Additional Notes for Teachers
Chapter 1

IMPLEMENTING THE ACTIVITY (for textbook p. 5)

Note on group work:

Working in groups effectively is central to the activities in this book because in great measure the work of a group follows the way that people learn. Listening, responding, articulating, comparing, and rethinking are all elements in critical thinking and are enhanced by group interaction.

To make groups work best:

1. Assign groups early and have groups meet often.
2. Keep groups intact for a unit, grading period, or semester.
3. Establish roles for group members, and let groups select revolving roles: president (keeps work and discussion moving), recorder (writes group’s activity, decides on mode of presentation), and reflector (keeps running record of group’s work—especially important for projects and self-assessment).
4. Ask students to keep a group folder and decide on a name for their group.

For a complete discussion of groups, and their advantages and pitfalls, see Roskelly, Breaking (into) the Circle: Group Work for Change in the English Classroom (Heinemann/Boynton-Cook, 2002).

READING CONNECTION (for textbook p. 10)

Here are two speeches by President Bill Clinton, reprinted from the Federal Documents Clearing House.

I MISLED PEOPLE.... I DEEPLY REGRET THAT

Good evening. This afternoon in this room, from this chair, I testified before the Office of Independent Counsel and the grand jury. I answered their questions truthfully, including questions about my private life, questions no American citizen would ever want to answer.

Still, I must take complete responsibility for all my actions, both public and private. And that is why I am speaking to you tonight.

As you know, in a deposition in January, I was asked questions about my relationship with Monica Lewinsky. While my answers were legally accurate, I did not volunteer information.

Indeed, I did have a relationship with Miss Lewinsky that was not appropriate. In fact, it was wrong. It constituted a critical lapse in judgment and a personal failure on my part for which I am solely and completely responsible.

But I told the grand jury today and I say to you now that at no time did I ask anyone to lie, to hide or destroy evidence or to take any other unlawful action.

I know that my public comments and my silence about this matter gave a false impression. I misled people, including even my wife. I deeply regret that.
I can only tell you I was motivated by many factors. First, by a desire to protect myself from the embarrassment of my own conduct. I was also very concerned about protecting my family. The fact that these questions were being asked in a politically inspired lawsuit, which has since been dismissed, was a consideration too.

In addition, I had real and serious concerns about an independent counsel investigation that began with private business dealings 20 years ago, dealings, I might add, about which an independent federal agency found no evidence of any wrongdoing by me or my wife over two years ago.

The independent counsel investigation moved on to my staff and friends, then into my private life. And now the investigation itself is under investigation.

This has gone on too long, cost too much and hurt too many innocent people.

Now, this matter is between me, the two people I love most—my wife and our daughter—and our God. I must put it right, and I am prepared to do whatever it takes to do so. Nothing is more important to me personally. But it is private, and I intend to reclaim my family life for my family. It’s nobody’s business but ours. Even presidents have private lives.

It is time to stop the pursuit of personal destruction and the prying into private lives and get on with our national life.

Our country has been distracted by this matter for too long, and I take my responsibility for my part in all of this. That is all I can do. Now it is time—in fact, it is past time—to move on.

We have important work to do—real opportunities to seize, real problems to solve, real security matters to face.

And so, tonight, I ask you to turn away from the spectacle of the past seven months, and to return our attention to all the challenges and all the promise of the next American century.

Thank you for watching. And good night.

I HAVE SINNED... THE SORROW I FEEL IS GENUINE

Welcome to the White House and to this day to which Hillary and the vice president and I look forward so much every year.

This is always an important day for our country for the reasons that the vice president said. It is an unusual—and I think unusually important—day today.

I may not be quite as easy with my words today as I have been in years past, and I was up rather late last night thinking about and praying about what I ought to say today.

And rather unusually for me, I actually tried to write it down. So if you will forgive me, I will do my best to say what it is I want to say to you. And I may have to take my glasses out to read my own writing.

First, I want to say to all of you that, as you might imagine, I have been on quite a journey these last few weeks to get to the end of this, to the rock bottom truth of where I am and where we all are.

I agree with those who have said that, in my first statement after I testified, I was not contrite enough.

I don’t think there is a fancy way to say that I have sinned. It is important to me that everybody who has been hurt know that the sorrow I feel is genuine: first and most important, my family, also my friends, my staff, my Cabinet, Monica Lewinsky and her family, and the American people.
I have asked all for their forgiveness. But I believe that to be forgiven, more than sorrow is required. At least two more things: first, genuine repentance, a determination to change and to repair breaches of my own making. I have repented.

Second, what my Bible calls a broken spirit. An understanding that I must have God’s help to be the person that I want to be. A willingness to give the very forgiveness I seek.

A renunciation of the pride and the anger, which cloud judgment, lead people to excuse and compare and to blame and complain. Now, what does all this mean for me and for us?

First, I will instruct my lawyers to mount a vigorous defense using all available, appropriate arguments. But legal language must not obscure the fact that I have done wrong.

Second, I will continue on the path of repentance seeking pastoral support and... that of caring people so that they can hold me accountable for my own commitment.

Third, I will intensify my efforts to lead our country and the world toward peace and freedom, prosperity and harmony. And in the hope that with a broken spirit and a still strong heart, I can be used for greater good, for we have many blessings and many challenges and so much work to do.

In this, I ask for your prayers and for your help in healing our nation. And though I cannot move beyond or forget this, indeed I must always keep it as a caution light in my life. It is very important that our nation move forward.

