

CHAPTER 11 REVIEW CARDS



READING AND REACTING

to BEN KATCHOR, "The Goner Pillow Company" (p. 113)

1. What actually happens during the course of "The Goner Pillow Company"? How much time do you think goes by from first panel to last?
2. In what sense does the first panel of the story provide exposition? Does the story include any foreshadowing? Does it include any flashbacks?
3. In panels 7–9, the narrator poses a series of questions. How do the illustrations answer these questions? How does panel 10 answer the questions?
4. How are the members of the Goner family different in terms of their attitude toward "the home entertainment industry"? Which family member's attitude is most like your own?

CHAPTER 11 REVIEW CARDS



READING AND REACTING

to KATE CHOPIN, "The Story of an Hour" (p. 115)

1. The story's basic exposition is presented in its first two paragraphs. What additional information about character or setting would you like to know? Why do you suppose Chopin does not supply this information?
2. "The Story of an Hour" is a very economical story, with little action or dialogue. Do you see this economy as a strength or a weakness? Explain.
3. What is the nature of the conflict in this story? Who, or what, do you see as Mrs. Mallard's antagonist?
4. Do you find the story's ending satisfying? believable? contrived? Was the story's ending unexpected, or were you prepared for it? What elements in the story foreshadow this ending?

CHAPTER 11 REVIEW CARDS



READING AND REACTING

to STEPHEN DOBYNS, "Kansas" (p. 117)

1. Paragraph 1 presents the story's exposition. List the specific information this paragraph reveals. How will each detail be important later in the story? Are any details unnecessary? Are any important details not introduced in paragraph 1?
2. What specific information are readers told in the story's first twenty-five paragraphs about the boy? the farmer? the couple in the blue Plymouth? Is all this information essential to the story's plot? What additional information might you want to know? Why?
3. The first twenty-five paragraphs present the story's basic plot; then, this section of the story is followed by three alternate versions of the boy's experience, each beginning with the sentence "The boy was standing by the side of a dirt road." How are the three alternate versions of events similar to and different from the boy's story as it is first presented? Which version is most satisfying? most logical? most believable? Explain.
4. What does the last sentence add to the story?


CHAPTER 11 REVIEW CARDS



READING AND REACTING


to WILLIAM FAULKNER, "A Rose for Emily" (p. 121)

1. Despite the story's confusing sequence, many events are foreshadowed. Give some examples of this technique. How does foreshadowing enrich the story?
2. Where does the exposition end and the movement toward the story's climax begin? Where does the resolution stage begin?
3. Emily is clearly the story's protagonist. In the sense that he opposes her wishes, Homer is the antagonist. What other characters—or what larger forces—are in conflict with Emily?
4. The narrator of the story is an observer, not a participant. Who might this narrator be? Do you think the narrator is male or female? How do you suppose the narrator might know so much about Emily? Why do you think the narrator uses *we* instead of *I*?

 CHAPTER 11 CHECKLIST
for KATE CHOPIN, “The Story of an Hour”
(p. 115)

WRITING ABOUT PLOT

- What happens in the story?
- Identify the story's crisis or crises.
- Identify the story's climax.
- How are the story's events arranged? Are they presented in chronological order? What events are presented out of logical sequence? Are the causal connections between events clear? logical? If not, can you explain why?

 CHAPTER 11 CHECKLIST
for BEN KATCHOR, “The Goner Pillow
Company” (p. 113)

WRITING ABOUT PLOT

- What do readers learn about characters in the story's exposition section? What do readers learn about setting? What possible conflicts are suggested here?
- What is the story's central conflict? What other conflicts are presented? Who is the protagonist? Who (or what) serves as the antagonist?
- How is the story's central conflict resolved? Is this resolution plausible? satisfying?
- Which part of the story constitutes the resolution? Do any problems remain unresolved? Does any uncertainty remain? If so, does this uncertainty strengthen or weaken the story? Would another ending be more effective?

 CHAPTER 11 CHECKLIST
for WILLIAM FAULKNER, “A Rose for Emily”
(p. 121)

WRITING ABOUT PLOT

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- What do readers learn about characters in the story's exposition section? What do readers learn about setting? What possible conflicts are suggested here?
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for STEPHEN DOBYNS, “Kansas” (p. 117)

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- Which part of the story constitutes the resolution? Do any problems remain unresolved? Does any uncertainty remain? If so, does this uncertainty strengthen or weaken the story? Would another ending be more effective?
- How are the story's events arranged? Are they presented in chronological order? What events are presented out of logical sequence? Does the story use foreshadowing? flashbacks? Are the causal connections between events clear? logical? If not, can you explain why?

CHAPTER 12 REVIEW CARDS



READING AND REACTING

to ART SPIEGELMAN, "Eye Ball" (p. 130)

1. According to the narrator of "Eye Ball," what are the major traits cartoonists must possess? How are these traits in conflict with the characteristics of a typical "boy in 1950s America"?
2. This graphic story is limited to two settings, the ballfield and the library. Are these two settings sufficient to illustrate the narrator's major problem, or would other settings be helpful?
3. The last panel alludes to Franz Kafka's "The Metamorphosis," a novella in which an alienated office worker turns overnight into a large bug. What do you think the narrator means by his final comment?

CHAPTER 12 REVIEW CARDS



READING AND REACTING

to JOHN UPDIKE, "A&P" (p. 131)

1. Summarize the information Sammy gives readers about his tastes and background. Why is this exposition vital to the story's development?
2. List some of the most obvious physical characteristics of the A&P's customers. How do these characteristics make them foils for Queenie and her friends?
3. How accurate are Sammy's judgments about the other characters? How might the characters be portrayed if the story were told by Lengel?
4. Given what you learn about Sammy during the course of the story, what do you see as his *primary* motivation for quitting his job? What other factors motivate him?

CHAPTER 12 REVIEW CARDS



READING AND REACTING

to KATHERINE MANSFIELD, "Miss Brill" (p. 135)

1. What specific details can you infer about Miss Brill's character (and, perhaps, about her life) from this statement: "She had become really quite expert, she thought, at listening as though she didn't listen, at sitting in other people's lives just for a minute while they talked round her" (par. 3)? Why do you suppose she doesn't interact with any of the people she observes?
2. In paragraph 9, Miss Brill realizes that the scene she observes is "exactly like a play" and that "Even she had a part and came every Sunday." What part does Miss Brill play? Is she a stock character in this play, or is she a three-dimensional character? Does she play a lead role or a supporting role?
3. What do you think Miss Brill means when she says, "I have been an actress for a long time" (par. 9)? What does this comment reveal about how she sees herself? Is her view of herself similar to or different from the view the other characters have of her?
4. At the end of the story, has Miss Brill changed as a result of what she has overheard, or is she the same person she was at the beginning? Do you think she will return to the park the following Sunday?

CHAPTER 12 REVIEW CARDS



READING AND REACTING

to CHARLES BAXTER, "Gryphon" (p. 138)

1. Describe Miss Ferenczi's physical appearance. Why is her appearance important to the story? How does it change as the story progresses?
2. How is Miss Ferenczi different from other teachers? from other substitute teachers? from other people in general? How is her differentness communicated to her pupils? to the story's readers?
3. Is Miss Ferenczi a round or a flat character? Explain.
4. Why does the narrator defend Miss Ferenczi, first in his argument with Carl Whiteside and later on the playground? What does his attitude toward Miss Ferenczi reveal about his own character?

CHAPTER 12 CHECKLIST for JOHN UPDIKE, “A&P” (p. 131)

WRITING ABOUT A CHARACTER

- What are the main character’s most strongly held feelings and beliefs?
- What are we told about the major characters’ backgrounds and prior experiences? What can we infer?
- Does the story include any stock characters? Does any character serve as a foil?
- With which characters are readers likely to be most sympathetic? least sympathetic?

CHAPTER 12 CHECKLIST for ART SPIEGELMAN, “Eye Ball” (p. 130)

WRITING ABOUT A CHARACTER

- What does the major character look like? Is his physical appearance important?
- What is the major character’s most notable personality traits?
- What are the main character’s most strongly held feelings and beliefs?
- What are we told about the major character’s background and prior experiences? What can we infer?

