / To sleep, perchance to dream—ay, there's the rub, / For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause. There's the respect / That makes calamity of so long life. / For who would bear the whips and scorns of time, / Th' oppressor's wrong, the proud man's contumely, / The pangs of despised love, the law's delay, / The insolence of office, and the spurns / That patient merit of th' unworthy takes, / When he himself might his quietus make / With a bare bodkin? Who would fardels bear, / To grunt and sweat under a weary life, / But that the dread of something after death, / The undiscovered country from whose bourn / No traveler returns, puzzles the will / And makes us rather bear those ills we have / Than fly to others we know not of? / Thus conscience does make cowards of us all, / And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought,

/ And enterprises of great pith and moment / With this regard their currents turn awry, / And lose the name of action. – Soft you now, / The fair Ophelia! – Nymph, in thy prisons / Be all my sins remembered.

[Claudius] Madness in great ones must not unwatched go.

[Hamlet] Suit the action to the word, the word to the action.

[Polonius] I did enact Julius Caesar. I was killed i'th' Capitol. Brutus killed me.

[Player Queen] The instances that second marriage move / Are based respects of thrift, but none of love.

[Player King] I do believe you think what now you speak, / But what we do determine oft we break. / Purpose is but the slave to memory, / Of violent birth, but poor validity, / Which now, like fruit unripe, sticks on the tree, / But fall, unshaken, when they mellow be. / Most necessary, 'tis that we forget / To pay ourselves what to ourselves is debt. / What to ourselves in passion we propose, / The passion ending, doth the purpose lose.

[Hamlet] Let me be cruel, not unnatural.

[Claudius] My words fly up, my thoughts remain below. Words without thoughts never to heaven go.

[Hamlet] The body is with the king, but the king is not with the body. The king is a thing –

[Gertrude] There is a willow grows aslant a brook / That shows his hoar leaves in the glassy stream. / There with fantastic garlands did she come / Of cornflowers, nettles, daisies, and long purples, / That liberal shepherds give a grosser name, / But our cold maids do 'dead men's fingers' call them. / There, on pendant boughs her coronet weeds / Clambering to hang, an envious sliver broke, / When down her weedy trophies and herself / Fell in the weeping brook. Her clothes spread wide, / And mermaid-like a while they bore her up, / Which time she chanted snatches of old lauds / As one incapable of her own distress, / Or, like a creature native and indued / Unto that element, But long it could not be / Till that her garments, heavy with their drink, / Pulled the poor wretch from her melodious lay / To muddy death.

[Gravedigger] Come, my spade. There is no ancient gentleman but gardeners, ditchers, and grave-makers. They hold up Adam's profession.

[Other] 'Who builds stronger than a mason, shipwright, or a carpenter?'

[Hamlet] Let Hercules himself do what he may, / The cat will mew and the day will have his day.