I am very grateful for the many, many people—clergy and ordinary citizens alike—who have written me with wise counsel. I am profoundly grateful for the support of so many Americans who somehow, thought it all, seem to still know that I care about them a great deal, that I care about their problems and their dreams.

I am grateful for those who have stood by me and who say that, in this case and many others, the bounds of privacy have been excessively and unwisely invaded. That may be. Nevertheless, in this case, it may be a blessing because I still sinned. And if my repentance is genuine and sustained, and if I can then maintain both a broken spirit and a strong heart, then good can come of this for our country, as well as for me and my family.

The children of this country can learn in a profound way that integrity is important and selfishness is wrong. But God can change us and make us strong at the broken places.

I want to embody those lessons for the children of this country; for that little boy in Florida who came up to me and said that he wanted to grow up and be president and be just like me. I want the parents of all the children in American to be able to say that to their children.

A couple of days ago when I was in Florida, a Jewish friend of mine gave me this liturgy book called “Gates of Repentance.” And there was this incredible passage from a Yom Kippur liturgy, and I would like to read it to you:

“Now is the time for turning. The leaves are beginning to turn from green to red to orange. The birds are beginning to turn and are heading once more toward the south. The animals are beginning to turn to storing their food for winter. For leaves, birds and animals, turning comes instinctively.
"But for us, turning does not come so easily. It takes an act of will for us to make a turn. It means breaking old habits. It means admitting that we have been wrong, and this is never easy. It means losing face. It means starting all over again. And this is always painful. It means saying I am sorry. It means recognizing that we have the ability to change. These things are terribly hard to do.

"But unless we turn, we will be trapped forever in yesterday’s ways. Lord help us to turn from callousness to sensitivity, from hostility to love, from pettiness to purpose, from envy to contentment, from carelessness to discipline, from fear to faith. Turn us around, oh, Lord, and bring us back toward you. Revive our lives as at the beginning. And turn us toward each other, Lord, for in isolation, there is no life.”

I thank my friend for that and I thank you for being here. I ask you to share my prayer that God will search me and know my heart, try me and know my anxious thoughts, see if there is any hurtfulness in me and lead me toward a life everlasting. I ask that God give me a clean heart, let me walk by faith and not sight.

I ask once again to be able to love my neighbor—all my neighbors—as myself, to be an instrument of God’s peace, to let the words of my mouth and the meditations of my heart and, in the end, the work of my hands be pleasing.

This is what I wanted to say to you today. Thank you, God bless you.

TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 11)

1. The overall tone of the passage can best be described as
   a. anticipated objection.
   b. humorous didacticism.
   c. joyous praise.
   d. nostalgia.
   e. ironic.

   The correct answer is e. Even though the piece begins fondly with connotations of joy and praise, and even though the piece may be intended to instruct or to project an ideal or naïve worldview, the text itself is most explicitly ironic.

2. The first paragraph of the excerpt uses all of the following rhetorical strategies except
   a. alliteration.
   b. hyperbole.
   c. antithesis.
   d. metaphor.
   e. parallel structure.

   The correct answer, c, can be deduced through process of elimination. First, several examples of alliteration are present; second, the paragraph’s description seems exaggerated for effect; third, the entire paragraph, after the initial sentence, is a metaphor; and finally, the final sentence uses a parallel structure by repeating “her” for emphasis. Nothing in the paragraph shows contrasting words or ideas. Answer choice c could have tricked students who looked at the piece as a whole, in which case the excerpt certainly displayed antithesis.
3. In the second sentence of the second paragraph, the word *enchanted* most likely means
   a. naïve.
   b. metaphysical.
   c. aphoristic.
   d. dynamic.
   e. youthful.

   *Although the student might be tempted to choose youthful, naïve is more specific. The answer is a. Students should always keep in mind that more than one answer can be correct, but they are to choose the most correct answer.*

4. The overall effect of the excerpt could best be said to achieve
   a. a maxim of youthful idealism first meeting reality.
   b. a paean to the “elysian world.”
   c. the mythology of heaven and hell.
   d. a didactic lesson of science and reason.
   e. both a and b.

   *The most correct answer is a, for the purpose of the passage, which can be arrived at through a recognition of the overall tone, is some kind of aphoristic disparity between idealism and worldliness.*

5. The narrator’s persona can best be described as
   a. ambivalent.
   b. dramatic.
   c. cowardly.
   d. allegorical.
   e. ethical.

   *The best answer is b because the passage’s diction is at times hyperbolic in its presentation of the naïve, stereotypical subject. Notice how other answers, such as ethical or allegorical, can be rationalized but are not most correct. Encourage the students to focus on the text first and ground their responses on the diction and not on their secondary interpretations.*

**TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 14)**

1. In the passage, the authors’ primary goal is
   a. to improve the educational system.
   b. to dispel a current methodology and usher in a new methodology.
   c. to praise “education” as a “front-burner issue.”
   d. to generate a model of classical education.
   e. to graduate more students.

   *The best answer is b since the development of the piece is organized around the discrediting of a multisubject approach and an argument for a single-subject approach. Although the authors allude to Socrates, and although they ultimately aim to improve the educational system, and perhaps even to graduate more students, the development of their argument shows their motive is to introduce the one-subject system.*
2. The overall tone of the passage can best be described as
   a. censuring.
   b. approving but emotional.
   c. both pragmatic and antiquated.
   d. subtle yet praising.
   e. hyperbolic.

   The authors use diction that feels “censuring.” Even if their solution is “pragmatic and antiquated,” a belief as such requires too subjective a reading of the passage.