CHAPTER 12 CHECKLIST for CHARLES BAXTER, “Gryphon” (p. 138)

WRITING ABOUT A CHARACTER

- What do the major characters look like? Is their physical appearance important?
- What are the major characters’ most notable personality traits?
- Are the characters round or flat?
- Does the story include any stock characters? Does any character serve as a foil?

CHAPTER 12 CHECKLIST for KATHERINE MANSFIELD, “Miss Brill” (p. 135)

WRITING ABOUT A CHARACTER

- What are the major characters’ most notable personality traits?
- Are the characters round or flat?
- Are the characters dynamic or static?
- Does the story include any stock characters? Does any character serve as a foil?

CHAPTER 13 REVIEW CARDS



READING AND REACTING

to MARJANE SATRAPI, from *Persepolis*

(p. 151)

1. What specific visual elements establish the setting of *Persepolis* as harsh and restrictive for Marji?
2. Compare the facial expressions of the “guardians of the revolution” (especially in the final four panels) with Marji’s. How are they different? In what other respects does Marji look different from these women?
3. The two panels that show Marji purchasing the tapes are the only ones that have a dark background. Do you think Satrapi should have used dark backgrounds in any other panels? Why or why not?

CHAPTER 13 REVIEW CARDS



READING AND REACTING

to KATE CHOPIN, “The Storm” (p. 154)

1. How does the weather help to create the story’s atmosphere? How would you characterize this atmosphere?
2. In Part I, the “sombre clouds . . . rolling with sinister intention” introduce the storm. In what sense does this description introduce the story’s action as well?
3. In what ways does the storm *cause* the events of the story? List specific events that occur because of the storm. Is the presence of the storm essential to the story?
4. The weather is the most obvious element of the story’s setting. What other aspects of setting are important to the story?

CHAPTER 13 REVIEW CARDS



READING AND REACTING

to SHERMAN J. ALEXIE, “This Is What It Means to Say Phoenix, Arizona” (p. 157)

1. In paragraph 1, readers are told that Victor lives on an Indian reservation. What details elsewhere in the story establish this setting? What associations does this setting have for you? Do you think the story could take place anywhere else?
2. In addition to various locations on the reservation, the story’s settings include an airplane, a trailer in Phoenix, and a road through Nevada. What does each of these settings contribute to the story’s plot?
3. How would you characterize the story’s mood or atmosphere? How do Thomas’s stories help to create this mood? How do they help to establish his character? Do you think Alexie should have included more of these stories?
4. Why do you suppose Victor and Thomas cannot be friends when they get back to the reservation? Why are they able to be friends when they are traveling to Phoenix?

CHAPTER 13 REVIEW CARDS



READING AND REACTING

to TILLIE OLSEN, “I Stand Here Ironing”

(p. 162)

1. “I Stand Here Ironing” focuses on incidents that took place in the “pre-relief, pre-WPA world” of the Depression (par. 9). In light of social, political, and economic changes that have occurred since the 1930s, do you think the events the story presents could occur today? Explain.
2. Who, or what, do you blame for the narrator’s problems? For example, do you blame Emily’s father? The Depression? The social institutions and “experts” to which the narrator turns?
3. Do you see the narrator as a victim limited by the times in which she lives? Do you agree with the narrator that Emily is “a child of her age, of depression, of war, of fear” (par. 55)? Or do you believe both women have some control over their own destinies, regardless of the story’s historical setting?
4. Paragraph 28 describes the physical setting of the convalescent home to which Emily was sent. What does this description add to the story? Why do you suppose there is no physical description of the apartment in which Emily lived as a child? How do you picture this apartment?

 CHAPTER 13 CHECKLIST
for KATE CHOPIN, “The Storm” (p. 154)


WRITING ABOUT SETTING

- Is the setting just background, or is it a key force in the story?
- How does the setting influence the story’s plot? Does it cause characters to act?
- What role do weather conditions play in the story?
- How does the setting influence the characters? Does it affect (or reflect) their emotional state? Does it help to explain their motivation?

 CHAPTER 13 CHECKLIST
for MARJANE SATRAPI, from *Persepolis*
(p. 151)


WRITING ABOUT SETTING

- In what time period does the story take place? How can you tell? What social, political, or economic situations or events of the historical period might influence the story?
- In what geographical location is the story set? Is this location important to the story?
- What kind of atmosphere or mood does the setting create? Does the atmosphere or mood change as the story progresses? Is this change significant?
- How does the setting influence the characters? Does it affect (or reflect) their emotional state? Does it help to explain their motivation?

 CHAPTER 13 CHECKLIST
for TILLIE OLSEN, “I Stand Here Ironing”
(p. 162)

WRITING ABOUT SETTING

- Is the setting specified or unspecified? Is it fully described or only suggested?
- Are any characters in conflict with their environment?
- In what time period does the story take place? How can you tell? What social, political, or economic situations or events of the historical period might influence the story?
- How does the setting influence the characters? Does it affect (or reflect) their emotional state? Does it help to explain their motivation?

 CHAPTER 13 CHECKLIST
for SHERMAN J. ALEXIE, “This Is What It
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CHAPTER 14 REVIEW CARDS



READING AND REACTING

to SHAUN TAN, from *The Arrival* (p. 174)

1. *The Arrival* was published as a book for children ages ten and up. In what respects does this excerpt seem like a story for children? In what respects does it seem like a story for adults?
2. *The Arrival* has no written text. Do you see this absence of words as a strength or a weakness?
3. The excerpt printed here (like the entire book) mixes realistic elements with elements of fantasy. What do the fantasy elements represent? What do they contribute to the story?

CHAPTER 14 REVIEW CARDS



READING AND REACTING

to RICHARD WRIGHT, “Big Black Good Man” (p. 184)

1. Why do you suppose Wright presents events through Olaf’s eyes? How would the story be different if Jim told it?
2. This story was published in 1957. What attitudes about race does Wright expect his American readers to have? Do these attitudes predispose readers to identify with Jim or with Olaf? Explain.
3. Why does Olaf dislike Jim? What does the narrator mean in paragraph 24 when he says that Jim’s “intense blackness and ungainly bigness . . . frightened and insulted Olaf”?
4. In what ways do Jim’s words and actions contribute to Olaf’s fears? Do you think Olaf’s reactions are reasonable, or do you believe he is overreacting?

CHAPTER 14 REVIEW CARDS



READING AND REACTING

to EDGAR ALLAN POE, “The Cask of Amontillado” (p. 190)

1. Montresor cites a “thousand injuries” and an “insult” as his motivation for murdering Fortunato. Given what you learn about the two men during the course of the story, what do you suppose the “injuries” and “insult” might be?
2. Do you find Montresor to be a reliable narrator? If not, what makes you question his version of events?
3. What is Montresor’s concept of personal honor? Is it consistent or inconsistent with the values of contemporary American society? How relevant are the story’s ideas about revenge and guilt to present-day society? Explain.
4. Why does Montresor wait fifty years to tell his story? How might the story be different if he had told it the morning after the murder?

CHAPTER 14 REVIEW CARDS



READING AND REACTING


to WILLIAM FAULKNER, “Barn Burning” (p. 194)

1. What is the point of view of the italicized passages? What do readers learn from them? How would the story have been different without these passages?
2. “Barn Burning” includes a great deal of dialogue. How would you characterize the level of diction of this dialogue? What information about various characters does it provide?
3. What conflicts are presented in “Barn Burning”? Are any of these conflicts avoidable? Which, if any, are resolved in the story? Explain.
4. What role does the Civil War play in “Barn Burning”? What does Abner Snopes’s behavior during the war tell readers about his character?

 CHAPTER 14 CHECKLIST
for RICHARD WRIGHT, “Big Black Good
Man” (p. 184)

WRITING ABOUT POINT OF VIEW

- What is the dominant point of view from which the story is told?
- Does the story’s point of view create irony?
- Is the story’s third-person narrator omniscient? Does he have limited omniscience? Is the narrator objective?
- How might a different point of view change the story?

 CHAPTER 14 CHECKLIST
for SHAUN TAN, from *The Arrival* (p. 174)


WRITING ABOUT POINT OF VIEW

- What is the dominant point of view from which the story is told?
- Does the story’s point of view create irony?
- What are the advantages of the story’s point of view? What are the disadvantages?
- Does the point of view remain consistent throughout the story, or does it shift? How might a different point of view change the story?

 CHAPTER 14 CHECKLIST
for WILLIAM FAULKNER, “Barn Burning”
(p. 194)

WRITING ABOUT POINT OF VIEW

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- Does the point of view remain consistent throughout the story, or does it shift? How might a different point of view change the story?

 CHAPTER 14 CHECKLIST
for EDGAR ALLAN POE, “The Cask of
Amontillado” (p. 190)

WRITING ABOUT POINT OF VIEW

- What is the dominant point of view from which the story is told?
- Is the narrator a character in the story? If so, is he a participant in the story’s events or just a witness?
- What are the advantages of the story’s point of view? What are the disadvantages?
- How might a different point of view change the story?

CHAPTER 15 REVIEW CARDS



READING AND REACTING

to R. CRUMB, "A Hunger Artist" (p. 210)

1. How is the style—particularly the level of diction—used for the narrator's boxed comments different from the style used for dialogue?
2. How would you characterize this story's tone? What do the visual elements contribute to the tone?
3. Consider the story's visual style. How do visual elements—for example, the arrangement of images within panels, the relative size of the people depicted, and the use of white space—support the story's theme?
4. Do you see the hunger artist as a mentally ill fanatic or as a man of high principles? In what sense, if any, do you see him as an "artist"? How is he different from the crowds that come to see him?

CHAPTER 15 REVIEW CARDS



READING AND REACTING

to JAMES JOYCE, "Araby" (p. 220)

1. How would you characterize the story's level of diction? Is this level appropriate for a story about a young boy's experiences? Explain.
2. Identify several figures of speech in the story. Where is Joyce most likely to use this kind of language? Why?
3. What words and phrases express the boy's extreme idealism and romantic view of the world? How does such language help to communicate the story's major theme?
4. How does the narrator's choice of words illustrate the contrast between his day-to-day life and the exotic promise of the bazaar?

CHAPTER 15 REVIEW CARDS



READING AND REACTING

to (MARY) FLANNERY O'CONNOR, "A Good Man Is Hard to Find" (p. 224)

1. How are the style and tone of the narrator's voice different from those of the characters? What, if anything, is the significance of this difference?
2. The figures of speech used in this story sometimes create unflattering, even grotesque, pictures of the characters. Find several examples of such negative figures of speech. Why do you think O'Connor uses them?
3. What does the grandmother's use of the words *pickaninny* and *nigger* reveal about her? How are readers expected to reconcile this language with her very proper appearance and her preoccupation with manners? How does her use of these words affect your reaction to her?
4. How does The Misfit's dialect characterize him?

CHAPTER 15 REVIEW CARDS



READING AND REACTING

to TIM O'BRIEN, "The Things They Carried" (p. 232)

1. Although the setting and the events described in "The Things They Carried" are dramatic and moving, its tone is often flat and emotionless. Give some examples. Why do you think the narrator adopts this kind of tone?
2. A striking characteristic of the story's style is its thorough catalogs of the concrete, tangible "things" the soldiers carry. Why do you suppose such detailed lists are included? What does what each man carries tell you about him? In a less literal, more abstract sense, what else do these men "carry"?
3. One stylistic technique O'Brien uses is intentional repetition—of phrases ("they carried"); people's names and identifying details (Martha's virginity, for example); and pieces of equipment. What effect do you think O'Brien hopes to achieve through such repetition? Is he successful?
4. Interspersed among long paragraphs crammed with detail are short one- or two-sentence paragraphs. What function do these brief paragraphs serve?

CHAPTER 15 CHECKLIST for JAMES JOYCE, "Araby" (p. 220)

WRITING ABOUT STYLE, TONE, AND LANGUAGE

- Does the style emphasize the sound and rhythm of language? For example, does the writer use alliteration and assonance? repetition and parallelism? What do such techniques add to the story?
- What kind of imagery predominates? Where, and why, is imagery used?
- Do figures of speech reinforce the story's themes? reveal information about characters?
- Does the story make any historical, literary, or religious allusions? What do these allusions contribute to the story?

CHAPTER 15 CHECKLIST for R. CRUMB, "A Hunger Artist" (p. 210)

WRITING ABOUT STYLE, TONE, AND LANGUAGE

- Is the level of diction generally formal, informal, or somewhere in between?
- What kind of imagery predominates? Where, and why, is imagery used?
- Does the story develop a pattern of imagery? How does this pattern of imagery help to convey the story's themes?
- Does the story make any historical, literary, or biblical allusions? What do these allusions contribute to the story?

CHAPTER 15 CHECKLIST for TIM O'BRIEN, "The Things They Carried" (p. 232)

WRITING ABOUT STYLE, TONE, AND LANGUAGE

- Does the writer make any unusual creative use of word choice, word order, or sentence structure?
- Is the level of diction generally formal, informal, or somewhere in between?
- Is there a difference between the style of the narrator and the style of the characters' speech? If so, what is the effect of this difference?
- Do any of the story's characters use regionalisms, colloquial language, or nonstandard speech? If so, what effect does this language have?

CHAPTER 15 CHECKLIST for (MARY) FLANNERY O'CONNOR, "A Good Man Is Hard to Find" (p. 224)

WRITING ABOUT STYLE, TONE, AND LANGUAGE

- Does the writer make any unusual creative use of word choice, word order, or sentence structure?
- Is the story's tone intimate? distant? ironic? How does the tone advance the writer's purpose?
- Does the style emphasize the sound and rhythm of language? For example, does the writer use alliteration and assonance? repetition and parallelism? What do such techniques add to the story?
- Does the story make any historical, literary, or biblical allusions? What do these allusions contribute to the story?

CHAPTER 16 REVIEW CARDS



READING AND REACTING

to ALISON BECHDEL, from *Fun Home*

(p. 246)

1. The title of this story, *Fun Home*, is short for “funeral home,” where the writer and her character grew up. In what sense is this title ironic?
2. Bechdel describes her father as a “Daedalus of décor.” What does she mean?
3. Bechdel says that her father was both Icarus and Daedalus. What does this tell readers about her father?
4. What do the visual images add to the story? What would be lost if you disregarded the pictures and read just the narrative at the top of each frame?

CHAPTER 16 REVIEW CARDS



READING AND REACTING

to SHIRLEY JACKSON, “The Lottery”

(p. 251)

1. “The Lottery” takes place in summer, a conventional symbol that has a positive connotation. What does this setting contribute to the story’s plot? to its atmosphere?
2. What, if anything, might the names *Graves*, *Adams*, *Summers*, and *Delacroix* signify in the context of this story? Do you think these names are intended to have any special significance? Why or why not?
3. What role do the children play in the ritual? How can you explain their presence in the story? Do they have any symbolic role?
4. What symbolic significance might be found in the way the characters are dressed? in their conversation?

CHAPTER 16 REVIEW CARDS



READING AND REACTING

to ALICE WALKER, “Everyday Use” (p. 256)

1. In American culture, what does a patchwork quilt symbolize?
2. What is the literal meaning of the two quilts to Maggie and her mother? to Dee? Beyond this literal meaning, what symbolic meaning, if any, do they have to Maggie and her mother? Do the quilts have any symbolic meaning to Dee?
3. How does the contrast between the two sisters’ appearances, personalities, lifestyles, and feelings about the quilts help to convey the story’s theme?
4. What does the name *Wangero* signify to Dee? to her mother and sister? Could the name be considered a symbol? Why or why not?