3. The audience for the passage is most specifically
   a. low socioeconomic school principals.
   b. Laura Bush.
   c. political decision-makers and educators.
   d. middle-school parents.
   e. classical philosophy majors.

   This straightforward question about audience draws most heavily on the first paragraph and the overall tone. The correct answer is c.

4. The sixth paragraph of the passage uses all of the following rhetorical techniques except
   a. rhetorical questions.
   b. anaphora.
   c. anticipated objection.
   d. understatement.
   e. repetition.

   The authors use repetition, specifically anaphora, and anticipate objections using rhetorical questions. Nothing in the paragraph seems to be understated. The answer is d.

5. In the penultimate paragraph of the passage, what assumption do the authors make?
   a. Education should be pragmatic, and a liberal education should not be valued for its own sake.
   b. Mathematics is inferior to the language arts.
   c. Students have a finite ability to learn.
   d. Without the proper scaffolding, students will not be successful in the economic climate.
   e. Too great a “focus” is always detrimental.

   The correct answer, a, sums up the authors’ view, ironically following their allusion to Socrates, that all subjects should not be studied if they are not to be practically applied to the student’s later, college studies.
Interchapter 1

ACTIVITIES AND DISCUSSION QUESTIONS (for textbook p. 30–32)


1. Thoreau seems to be totally self-contained, sounding as if he would go to any extreme to make his point that it is wrong to support a government that one feels is doing wrong. He generally seems calm, in control, as he writes, but at times, he sounds supercilious (“They . . . behaved like persons who are underbred”).

2. (1) So that he doesn’t sound totally beyond concern for his fellow man, he makes clear the ways in which he does support the State (“I have never declined paying the highway tax . . . . I am doing my part to educate my fellow-countrymen now”). (2) He offers sound analogies: “As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog,” “If a plant cannot live according to its nature, it dies. And so a man.” (3) He says he is actively looking for a reason to renounce his non-conformity and to conform. (4) He repeatedly maintains that revolution must begin with one small step (e.g., “For it matters not how small the beginning may seem to be . . . . ”); his consistency is impressive.

3. Thoreau argues that even if blood flows as a result of his action, he is still justified. The metaphor he uses is that a wound to a conscience causes “a sort of blood shed” too.

4. Thoreau wants his readers to align themselves with his arguments against the government and withhold their financial support of the government, given that the government has overstepped (most notably in invading Mexico).

Eavan Boland, “It’s a Woman’s World”

1. One possible character description for the speaker in the poem: she is ordinary looking, does physical housework, and feels nothing much has changed for women over the course of history (“but we’re the same”) and that women’s role in the world is to take care of matters thought to be less significant than world events—like raising children and keeping homes going. The title is probably an ironic twist on the more common expression, “It’s a man’s world”; the title may mean it’s a woman’s world only in that women are necessary to the functioning of the day-to-day world but are wholly unsung.

2. One way the speaker makes herself believable is by sounding knowledgeable about the past. She establishes her right to speak by sounding as if she’s been around a long time (“when the king’s head/gored its basket”). Her use of first-person plural pronouns throughout makes her intimately involved with what she is describing but not alone.

3. One set of details concretizes what the speaker means by “oversights”: she specifies oversights such as leaving a loaf or washing powder in a shop,
and forgetting to dry the laundry. These details show how personally inti-
mate she is with her subject—woman's role; perhaps she is saying the
work is so mind-numbing that it's not surprising women forget to do some
of their chores. Another verb made out of a noun appears in “By night our
windows/moth our children/to the flame/of hearth....”

4. A notable repetition: in lines 21–22 she mentions star-gazers and fire-
eaters; then in lines 47–48 and 54, she again mentions or refers to a star-
gazer and a fire-eater. This repetition emphasizes that women don’t have
the opportunity to be either star-gazers or fire-eaters.

5. She connects with her readers by using mostly ordinary language. She
probably wants readers to feel angry on realizing how little women have
been allowed to participate in the history of the world. The words “what
we will never be” suggest she wants readers’ sympathy.

Alice Walker, “Everyday Use”

1. The “black is beautiful” claim of the 1970s may be what is behind the con-
flict between Dee and Mama. Dee, a child of the Civil Rights movement
and formal education including college, wants to “rescue” African Ameri-
can artifacts and treat them as museum objects. Mama, not caught up in the
“black is beautiful” movement but totally aware of race issues and in touch
with family history, sees the churn and the quilts as objects fit for everyday
use. Education and “black is beautiful” seem to have distanced Dee from
her roots instead of teaching her the kind of appreciation for roots that
Mama has.

2. Students may feel sympathy for Dee for having confused her values (“‘You
just don’t understand,’ she said, as Maggie and I came out to the car”); for
Maggie for not standing up for herself (“She looked at her sister with someth-
ing like fear but she wasn’t mad at her. This was Maggie’s portion.”); for
Mama for, in effect, losing Dee (Mama has to bear Dee’s saying, “She’s
dead.” . . . ‘I couldn’t bear it any longer being named after the people who
oppress me.’”); and for “Asalamalakim,” who doesn’t know enough to
show respect for Mama’s cooking (“he said he didn’t eat collards and pork
was unclean”). Students may quote many other lines in support of why
they feel the most sympathy for one character over the others.

3. A reader can see the racial context in the story in the following incidents:
Mama realizes Dee would prefer if Mama were lighter in skin color, Mama
talks about not being able to look “a strange white man in the eye,” and
Mama admits to walking far to see her neighbors with rifles at the ready
against whites who poisoned their cattle. These examples contribute to the
story’s meaning by alerting us that Mama understands the world around
her even without formal education and even though Dee apparently
thinks she is more worldly than Mama.