CHAPTER 16 REVIEW CARDS



READING AND REACTING

to RAYMOND CARVER, “Cathedral” (p. 261)

1. Who is the narrator? What do we know about him? Why does the impending visit by the blind man disturb him?
2. Toward the end of the story, the blind man asks the narrator to describe a cathedral. Why is the narrator unable to do so? What does his inability to do so reveal about him?
3. Why does the blind man tell the narrator to close his eyes while he is drawing? What does he hope to teach him? What is the narrator able to “see” with his eyes shut that he cannot see with them open?
4. In paragraph 96, the blind man observes that the men who began work on a cathedral never lived to see it completed. In this way, he says, “they’re no different from the rest of us.” What does the cathedral symbolize to the blind man? What does it come to symbolize to the narrator?

 CHAPTER 16 CHECKLIST
for SHIRLEY JACKSON, “The Lottery” (p. 251)

WRITING ABOUT SYMBOL, ALLEGORY, AND MYTH

- Are any universal symbols used in the work? any conventional symbols? What is their function?
- What possible meanings does each symbol suggest?
- How do symbols help to depict the story's characters?
- Does the story have a moral or didactic purpose? What is the message, idea, or moral principle the story seeks to convey? Is the story an allegory?

 CHAPTER 16 CHECKLIST
for ALISON BECHDEL, from *Fun Home* (p. 246)

WRITING ABOUT SYMBOL, ALLEGORY, AND MYTH

- Is any character, place, action, event, or object given unusual prominence or emphasis in the story? If so, does this element seem to have symbolic as well as literal significance?
- How do symbols help to depict the story's characters?
- How do symbols help to characterize the story's setting?
- What do the story's references to myth contribute to the story's plot or theme?

 CHAPTER 16 CHECKLIST
for RAYMOND CARVER, “Cathedral” (p. 261)

WRITING ABOUT SYMBOL, ALLEGORY, AND MYTH

- Is any character, place, action, event, or object given unusual prominence or emphasis in the story? If so, does this element seem to have symbolic as well as literal significance?
- How do symbols help to depict the story's characters?
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 CHAPTER 16 CHECKLIST
for ALICE WALKER, “Everyday Use” (p. 256)

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- Are any universal symbols used in the work? any conventional symbols? What is their function?
- Is any character, place, action, event, or object given unusual prominence or emphasis in the story? If so, does this element seem to have symbolic as well as literal significance?
- What possible meanings does each symbol suggest?
- How do symbols help to depict the story's characters?

CHAPTER 17 REVIEW CARDS



READING AND REACTING

to LYNDA BARRY, "Two Questions" (p. 273)

1. What are the "two questions" referred to in the story's title? Why do they matter so much to the narrator?
2. What is the central conflict of the story? How does the narrator resolve this conflict?
3. Look at the following characters in "Two Questions":
 - The octopus
 - The ghosts
 - The monkey
 - The cat

How do each character's words and appearance help develop the central theme of the story? Which of these "minor characters" do you see as most important? Why?

4. What do you think the narrator learns about inspiration and creativity?

CHAPTER 17 REVIEW CARDS



READING AND REACTING

to EUDORA WELTY, "A Worn Path" (p. 285)

1. How does the first paragraph set the scene for the rest of the story? How does it foreshadow the events that will take place later on?
2. Traditionally, a **quest** is a journey in which a knight overcomes a series of obstacles in order to perform a prescribed feat. In what way is Phoenix's journey a quest? What obstacles does she face? What feat must she perform?
3. Because Phoenix is old, she has trouble seeing. What things does she have difficulty seeing? How do her mistakes shed light on her character? How do they contribute to the impact of the story?
4. A **phoenix** is a mythical bird that would live for five hundred years, be consumed by fire, and then rise from its own ashes. In what way is the name of this creature appropriate for the main character of this story?

CHAPTER 17 REVIEW CARDS



READING AND REACTING

to DAVID MICHAEL KAPLAN, "Doe Season" (p. 290)

1. The initiation of a child into adulthood is a common literary theme. In this story, hunting is presented as an initiation rite. In what way is hunting an appropriate coming-of-age ritual?
2. Which characters are in conflict in this story? Which ideas are in conflict? How do these conflicts help to communicate the story's initiation theme?
3. In the story's opening paragraph and elsewhere, Andy finds comfort and reassurance in the idea that the woods are "always the same"; later in the story, she remembers the ocean, "huge and empty, yet always moving. Everything lay hidden . . ." (par. 45). How does the contrast between the woods and the ocean suggest the transition she must make from childhood to adulthood?
4. How do the references to blood support the story's initiation theme? Do they suggest other themes as well?

CHAPTER 17 REVIEW CARDS



READING AND REACTING


to D(AVID) H(ERBERT) LAWRENCE, "The Rocking-Horse Winner" (p. 297)

1. From what point of view is "The Rocking-Horse Winner" told? How does this point of view help to communicate the story's theme?
2. In what ways is "The Rocking-Horse Winner" like a fairy tale? How is it different?
3. Many fairy tales involve a hero who goes on a journey to search for something of great value. What journey does Paul go on? What thing of value does he search for? Is he successful?
4. The rocking horse is an important literary **symbol** in the story. What possible meanings might the rocking horse suggest? In what ways does this symbol reinforce the story's theme?

 CHAPTER 17 CHECKLIST
for EUDORA WELTY, "A Worn Path" (p. 285)


WRITING ABOUT THEME

- What is the central theme of the story?
- What other themes can you identify?
- Does the narrator, or any character, make statements that express or imply a theme?
- Do any symbols suggest a theme?

 CHAPTER 17 CHECKLIST
for LYNDA BARRY, "Two Questions" (p. 273)


WRITING ABOUT THEME

- What is the central theme of the story?
- What other themes can you identify?
- How does the point of view shed light on the story's central theme?
- Do any symbols suggest a theme?

 CHAPTER 17 CHECKLIST
for D(AVID) H(ERBERT) LAWRENCE,
"The Rocking-Horse Winner" (p. 297)

WRITING ABOUT THEME

- What is the central theme of the story?
- What other themes can you identify?
- Does the narrator, or any character, make statements that express or imply a theme?
- Do any characters in the story change in any significant way? Do these changes convey a particular theme?

 CHAPTER 17 CHECKLIST
for DAVID MICHAEL KAPLAN,
"Doe Season" (p. 290)

WRITING ABOUT THEME

- Does the title of the story suggest a theme?
- Does the narrator, or any character, make statements that express or imply a theme?
- In what way does the arrangement of events in the story suggest a theme?
- Do any characters in the story change in any significant way? Do these changes convey a particular theme?

CHAPTER 21 REVIEW CARDS



READING AND REACTING

to JANICE MIRIKITANI, "Suicide Note"

(p. 367)

1. This poem is a suicide note that contains an apology. Why does the speaker feel she must apologize? Do you agree that she needs to apologize?
2. What attitude does the speaker convey toward her parents?
3. Is the college student who speaks in this poem a stranger to you, or is her voice in any way like that of students you know?

CHAPTER 21 REVIEW CARDS



READING AND REACTING

to WILLIAM WORDSWORTH, "The World Is Too Much with Us" (p. 373)

1. What is the speaker's attitude toward the contemporary world? How is this attitude revealed through the poem's tone?
2. This poem is a **sonnet**, a highly structured traditional form. How do the regular meter and rhyme scheme help to establish the poem's tone?

CHAPTER 21 REVIEW CARDS



READING AND REACTING

to ROBERT HERRICK, "To the Virgins, to Make Much of Time" (p. 374)

1. How would you characterize the speaker? Do you think he expects his listeners to share his views? How might his expectations affect his tone?
2. This poem is developed like an argument. What is the speaker's main point? How does he support it?
3. What effect does the poem's use of rhyme have on its tone?
4. Whose side are you on—the speaker's or those he addresses?