4. The writer’s intention may be to show what true ethnic pride looks like
and how important it is not to erase the past by mistreating “left-behind”
family. The dedication underscores the writer’s appreciation of the genera-
tions that have gone before her.
Chapter 2

TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 49)

1. In Morse’s description of her experience learning about home schooling, she primarily relies on
   a. humor.
   b. her own public education experience.
   c. the past advantages of home schooling.
   d. the support systems of other home schools.
   e. positivism.

   The correct answer is a. Several times in the passage, Morse uses humor. From the self-effacement in the first line’s description of her lifestyle to the final line’s mention of the sheep’s brain, her tone is light and inviting. It is mostly devoid of judgments against public schools or haughtiness regarding her own capabilities.

2. At the beginning of the third paragraph, Morse’s use of the word *informational* most likely means
   a. specific.
   b. scientific.
   c. test-preparation.
   d. historical.
   e. social instead of curricular.

   The correct answer is e. Morse is most interested in how to educate, above all, in the third paragraph. She is not concerned with the specific content to be covered in different subject areas.

3. Morse offers all of the following as reasons for her interest in home schooling as an option, except
   a. Education is an unsettling idea to consider.
   b. A large number of kids are home schooled.
   c. She lives in urban areas.
   d. Her own public school experience was detrimental.
   e. She cannot afford better alternatives.

   This is a simple, close-reading question that comes from the first paragraph. All of the reasons except d are mentioned explicitly by Morse.
Interchapter 2

ACTIVITIES AND DISCUSSION QUESTIONS (for textbook p. 83–85)


1. Central enthymeme

   **Unstated premise:** Moral people act on the basis of their conscience.
   **Minor premise:** A person should obey his or her conscience before conforming to a government.
   **Conclusion:** Thoreau is entitled to not pay taxes that would fund a war he does not think the government should be waging.

   **Subsidiary enthymeme**

   **Unstated premise:** Slavery is immoral.
   **Minor premise:** The United States allows slavery.
   **Conclusion:** A moral man cannot recognize the United States as his government.

2. One example of using the topics as a strategy of invention: Thoreau begins his essay calling on “possible and impossible” when he claims that it is possible that “That government is best which governs least,” then it is also possible that “That government is best which governs not at all.”

3. Functional sections of “Civil Disobedience”

   a. The first paragraph makes it very clear that Thoreau finds fault with the government and will be arguing against blindly obeying it. He immediately cites the case of the Mexican war.
   b. In the next few paragraphs, Thoreau gives background on roles and views of government, making the point that government is incompatible with moral, conscience-abiding men.
   c. Within a few pages, Thoreau says, “Unjust laws exist”; at this point, it sounds like he’s touching on his own case of civil disobedience. And indeed he continues with “then I say, break the law.”
   d. Thoreau seems to support his view of civil disobedience throughout the essay, not just in one section.
   e. Thoreau answers objectors who say civil disobedience will make no major impact by saying, “They do not know how much truth is stronger than error.”
   f. In the final paragraphs, Thoreau calls on his audience to look beyond the Constitution—to the New Testament—to find rules of behavior and ways to create a more just government with “true respect for the individual.”
Additional Notes for Teachers

Arrangement of the end of the essay

- After pointing out the deficiencies of Webster, Thoreau talks about the need for greater vision and for the emergence of a man with “a genius for legislation,” one who recognizes the authority of the individual citizen. Listeners and readers might see this vision as a call for them to take action.

- To achieve a sound of finality, Thoreau works two open-ended questions into his last paragraph. Then he holds out the possible promise of a “more perfect and glorious State.” He is challenging his audience to go forth and do better than his generation.

4. The seventh paragraph is powerful in spite of—maybe because of—its brevity. Thoreau begins with a rhetorical question (not a yes/no question) and then gives two declarative answers, both featuring the first person. Instead of coming down on the reader with a chastising, second-person imperative, Thoreau here gives the reader a chance to agree or disagree in privacy.

5. The text refers to the settling of the West, the Revolution of ’75, someone named Paley, Webster, Christ, Copernicus, Luther, Washington, and Franklin. Treating the audience as well-read enough to appreciate these references, Thoreau makes his entire piece more appealing to the audience.

Eavan Boland, “It’s a Woman’s World”

1. One possible answer: The argument seems to be that while on the surface it might look as if things have changed in the world—that women have acquired more power—in reality the world goes on as it always has with women left out of historical moments and movements.

2. The poem alternates between specific references and general claims. The effect is that the speaker seems believable; that is, she has specifics to back up everything about which she is generalizing.

3. From beginning to end, the poem harps on the unchangeability—the sameness—of women’s lives across all time. The use of negative words and phrases also brings home the relative emptiness of women’s lives: “hardly changed,” “what we will never be,” “we were never/on the scene of the crime,” “And still no page,” and “she’s no fire-eater.”

4. The shortness of the lines makes the syntax relatively easy to follow, perhaps also making the point that this woman is not used to fancy sentences; the stanza divisions help the reader see some occasions of uncomplicated rhyme, once more indicating that this woman is not interested in playing with sophisticated language.
Alice Walker, “Everyday Use”

1. One possible answer: Mama and Maggie, without education and without money, have a better sense of their heritage and values than does Dee with her education and success.