CHAPTER 21 REVIEW CARDS



READING AND REACTING

to DUDLEY RANDALL, "Ballad of Birmingham" (p. 378)

1. Who are the speakers in the poem? How do their tones differ?
2. What kinds of irony are present in the poem? Give examples of each kind you identify.
3. What point do you think the poem makes about violence? about racial hatred? about the civil rights struggle?
4. This poem is a **ballad**, a form of poetry traditionally written to be sung or recited. Ballads typically repeat words and phrases and have regular meter and rhyme. How do the regular rhyme, repeated words, and singsong meter affect the poem's tone?



CHAPTER 21 CHECKLIST
for WILLIAM WORDSWORTH, "The World
Is Too Much with Us" (p. 373)

WRITING ABOUT VOICE

- What do we know about the speaker?
- Does the speaker make any direct statements to readers that help establish his or her identity or character?
- Does the speaker address anyone? How can you tell? How does the presence of a listener affect the speaker?
- How do word choice, rhyme, meter, sentence structure, figures of speech, and imagery help to convey the attitude of the speaker?



CHAPTER 21 CHECKLIST
for JANICE MIRIKITANI, "Suicide Note"
(p. 367)

WRITING ABOUT VOICE

- What do we know about the speaker?
- Does the speaker make any direct statements to readers that help establish his or her identity or character?
- Does the speaker address anyone? How can you tell? How does the presence of a listener affect the speaker?
- What is the speaker's attitude toward his or her subject?



CHAPTER 21 CHECKLIST
for DUDLEY RANDALL, "Ballad of
Birmingham" (p. 378)

WRITING ABOUT VOICE

- What do we know about the speakers?
- Are the speakers anonymous, or do they have particular identities?
- What are the speakers' attitudes toward their subject?
- Is the poem's tone consistent? How do you account for shifts in tone?



CHAPTER 21 CHECKLIST
for ROBERT HERRICK, "To the Virgins,
to Make Much of Time" (p. 374)

WRITING ABOUT VOICE

- What do we know about the speaker?
- Does the speaker make any direct statements to readers that help establish his or her identity or character?
- Does the speaker address anyone? How can you tell? How does the presence of a listener affect the speaker?
- How do word choice, rhyme, meter, sentence structure, figures of speech, and imagery help to convey the attitude of the speaker?

CHAPTER 22 REVIEW CARDS



READING AND REACTING

to E. E. CUMMINGS, “in Just-” (p. 387)

1. In this poem, Cummings coins a number of words that he uses to modify other words. Identify these coinages. What other, more conventional, words could be used in their place? What does Cummings accomplish by using the coined words instead?
2. What do you think Cummings means by “far and wee” in lines 5, 13, and 22–24? Why do you think he arranges these three words in a different way on the page each time he uses them?
3. Evaluate this poem. Do you like it? Is it memorable? moving? Or is it just clever?

CHAPTER 22 REVIEW CARDS



READING AND REACTING

to GWENDOLYN BROOKS, “We Real Cool” (p. 392)

1. What elements of nonstandard English grammar appear in this poem? How does the use of such language affect your attitude toward the speaker?
2. Every word in this poem is a single syllable. Why?
3. Why do you think the poet begins with “We” only in the first line instead of isolating each complete sentence on its own line? How does this strategy change the poem’s impact?

CHAPTER 22 REVIEW CARDS



READING AND REACTING

to GWENDOLYN BROOKS, “What Shall I Give My Children?” (p. 392)

1. Unlike “We Real Cool” (p. 392), also by Gwendolyn Brooks, this sonnet’s diction is quite formal. Given the subject of each poem, do the poet’s decisions about level of diction make sense to you?
2. Which words in this poem do you see as elevated—that is, not likely to be used in conversation?
3. Apart from individual words, what else strikes you as formal about this poem?


CHAPTER 22 REVIEW CARDS



READING AND REACTING


to A. E. HOUSMAN, “To an Athlete Dying Young” (p. 395)

1. Where does the poem’s meter or rhyme scheme require the poet to depart from conventional syntax?
2. Edit the poem so its word order is more conventional. Do your changes improve the poem?
3. Who do you think the speaker is? What is his relationship to the athlete?

 CHAPTER 22 CHECKLIST
for GWENDOLYN BROOKS, “We Real
Cool” (p. 392)


WRITING ABOUT WORD CHOICE AND WORD ORDER

- Why is each word chosen instead of a synonym? (For example, is the word chosen for its sound? its connotation? its relationship to other words in the poem? its contribution to the poem’s metrical pattern?)
- What other words could be effectively used in place of words now in the poem? How would substitutions change the poem’s meaning?
- How would you characterize the poem’s level of diction? Why is this level of diction used? Is it appropriate?
- Is the poem’s word order conventional, or are words arranged in unexpected order?

 CHAPTER 22 CHECKLIST
for E. E. CUMMINGS, “in Just-” (p. 387)


WRITING ABOUT WORD CHOICE AND WORD ORDER

- Why is each word chosen instead of a synonym? (For example, is the word chosen for its sound? its connotation? its relationship to other words in the poem? its contribution to the poem’s metrical pattern?)
- What other words could be effectively used in place of words now in the poem? How would substitutions change the poem’s meaning?
- Are any words repeated? Why?
- Is the poem’s word order conventional, or are words arranged in unexpected order?

 CHAPTER 22 CHECKLIST
for A. E. HOUSMAN, “To an Athlete Dying
Young” (p. 395)

WRITING ABOUT WORD CHOICE AND WORD ORDER

- Which words are of key importance in the poem? What is the denotative meaning of each of these key words?
- Which key words have neutral connotations? Which have negative connotations? Which have positive connotations? Beyond its literal meaning, what does each word suggest?
- What is the purpose of the unusual word order? (For example, does it preserve the poem’s meter or rhyme scheme? Does it highlight particular sound correspondences? Does it place emphasis on a particular word or phrase? Does it reflect the speaker’s mood?)
- How would the poem’s impact change if conventional syntax were used?

 CHAPTER 22 CHECKLIST
for GWENDOLYN BROOKS, “What Shall
I Give My Children?” (p. 392)

WRITING ABOUT WORD CHOICE AND WORD ORDER

- Why is each word chosen instead of a synonym? (For example, is the word chosen for its sound? its connotation? its relationship to other words in the poem? its contribution to the poem’s metrical pattern?)
- What other words could be effectively used in place of words now in the poem? How would substitutions change the poem’s meaning?
- Why might the poem use the level of diction that it does? Is it appropriate?
- Is the poem’s word order conventional, or are words arranged in unexpected order?

CHAPTER 23 REVIEW CARDS



READING AND REACTING

to ROBERT FROST, “Nothing Gold Can Stay” (p. 404)

1. What central idea does this poem express?
2. What do you think the first line of the poem means? In what sense is this line ironic?
3. What is the significance of the colors green and gold in this poem? What do these colors have to do with “Eden” and “dawn”?
4. How do the various images in the poem prepare readers for the last line? Do you think the title spoils the impact of the last line?

CHAPTER 23 REVIEW CARDS



READING AND REACTING

to WILLIAM SHAKESPEARE, “My mistress’ eyes are nothing like the sun” (p. 405)

1. What point does Shakespeare make in the first twelve lines of his sonnet?
2. What point does the rhymed couplet at the end of the poem make?
3. How is Shakespeare’s imagery like and unlike that of traditional love poems?
4. How do you think the woman to whom the poem is addressed will react?



CHAPTER 23 CHECKLIST
for WILLIAM SHAKESPEARE, "My mistress'
eyes are nothing like the sun" (p. 405)

WRITING ABOUT IMAGERY

- What details make the images memorable?
- What mood do the images create?
- How do the poem's images help to convey its theme?
- How effective are the images? How do they enhance your enjoyment of the poem?



CHAPTER 23 CHECKLIST
for ROBERT FROST, "Nothing Gold Can
Stay" (p. 404)

WRITING ABOUT IMAGERY

- Does the poem depend on a cluster of related images?
- What details make the images memorable?
- What mood do the images create?
- How do the poem's images help to convey its theme?