2. Events in chronological order
   a. The name Dee enters the family.
   b. Mama leaves school in 1927.
   c. Uncle makes churn; Grandma makes pieces for the quilts.
   d. Fire destroys the old house.
   e. Dee learns how to read.
   f. Dee goes off to college, refusing quilt.
   g. Mama waits for Dee’s visit.
   h. Maggie joins Mama.
   i. Dee and man arrive.
   j. Dee takes pictures, announces that she has changed her name.
   k. They eat, and Dee appropriates churn.
   l. Dee selects quilts she wants.
   m. Mama refuses to let Dee take the old quilts.
   n. Dee and man leave.
   o. Mama and Maggie enjoy snuff and relax.
   p. Maggie will take the quilts to her married life.

Events in Walker’s story
   a. Mama waits for Dee’s visit.
   b. Maggie joins Mama.
   c. Mama describes fire that burned down old house.
   d. Mama recalls Dee getting an education and how it changed her.
   e. Mama recalls leaving school in 1927.
   f. Mama thinks about future, when Maggie will marry.
   g. Mama thinks of Dee reading to childhood friends.
   h. Dee and man arrive.
   i. Dee takes pictures, announces that she has changed her name.
   j. Mama recites family history about the name Dee.
   k. They eat, and Dee appropriates churn.
   l. Mama and Maggie tell about the making of the churn.
   m. Dee selects quilts she wants.
   n. Mama describes origins of quilts—pieced by Grandma.
   o. Mama remembers Dee refused quilt when she went off to college.
   p. Mama refuses to let Dee take the old quilts.
   q. Dee and man leave.
   r. Mama and Maggie enjoy snuff and relax.
Effect of Walker’s choice of arrangement:

In Walker’s version, we feel greater suspense about whether Mama will let Dee take the quilts or not. The tension comes about because Walker slows down the present action to build in family events from the past. Other answers are possible.

3. First, we’re told it’s “hard to see” Dee and the man “through the strong sun.” Then we see Dee’s leg, the man, Dee in a long colorful dress (first criticized by Mama and then reacted to positively), and Dee’s earrings and hairstyle. Dragging out the description of Dee places a great deal of emphasis on the entrance the character makes.

4. Through most of the story, Walker gives Mama standard English diction that doesn’t tell us much about her. But there are times when Mama’s diction tells us a lot. For example, Mama refers to her at-home daughter as “my Maggie”; she knows she’s using the verb “chooses” ironically in the sense of choosing a place to live; she describes a beau who wanted to get away from Dee by saying “he flew”; in conversations, Mama sometimes uses nonstandard English—“you was named after your aunt Dicie”; she uses interesting verbs such as “cropped up” and “ream... out”; and once she makes up her mind not to let Dee take the quilts, she ironically calls her “Miss Wangero.” These examples add up to create a picture of the narrator as a knowing, caring, interesting woman who won’t let anyone take advantage of her in spite of her not having a formal education.

5. “Everyday Use” is a story about cultural memory—having one vs. not having one. The central conflict is that Mama remembers her past and the literal value of the churn and the quilts, whereas Dee attaches no personal memories to them, just a sense that as décor the artifacts will be admired by her friends.
Chapter 3

TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 94)

The following questions are based on William Faulkner’s Nobel Prize acceptance speech, December 10, 1950.

1. Faulkner’s advice to young writers could best be described as
   a. an atavistic return to the past.
   b. an undaunted belief in science and progress.
   c. the return to timeless themes.
   d. the endurance of Western civilization.
   e. a revision of contemporary problems.

   In his speech, Faulkner recommends nothing “atavistic,” which may carry a negative connotation, and certainly stakes no claim in “science” or “Western civilization” explicitly. Although he may imply a “revision of contemporary problems,” he explicitly recommends c, most notably with the repetition of the word universal.

2. The overall tone of Faulkner’s speech is
   a. hopeful and courageous.
   b. cautionary and tragic.
   c. censuring didacticism.
   d. self-effacing.
   e. enduring and fearful.

   The best answer is a. Students may be confused by some of the vocabulary, a problem that they must be helped with throughout the year. Answer b is understandable as a choice, but requires more interpretation than a. For instance, if the speech is “tragic,” then its tragedy lies in its “hope and courage.”

3. In paragraph 3, the “curse” could be characterized as
   a. a fall from the grace of God.
   b. a misunderstanding of the writing process.
   c. cowardice stemming from visceral concerns.
   d. “fear” of learning.
   e. the timeless doom of past writers.

   The answer is c. Faulkner notes in paragraph 2 that “physical fear” is not as integral as “problems of the spirit.” Also, in paragraph 3, he complains of writing “not of the heart but of the glands.” These problems stem from “fear.”
The following questions are based on Toni Morrison’s Nobel Prize acceptance speech, December 10, 1993.

1. The author’s overall style is best described as
   a. a juxtaposition of specific details with their effects.
   b. anecdotal.
   c. descriptive.
   d. an hyperbolic recognition.
   e. aphoristic revising.

_The simple answer, b, is best. Morrison’s speech could be said to revolve around the anecdote of paragraph 2. Plus, the speech itself is her own anecdote of receiving the award._

2. In the opening paragraph, the author uses all of the following rhetorical strategies except
   a. oxymoron.
   b. flattery.
   c. alliteration and assonance.
   d. parallelism.
   e. zeugma.