CHAPTER 24 REVIEW CARDS



READING AND REACTING

to SYLVIA PLATH, “Metaphors” (p. 413)

1. The speaker in this poem is a pregnant woman. Do all the metaphors seem appropriate? For instance, in what sense is the speaker “a means, a stage” (line 7)?
2. If you were going to expand this poem, what other metaphors (or similes) would you add?
3. What are the “nine syllables” to which the speaker refers in the poem’s first line? What significance does the number *nine* have in terms of the poem’s subject? In terms of its form?
4. Would you say the speaker has a positive, negative, or neutral attitude toward her pregnancy? Which metaphors give you this impression?

CHAPTER 24 REVIEW CARDS



READING AND REACTING

to RANDALL JARRELL, “The Death of the Ball Turret Gunner” (p. 413)

1. Who is the speaker? To what does he compare himself in the poem’s first two lines? What words establish this comparison?
2. Contrast the speaker’s actual identity with the one he creates for himself in lines 1–2. What elements of his actual situation do you think lead him to characterize himself as he does in these lines?
3. Both this poem and “Dulce et Decorum Est” (p. 492) use figures of speech to describe the horrors of war. Which poem has a greater impact on you?

CHAPTER 24 REVIEW CARDS



READING AND REACTING

to ANDREW MARVELL, “To His Coy Mistress” (p. 419)

1. In this poem, Marvell’s speaker sets out to convince a reluctant woman to become his lover. In order to make his case more persuasive, he uses hyperbole, exaggerating time periods, sizes, spaces, and the possible fate of the woman if she refuses him. Identify as many examples of hyperbole as you can.
2. The tone of “To His Coy Mistress” is more whimsical than serious. Given this tone, what do you see as the purpose of Marvell’s use of hyperbole?

CHAPTER 24 REVIEW CARDS



READING AND REACTING

to ROBERT FROST, “Out, Out—” (p. 420)

1. The poem’s title is an **allusion** to a passage in Shakespeare’s *Macbeth* (5.5.23–28) that attacks the brevity and meaninglessness of life in very emotional terms:

Out, out brief candle!

Life’s but a walking shadow, a poor player,
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

What idea do you think Frost wants to convey through the title “Out, Out—”?

2. Explain why each of the following qualifies as understatement:

- “Neither refused the meeting.” (line 18)
- “He saw all spoiled.” (line 25)
- “—and that ended it.” (line 32)
- “No more to build on there.” (line 33)

Can you identify any other examples of understatement in the poem?

3. Do you think the poem’s impact is strengthened or weakened by its understated tone?



CHAPTER 24 CHECKLIST for RANDALL JARRELL, “The Death of the Ball Turret Gunner” (p. 413)

WRITING ABOUT FIGURES OF SPEECH

- What figures of speech are present in the poem? Identify any examples of simile, metaphor, personification, hyperbole, understatement, metonymy, synecdoche, and apostrophe.
- What two elements are being compared in each use of simile, metaphor, and personification? What characteristics are shared by the two items being compared?
- Does the poet use hyperbole? Why? For example, is it used to move or to shock readers, or is its use intended to produce a humorous or satirical effect? Would more understated language be more effective?
- How do figures of speech contribute to the impact of the poem as a whole?



CHAPTER 24 CHECKLIST for SYLVIA PLATH, “Metaphors” (p. 413)

WRITING ABOUT FIGURES OF SPEECH

- What figures of speech are present in the poem? Identify any examples of simile, metaphor, personification, hyperbole, understatement, metonymy, synecdoche, and apostrophe.
- What two elements are being compared in each use of simile, metaphor, and personification? What characteristics are shared by the two items being compared?
- Does the poet use hyperbole? Why? For example, is it used to move or to shock readers, or is its use intended to produce a humorous or satirical effect? Would more understated language be more effective?
- How do figures of speech contribute to the impact of the poem as a whole?



CHAPTER 24 CHECKLIST for ROBERT FROST, “Out, Out—” (p. 420)

WRITING ABOUT FIGURES OF SPEECH

- What figures of speech are present in the poem? Identify any examples of simile, metaphor, personification, hyperbole, understatement, metonymy, synecdoche, and apostrophe.
- For what purpose does the poet use understatement? Would more emotionally charged language be more effective?
- How do figures of speech contribute to the impact of the poem as a whole?



CHAPTER 24 CHECKLIST for ANDREW MARVELL, “To His Coy Mistress” (p. 419)

WRITING ABOUT FIGURES OF SPEECH

- What figures of speech are present in the poem? Identify any examples of simile, metaphor, personification, hyperbole, understatement, metonymy, synecdoche, and apostrophe.
- What is the effect of the poet’s use of hyperbole? Would more understated language be more effective?
- How do figures of speech contribute to the impact of the poem as a whole?

CHAPTER 25 REVIEW CARDS



READING AND REACTING

to ADRIENNE RICH, "Aunt Jennifer's Tigers" (p. 433)

1. What is the dominant metrical pattern of the poem? How does the meter enhance the contrast the poem develops?
2. The lines in the first stanza are end-stopped, and those in the second and third stanzas combine end-stopped and run-on lines. What does the poet achieve by varying the rhythm?
3. What ideas do the caesuras in the first and fourth lines of the last stanza emphasize?
4. What is the speaker's opinion of Aunt Jennifer's marriage? Do you think she is commenting on this particular marriage or on marriage in general?

CHAPTER 25 REVIEW CARDS



READING AND REACTING

to GERARD MANLEY HOPKINS, "Pied Beauty" (p. 437)

1. Identify examples of onomatopoeia, alliteration, assonance, imperfect rhyme, and perfect rhyme. Do you think all these techniques are essential to the poem? Are any of them annoying or distracting?
2. What is the central idea of this poem? How do the sounds of the poem help to communicate this idea?
3. Identify examples of masculine and feminine rhyme.
4. Hopkins uses both pleasing and discordant sounds in his poem. Identify uses of euphony and cacophony, and explain how these techniques affect your reactions to the poem.

CHAPTER 25 REVIEW CARDS



READING AND REACTING

to GALWAY KINNELL, "Blackberry Eating" (p. 439)

1. What sounds does Kinnell repeat in the poem? How do they help to create the poem's rhythm?
2. This poem consists entirely of run-on lines. Why do you think the poet uses this technique instead of end-stopped lines?
3. One part of the poem deals with blackberries, and the other part deals with the poet's love for words. What is the connection between these two subjects?
4. How do alliteration and assonance help Kinnell convey his ideas?

CHAPTER 25 REVIEW CARDS



READING AND REACTING

to LEWIS CARROLL, "Jabberwocky" (p. 440)

1. Many words in this poem may be unfamiliar to you. Are they actual words? Use a dictionary to check before you dismiss any. Do some words that do not appear in the dictionary nevertheless seem to have meaning in the context of the poem? Explain.
2. This poem contains many examples of onomatopoeia. What meanings does the sound of each of these words suggest?
3. Summarize the story the poem tells. In what sense is this poem a story of a young man's initiation into adulthood?



CHAPTER 25 CHECKLIST

for GERARD MANLEY HOPKINS,

“Pied Beauty” (p. 437)

WRITING ABOUT SOUND

- How does the meter contribute to the overall effect of the poem?
- What is the effect of alliteration and assonance in the poem?
- How does rhyme unify the poem?
- How does rhyme reinforce the poem’s ideas?



CHAPTER 25 CHECKLIST

for ADRIENNE RICH, “Aunt Jennifer’s

Tigers” (p. 433)

WRITING ABOUT SOUND

- Does the poem contain repeated words and phrases? If so, how do they help to create rhythm?
- Does the poem use one kind of meter throughout, or does the meter vary from line to line?
- What effect do caesuras have in the poem?
- What effects are created by the presence or absence of pauses at the ends of lines?



CHAPTER 25 CHECKLIST

for LEWIS CARROLL, “Jabberwocky”

(p. 440)

WRITING ABOUT SOUND

- How does the meter contribute to the overall effect of the poem?
- Does the poem have a regular rhyme scheme?
- How does rhyme unify the poem?
- How does rhyme reinforce the poem’s ideas?