_The author uses all of the following except e, “zeugma.” “Pleasantly haunting” could be an oxymoron; “flattery” could be the overall tone; “alliteration and assonance” are most blatant in sentence 3; and the parallelism of the third and fourth sentences creates an effect._

3. The passage offers evidence to support which of the following claims?
   i. Morrison is fearful of the idea of writing.
   ii. Morrison refuses to forget her lineage.
   iii. Writing, as a process, is continual, as an art form.

   a. i only
   b. Both i and iii
   c. Both ii and iii
   d. iii only
   e. All of the claims

_These types of questions are designed to take more time than the usual questions because they require two sets of answers. That the author is “fearful of writing” is not clear, for she describes the setting as “haunting,” not the act of writing. She is, in this speech, discussing the occasion of the award as well as the overall lineage and continuum of art. The correct answer is c._
The following questions deal with both Faulkner’s and Morrison’s Nobel speeches.

1. All of the following are parallels between the two authors’ speeches except
   a. a recognition of future writers.
   b. a sense of humility.
   c. an explanation of the problems of their contemporary age.
   d. a debt to the occasion of the award.
   e. a steadfast belief in the potentials of the human voice.

   Only Faulkner takes the time to explain the “problems” of his contemporary age. If Morrison does so at all, the message is tacit. Therefore, c is most correct.

2. The “artist friend” whom Morrison quotes in her second paragraph most closely corresponds in Faulkner’s speech to
   a. his feeling that we are “doomed.”
   b. his recognition of future writers.
   c. his enumeration of the essential qualities of a writer.
   d. the overall tone of hopefulness in his final paragraph.
   e. his refusal of fatalistic doctrines.

   Faulkner recognizes, at the end of his first paragraph, others who will work as writers in much the same way that Morrison presents her “artist friend.” The best answer is b.

3. Both writers begin their speeches by
   a. recognizing the occasion.
   b. explaining their position as artists in a greater community.
   c. recognizing other artists.
   d. enumerating specific influences.
   e. alluding, generally, to their ambivalence.

   The correct answer, d, is obvious because no specific influences—although both authors imply influence—are listed. Notice, once again, the AP-style questions’ reliance on specific rhetorical nomenclature.

TEST PREP: CLOSE-READING EXERCISE (for textbook p. 95)

1. The author’s overall style, in the first paragraph, includes all except
   a. short, telegraphic sentences.
   b. alliteration.
   c. intimate diction.
   d. figurative language.
   e. all of the above.

   The first paragraph contains all of the listed stylistic techniques, so the correct answer is e.
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2. The overall effect of the passage could best be described as
   a. highlighting the differences between Mexicans and Americans.
   b. rationalizing generational divides.
   c. invoking common sentiments of compassion that are inherent in humanity in general.
   d. aesthetically, yet not intellectually, edifying.
   e. a harangue on the effects of naming.

   *The best answer is the one that shows the greatest implications of such a piece, c.*

   Students often need to understand the arrival at universal themes through a discussion of common subjects.

**TEST PREP: CLOSE-READING EXERCISE (for textbook p. 111)**

1. The author of “Why White People Need a Civil Rights Museum in Greensboro” begins the piece by
   a. attempting to dispel a notion.
   b. recognizing a trend.
   c. qualifying familial posterity.
   d. presenting an hyperbole.
   e. edifying nonwhites.

   *The best answer seems to be a because the notion that southern whites all owned slaves is dispelled.*

2. In the final paragraph of “Is Racism Still Alive? Or Have We Overcome?” the author uses which rhetorical technique to achieve emphasis?
   a. Alliteration
   b. Anaphora
   c. Paean
   d. Hyperbole
   e. Exclamation

   *The author most directly uses a kind of repetition, anaphora, b, to begin the first and second sentences.*

3. The overall persona of the first excerpt can most readily be compared with what element of the second excerpt?
   a. Racism as a defining characteristic of African Americans
   b. The high purpose of “white men and women”
   c. The memory of Dr. King and his life
   d. The struggle that King’s life epitomized
   e. An unfulfilled ideal

   *This complex question has several “right” answers, but d is most correct. First, students need to understand the persona of the first author as struggling with a racially unfair past. Then, in the second excerpt, they need to see Dr. King as both recognizing an ideal while struggling with a reality.*
Chapter 4

TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 135)

1. In the first paragraph of the excerpt, the speaker’s attitude toward euphemistic language could be characterized as
   a. veracious.
   b. unaccepting.
   c. pragmatic.
   d. ambivalent and haughty.
   e. ignorant.

   The correct answer, b, is shown when the speaker “wincs” and then substitutes the euphemism limited, which she finds “just as bad.” If the speaker has “ambivalent” feelings, to also say that the feelings are “haughty” is going too far.

2. In the final sentence of the passage, the word empirical means
   a. sinister.
   b. personal.
   c. recent.
   d. imperfect.
   e. monarchical.

   This question, as happens sometimes on the AP exam, tests the student’s critical reading skills straightforwardly. A student who knows the definition of empirical as “from personal observation” will choose b. Also, context, by process of elimination, will help students arrive at b as the best choice.

TEST PREP: CLOSE-READING QUESTIONS (for textbook p. 139)

1. The narrator’s attitude toward Grandma A’mooh could best be characterized as
   a. sentimental and retrospective.
   b. empathetic.
   c. compassionate.
   d. apathetic.
   e. antithetical.

   The speaker seems most “compassionate,” c, as she describes her grandmother. To say that she empathizes is to read too far into the text, and to say that she is “sentimental” characterizes the speaker too negatively.
2. What evidence most supports the positive aspects of hierarchy presented in the passage?
   a. That Grandma A’mooh, when napping, sent the narrator home
   b. That the narrator was “allowed to listen quietly” to her aunts and grandma
   c. The narrator’s tone when describing the “Apache raiders”
   d. The statement that adults “took time out” to edify the young
   e. That Grandma A’mooh “read Bible stories”

   The best answer is d, which serves as a kind of climax in the passage. That the goal of the hierarchy of the Pueblo people, in the “old days,” was education of the young shows a positive side of hierarchy.