CHAPTER 25 CHECKLIST

for GALWAY KINNELL, “Blackberry Eating”

(p. 439)

WRITING ABOUT SOUND

- Does the poem use one kind of meter throughout, or does the meter vary from line to line?
- How does the meter contribute to the overall effect of the poem?
- What effects are created by the absence of pauses at the ends of lines?
- What is the effect of alliteration and assonance in the poem?

CHAPTER 26 REVIEW CARDS



READING AND REACTING

to GWENDOLYN BROOKS, "First Fight. Then Fiddle" (p. 448)

1. What is the subject of Brooks's poem?
2. Explain the poem's rhyme scheme. Is this rhyme scheme an essential element of the poem? Would the poem be equally effective if it did not include end rhyme? Why or why not?
3. Study the poem's use of capitalization and punctuation carefully. Why do you think Brooks chooses to end many of her sentences in midline? How do her decisions determine how you read the poem?
4. What do you think Brooks means by "fight" and "fiddle"?

CHAPTER 26 REVIEW CARDS



READING AND REACTING

to MARTIN ESPADA, "Why I Went to College" (p. 452)

1. How is "Why I Went to College" different from Coleridge's and Blake's epigrams? How is it similar to them?
2. What function does the poem's title serve? Is it the epigram's "punch line," or does it serve another purpose?
3. What can you infer about the speaker's father from this poem? Why, for example, do you think he wants his son to go to college?

CHAPTER 26 REVIEW CARDS



READING AND REACTING

to MATSUO BASHŌ, "Four Haiku" (p. 453)

1. Haiku are admired for their extreme economy and their striking images. What are the central images in each of Bashō's haiku? To what senses do these images appeal?
2. In another poem, Bashō says that art begins with "The depths of the country / and a rice-planting song." What do you think he means? How do these four haiku exemplify this idea?
3. Do you think the conciseness of these poems increases or decreases the impact of their images? Explain.
4. "In a Station of the Metro" (p. 401) is Ezra Pound's version of a haiku. How successful do you think his poem is as a haiku? Do you think a longer poem could have conveyed the images more effectively?


CHAPTER 26 REVIEW CARDS



READING AND REACTING


to WALT WHITMAN, "From 'Out of the Cradle Endlessly Rocking'" (p. 456)

1. This excerpt, the first twenty-two lines of a poem nearly two hundred lines long, has no regular metrical pattern or rhyme scheme. What gives it its form?
2. How might you explain why the poem's lines vary in length?
3. Compare this excerpt with the excerpt from Whitman's "Song of Myself" (p. 520). In what respects are the forms of the two poems similar?

 CHAPTER 26 CHECKLIST
for MARTIN ESPADA, “Why I Went to
College” (p. 452)


WRITING ABOUT FORM

- Is the poem written in open or closed form? On what characteristics do you base your conclusion?
- How do the traditional conventions of an epigram suit the poet’s language and theme? Does the poem follow the rules of the form at all times, or does it break any new ground?
- Are certain words or phrases isolated on lines? Why?
- How do elements such as assonance, alliteration, rhyme, and repetition of words give the poem form?

 CHAPTER 26 CHECKLIST
for GWENDOLYN BROOKS, “First Fight.
Then Fiddle” (p. 448)

WRITING ABOUT FORM

- Is the poem written in open or closed form? On what characteristics do you base your conclusion?
- Why did the poet choose open or closed form? For example, is the poem’s form consistent with its subject matter, tone, or theme? Is it determined by the conventions of the historical period in which it was written?
- Are certain words or phrases isolated on lines? Why?
- How do elements such as assonance, alliteration, rhyme, and repetition of words give the poem form?

 CHAPTER 26 CHECKLIST
for WALT WHITMAN, “From ‘Out of the
Cradle Endlessly Rocking’” (p. 456)

WRITING ABOUT FORM

- Why did the poet choose open form? For example, is the poem’s form consistent with its subject matter, tone, or theme? Is it determined by the conventions of the historical period in which it was written?
- What determines the breaks at the ends of lines?
- Are certain words or phrases isolated on lines? Why?
- How do elements such as assonance, alliteration, rhyme, and repetition of words give the poem form?

 CHAPTER 26 CHECKLIST
for MATSUO BASHŌ, “Four Haiku” (p. 453)

WRITING ABOUT FORM

- Are the poems written in open or closed form? On what characteristics do you base your conclusion?
- How do the traditional conventions of a haiku suit the poet’s language and theme? Do the poems follow the rules of the form at all times, or do they break any new ground?
- Are certain words or phrases isolated on lines? Why?
- What use does the poet make of punctuation and capitalization? Of white space on the page?

CHAPTER 27 REVIEW CARDS



READING AND REACTING

to EDGAR ALLAN POE, “The Raven”

(p. 465)

1. Who is the speaker in the poem? What is his state of mind? How does the raven mirror the speaker's mental state?
2. “The Raven” contains a good deal of alliteration. Identify some examples. How does this use of repeated initial consonant sounds help to convey the mood of the poem?
3. The speaker refers to the raven in a number of different ways. At one point, it is simply “an ebony bird” (line 42); at another, it is a “prophet” and “a thing of evil” (85). How else does the speaker characterize the raven?
4. What is the symbolic significance of the raven? of the repeated word “nevermore”? of the bust of Pallas, the ancient Greek god of wisdom?

CHAPTER 27 REVIEW CARDS



READING AND REACTING

to ADRIENNE RICH, “Diving into the Wreck” (p. 469)

1. On one level, this poem is about a deep-sea diver's exploration of a wrecked ship. What details suggest that the poet wants you to see the poem as something more?
2. Explain the allegorical figures presented in the poem. What, for example, might the diver and the wreck represent?
3. Does the poem contain any symbols? How can you tell they are symbols and not allegorical figures?
4. In lines 62–63, the speaker says that she came for “the wreck and not the story of the wreck / the thing itself and not the myth.” Explain this distinction. What do you think the speaker is really looking for?

CHAPTER 27 REVIEW CARDS



READING AND REACTING

to WILLIAM BUTLER YEATS, “Leda and the Swan” (p. 475)

1. What event is described in this poem? What is the mythological significance of this event?
2. How is Leda portrayed? Why is the swan described as a “feathered glory” (line 6)? Why in the poem's last line is Leda dropped by his “indifferent beak”?
3. The third stanza refers to the Trojan War, which was indirectly caused by the event described in the poem. How does the allusion to the Trojan War help develop the theme of the poem?
4. Does the poem answer the question asked in its last two lines? Explain.

CHAPTER 27 REVIEW CARDS




READING AND REACTING

to W. H. AUDEN, “Musée des Beaux Arts” (p. 475)

1. Reread the summary of the myth of Icarus on page 473. What does Auden's allusion to this myth contribute to the poem?
2. What point does the poet make by referring to the “Old Masters” (line 2)?
3. Brueghel's painting *Landscape with the Fall of Icarus* is shown below. How does looking at this painting help you to understand the poem? To what specific details in the painting does the poet refer?




Musée D'Art Ancien, Brussels, Belgium
©Scala/Art Resource, NY

 CHAPTER 27 CHECKLIST
for ADRIENNE RICH, “Diving into
the Wreck” (p. 469)


SYMBOL, ALLEGORY, ALLUSION, MYTH

- How does your interpretation of each symbol enhance your understanding of the poem?
- What effect do the allegorical figures have in the poem?
- What do the allegorical figures signify on a literal level?
- What lesson does the allegory illustrate?

 CHAPTER 27 CHECKLIST
for EDGAR ALLAN POE, “The Raven”
(p. 465)


SYMBOL, ALLEGORY, ALLUSION, MYTH

- Are the poem’s symbols conventional? Are they universal or archetypal?
- Are any symbols obscure or highly idiosyncratic?
- What is the literal meaning of each symbol in the context of the poem? Beyond its literal meaning, what else could each symbol suggest?
- How does your interpretation of each symbol enhance your understanding of the poem?