TEST-PREP: CLOSE READING QUESTIONS (for textbook p. 144)

1. All of the following changes take place because “she was dying again,” in paragraph 2, except
   a. the pathos created by those around her who noticed how close to death she was.
   b. a different presentation of her food.
   c. awkward silences.
   d. her refusal to eat.
   e. her dependence on visitors.

   Although some of the answer choices make speculations, none of the speculations that are presented is unreasonable. “She” did not, however, in paragraph 2, refuse to eat. The correct answer is d.

2. The most apparent rhetorical technique in the syntax of paragraph 3 is
   a. anadiplosis.
   b. anaphora.
   c. didacticism.
   d. antithesis.
   e. telegraphic sentences.

   The most apparent technique is b, “anaphora,” since the first three sentences begin with “She wanted” and the final three sentences begin with “And they” or “And.”

3. In lines 7–8 of paragraph 5, the sentence “And I was stumbling in the tongue again, but somehow she has always understood me,” reveals that
   a. the speaker believes that nonverbal communication is valid.
   b. “she” is so near death that understanding is impossible.
   c. the speaker is unable to remember her family.
   d. the impending death makes the speaker incapable of speaking properly.
   e. “she” does not trust the speaker.

   The correct answer, a, is the only choice that can be said to have been “revealed” in the excerpted sentence. All other answers are speculation, at best.
4. The end of the passage serves to
   a. establish a parallel between the dying woman and an old culture.
   b. show the fundamental challenges that immigrants face.
   c. entertain through its lofty paean.
   d. solidify the reverent attitude of the essay.
   e. embrace a paradigm shift.

   The end of the passage certainly “establishes a parallel,” a. This question is challenging because each reader, as discussed in Chapter 4, “creates the text” as he or she reads. So the strong connotations of the Palestinian culture in the United States might lead some readers to the choice of either b or e. On the contrary, c challenges the student’s knowledge of rhetorical terms.

5. The overall tone of the essay is
   a. both adoring and blasphemous.
   b. grotesque.
   c. veracious but skeptical.
   d. courageous and jocular.
   e. morbid but hopeful and empowering.

   The best answer, although other adjectives could describe the essay well, is e because the essay is filled with death imagery and detail but does end on a hopeful and empowering note that looks beyond one life into the greater culture of humanity.

TEST PREP: TIMED WRITING PROMPT (for textbook p. 144)

Suggested Time: 40 minutes

In the final paragraph of Naomi Shihab Nye’s essay, “One Moment on Top of the Earth,” the author presents the empowering realization that she can now “tell of a woman who almost died who by summer would be climbing the steep stairs to her roof to look out over the fields once more. Who said one moment on top of the earth is better than a thousand moments under the earth. Who kept on living, again and again.”

Take a moment to consider the gravity of this quotation. Then, in a well-written essay, consider the ramifications of Nye’s realization in the greater context of our culture. Draw on your own knowledge, experience, and observation in order to discuss Nye’s empowering realization.

Students may choose virtually any examples of individuals or communities that somehow embody empowering courage and resilience. The students’ essays, then, depend on their “repertoires,” as discussed in the chapter. Having read a chapter that emphasizes their “role as a reader,” students must now interpret Nye’s realization with little guidance outside of their own creativity.
Interchapter 4

ACTIVITIES AND DISCUSSION QUESTIONS (for textbook p. 147–148)


1. By starting out by quoting Jefferson, a reader can predict that Thoreau is going to make an argument that would sit well with the Founding Fathers. Also based on this paragraph, a reader might predict that Thoreau will argue by analogy and with examples.

2. One possible answer: knowing Thoreau as a nonconformist prepares readers for a radical piece; knowing that Gandhi and King modeled campaigns on civil disobedience prepares readers to read respectfully.

3. One example: in the allusion to Webster, readers have to know he was a great orator.

4. Possible answer: Thoreau is effective in his logic that if you believe x, you must believe y.

5. His metaphors take concepts that people think they already understand (for example, voting) and present them in unexpected terms—in this case, in terms of gaming—that cause readers to look at the subject anew.

Eavan Boland, “It’s a Woman’s World”

1. Common associations with the title “It’s a Woman’s World”: People of a certain age can recall that “It’s a man’s world” used to be a common statement, meaning that men dominated world happenings. Some people might associate the expression with stereotypic characteristics of women: softness, compassion, compliance.

2. The speaker sounds resigned (“we are defined”—a passive construction) and resentful (“And still no page/scores the low music/of our outrage”).

3. Possible answer: without the rhythm of the free verse, the prose sounds, well, more prosaic; a prose version doesn’t seem to have the power of the poem, which, though marked by colloquial language, still makes a significant statement.

4. Boland conjures the passing ages by invoking ancient tools and inventions (wheel, fire); women as apart from monarchies and primitive coups d’état; women, rather than industry, as responsible for food; and women as keepers of, and limited by, the hearth. Boland’s aim in this catalog is to point out how women have not made progress in self-definition in the course of world history. We as readers know that there have been powerful women during the millenia, but Boland makes us think about ordinary women and how limited their vistas may have been.
Alice Walker, “Everyday Use”

1. The dedication helps the reader predict that the story may have something to do with generations—for example, how they treat and respect one another. The dedication resonates at the end because Mama orchestrates things so that Maggie will inherit something her grandmother worked on.