 CHAPTER 27 CHECKLIST
for W. H. AUDEN, “Musée des Beaux Arts”
(p. 475)

SYMBOL, ALLEGORY, ALLUSION, MYTH

- In what way do the poem’s allusions deepen the poem’s meaning? Does any allusion interfere with your understanding or enjoyment of the poem? If so, how?
- What myths or mythological figures are alluded to?
- How does the poem use myth to convey its meaning?
- How faithful is the poem to the myth? Does the poet add material to the myth? Are any details from the original myth omitted? Is any information distorted? Why?

 CHAPTER 27 CHECKLIST
for WILLIAM BUTLER YEATS, “Leda and
the Swan” (p. 475)

SYMBOL, ALLEGORY, ALLUSION, MYTH

- In what way do the poem’s allusions deepen the poem’s meaning? Does any allusion interfere with your understanding or enjoyment of the poem? If so, how?
- What myths or mythological figures are alluded to?
- How does the poem use myth to convey its meaning?
- How faithful is the poem to the myth? Does the poet add material to the myth? Are any details from the original myth omitted? Is any information distorted? Why?

CHAPTER 32 REVIEW CARDS



READING AND REACTING

to SUSAN GLASPELL, *Trifles* (p. 555)

1. What key events have occurred before the start of the play? Why do you suppose these events are not presented in the play itself?
2. What are the “trifles” to which the title refers? How do these “trifles” advance the play’s plot?
3. *Trifles* is a one-act play, and all its action occurs in the Wrights’ kitchen. What do you see as the advantages and disadvantages of this confined setting?
4. All background information about Mrs. Wright is provided by Mrs. Hale. Do you consider her to be a reliable source of information? Why or why not?

CHAPTER 32 REVIEW CARDS



READING AND REACTING

to HENRIK IBSEN, *A Doll House* (p. 562)

1. What is your attitude toward Nora at the beginning of the play? How does your attitude toward her change as the play progresses? What actions and lines of dialogue change your assessment of her?
2. List the key events that have occurred before the start of the play. How do we learn of each event?
3. Is Kristine Linde as much of a “modern woman” as Nora? Is she actually *more* of a modern woman? Is she essential to the play? How might the play be different without her?
4. Do you see *A Doll House* as primarily about the struggle between the needs of the individual and the needs of society, or about the conflict between women’s roles in the family and in the larger society? Explain.

CHAPTER 33 REVIEW CARDS



READING AND REACTING

to ARTHUR MILLER, *Death of a Salesman* (p. 605)

1. Is Willy a likeable character? What words and actions — both Willy’s and those of other characters — help you to reach your conclusion?
2. How does the existence of The Woman affect your overall impression of Willy? What does she reveal about his character?
3. What does Willy’s attitude toward his sons indicate about his character? How is this attitude revealed?
4. In the absence of a narrator, what devices does Miller use to provide exposition — basic information about character and setting?

CHAPTER 33 REVIEW CARDS



READING AND REACTING

to WILLIAM SHAKESPEARE, *Hamlet* (p. 644)

1. What are Hamlet’s most notable character traits? Do you see these traits as generally positive or negative?
2. Is Hamlet a sympathetic character? Where (if anywhere) do you find yourself growing impatient with him or disagreeing with him?
3. What do other characters’ comments reveal about Hamlet’s character *before* the key events in the play begin to unfold? For example, in what way has Hamlet changed since he returned to the castle and found out about his father’s death?
4. List those in the play who you believe to be flat characters. Why do you characterize each individual in this way? What does each of these flat characters contribute to the play?



CHAPTER 32 CHECKLIST for HENRIK IBSEN, *A Doll House* (p. 562)

WRITING ABOUT PLOT

- Does the play contain a subplot? What is its purpose? How is it related to the main plot?
- How do characters' actions advance the play's plot?
- How does dialogue advance the play's plot?
- Does the play include flashbacks? foreshadowing? Does the play's dialogue contain summaries of past events or references to events in the future? How does the use of flashbacks or foreshadowing advance the play's plot?



CHAPTER 32 CHECKLIST for SUSAN GLASPELL, *Trifles* (p. 555)

WRITING ABOUT PLOT

- What happens in the play?
- What section of the play constitutes its rising action?
- What section of the play constitutes its falling action?
- How do characters' actions advance the play's plot?



CHAPTER 33 CHECKLIST for WILLIAM SHAKESPEARE, *Hamlet* (p. 644)

WRITING ABOUT CHARACTER

- Does the play include monologue or soliloquies? What do these extended speeches reveal about the characters?
- Is the characters' language formal or informal? Is the characters' language plain or elaborate?
- Does the play include verbal irony? dramatic irony? How is irony conveyed? What purpose does irony achieve?
- How might different actors' interpretations change an audience's understanding of the characters?



CHAPTER 33 CHECKLIST for ARTHUR MILLER, *Death of a Salesman* (p. 605)

WRITING ABOUT CHARACTER

- Who are the major characters? Do they change and grow during the course of the play, or do they remain essentially unchanged?
- What is revealed about the characters through dialogue?
- Does the play include verbal irony? dramatic irony? How is irony conveyed? What purpose does irony achieve?
- What is revealed about characters through their actions?

CHAPTER 34 REVIEW CARDS



READING AND REACTING

to DAVID IVES, *Words, Words, Words*

(p. 697)

1. Look up the names of the three monkeys in an encyclopedia. Why do you think Ives chose these names for his characters?
2. What personality traits define each of the monkeys? How are they alike? How are they different?
3. The monkeys sometimes use jargon typically used by writers for the movies or for television. Find several examples of this type of jargon. How does this use of language add to the humor of the play?
4. At various points in the play, the monkeys echo lines from Shakespeare's plays. Find several examples. What is the significance of this use of language?

CHAPTER 34 REVIEW CARDS



READING AND REACTING

to SOPHOCLES, *Oedipus the King* (p. 701)

1. The ancient Greeks used no scenery in their theatrical productions. In the absence of scenery, how is the setting established at the beginning of *Oedipus the King*?
2. In some recent productions of *Oedipus the King*, actors wear copies of ancient Greek masks. What are the advantages and disadvantages of using such masks in a contemporary production of the play?
3. In the ancient Greek theater, the *strophe* and *antistrophe* were sung or chanted by the chorus as it danced back and forth across the stage. If you were staging the play today, would you retain the chorus or do away with it entirely? What would be gained or lost with each alternative?
4. How does Sophocles present information about what happened years before the play took place? If you were staging a contemporary version of the play, what additional ways could you use to present this information?

CHAPTER 35 REVIEW CARDS



READING AND REACTING

to AUGUST WILSON, *Fences* (p. 724)

1. Obviously, fences are a central metaphor of the play. To what different kinds of fences does the play's title refer?
2. How are the fathers and sons in this play alike? How are they different? Does the play imply that sons must inevitably follow in their fathers' footsteps?
3. This play is set in 1957. Given the racial climate of the country at that time, how realistic are Cory's ambitions? How reasonable are his father's criticisms?
4. In what ways has Troy's character been shaped by his contact with the white world?

CHAPTER 34 CHECKLIST for SOPHOCLES, *Oedipus the King*

(p. 701)

WRITING ABOUT STAGING

- What information about staging is specified in the stage directions of the play?
- How might different decisions about staging change the play?
- What events occur offstage? Why? How are they suggested?
- How does staging help to communicate the play's themes?

CHAPTER 34 CHECKLIST for DAVID IVES, *Words, Words, Words*

(p. 697)

WRITING ABOUT STAGING

- What information about staging is specified in the stage directions of the play?
- How might different decisions about staging change the play?
- Do the stage directions provide information about how characters are supposed to look or behave?
- What costumes are specified? In what ways do costumes provide insight into the characters who wear them?

CHAPTER 35 CHECKLIST for AUGUST WILSON, *Fences* (p. 724)

WRITING ABOUT THEME

- What is the central theme of the play?
- What other themes can you identify?
- What conflicts exist in the play? How do they shed light on the themes of the play?
- Do any characters' statements express or imply a theme of the play?