2. Students’ responses will vary depending on the relationship each has or has not had with a grandmother.

3. Walker’s use of the second-person you in the third and ninth paragraphs makes readers feel that they are personally involved with the narrator. It may account for the sympathy readers feel toward Mama from the beginning of the story.

4. Walker leaves out of her story the cause of the fire that destroyed Mama’s other house as well as information about Maggie’s and Dee’s father. Further, Walker never tells readers explicitly why Mama lets Dee take the churn but not the quilts. Students may cite other events or motivations omitted from the plot of the story. Readers may acknowledge that they don’t have to fill in the gaps about the fire and the father; that is, they may say that those recent pieces of history aren’t what’s important in this story. Although the narrator doesn’t come right out and say why she won’t let Dee have the quilts, we can figure out Mama’s motivation based on what we’ve learned about her sense of heritage and her fondness for Maggie.
Interchapter 5

ACTIVITIES AND DISCUSSION QUESTIONS (for textbook p. 175–177)

Henry David Thoreau, "On the Duty of Civil Disobedience"

1. If students practice beforehand, their instances of reading aloud will make the text more accessible by breaking sentences into units and pausing between units.
2. Ask the class to comment on the proportion of student responses that reinforce Thoreau to student responses that challenge Thoreau.
3. Each group will have to negotiate about which student’s “one more sentence” to use as the beginning point of the discussion.
4. This is another item that lends itself to simple arithmetic analysis: Is there a pattern as to which appeal students cite most often—logic, ethics, or emotion? Are most of the citations deemed effective or ineffective?
5. Example of unstated premise (in the next-to-last paragraph): the New Testament is acceptable to all as a guide for legislators to follow.

Eavan Boland, "It’s a Woman’s World"

1. Female students and male students may have opposite reactions to the use of we and our in the poem. Female students may feel that the first-person plural pronouns include them; male students, that the pronouns exclude them.
2. Words that seem particularly charged, and that may affect readers’ emotions and opinions, include whetted, greedily, gristing, and frosty, all of which connote sharpness or harshness; star-gazers and fire-eaters, which suggest olden days, when people didn’t understand the universe and tried to appear supernatural; and cash register, alibi, and scene of the crime, which sound contemporary and might cause readers to realize the poet has something to say to us in this day and age.
3. Some students may be surprised at the poet’s choice of outrage, whereas other students will see it as the natural response to the scenes the poet has depicted.
4. One enthymeme might take the following form:

   Unstated premise: Women did not participate much in the pageant of history in ancient times.

   Minor premise: Nothing has changed.

   Conclusion: Women don’t have much of a proactive role in the doings of today’s world.
Alice Walker, “Everyday Use”

1. Students’ freewrites will vary greatly, but many students will probably report that the freewriting experience helped them get into the hearts and minds of the characters in Walker’s story.

2. The I and the you are especially strong in the ninth paragraph. The narrator asks her question “Have you ever seen a lame animal . . . ?” almost as if she expects the answer to be yes; she expects the reader to understand and perhaps identify with her view of and feelings for Maggie.

3. Questions the text doesn’t completely answer include the following:
   - Will Mama and Dee ever see each other again?
   - At the end of the story, has Mama written Dee off, or does Mama still feel some attachment to Dee?
   - What will happen to Maggie?
   - Does Dee have any insight into the pain she’s causing her mother and sister during her visit?

4. Students’ answers will vary. Some students might point out that when Dee makes a beeline for the churn, Walker tells us “the milk [is] in its clabber by now”; that is, the churn is still being used around Mama’s house. Students might want to change the story at this point by having Mama prohibit Dee from taking the churn. With this change, Dee might never get around to trying to take the quilts also.
Interchapter 6

ACTIVITIES AND DISCUSSION QUESTIONS (for textbook p. 207–208)


1. The bulk of any plot resides in Thoreau’s remembrance of his one night in prison: he was left in a cell with one other prisoner, felt comfortable there, during the night overheard and learned about his neighbors, and found himself sprung from prison in the morning when someone paid the tax. There seems to be no conflict per se in prison; the only conflict was between Thoreau and the tax collector—a conflict that was apparently intolerable to the person who voluntarily paid Thoreau’s debt.

2. Students may argue that Thoreau is complex because he does admit trying to find reasons to conform.

3. As noted for Chapter 5, figure out how much or how little consensus students show on this item. Do the groups find few or many ratios that apply?

Eavan Boland, “It’s a Woman’s World”

1. Figurative language:
   - The expression “wheel first whetted a knife” may stand for ancient history.
   - The expression “flames burn more greedily” may stand for manly endeavors and the quest for riches.
   - The expression “who milestone” stands for marking years as if they were miles on a road; “moth our children” stands for attracting children.
   - The nouns “loaf,” “washing powder,” “wash,” “gristing bread,” and “getting the recipe” stand for mundane jobs.
   - The terms “star-gazers” and “fire-eaters” stand for unattainable goals.
   - The expression “king’s head gored its basket” stands for a historical moment.
   - The term “low music” may stand for deep rumblings among the women.

   The figurative language underscores the conflict in the poem by contrasting the tasks of innocent woman (“It’s our alibi”) with those of bellicose man.

2. An analysis of the poem from the perspective of the scene-act or scene-actor ratio would require a student to comment on how cultural or historical conditions contributed to parceling out certain work to men and other work to women.

3. As a first-person narrator, the speaker of the poem is not omniscient; rather, she is limited. She seems to know what she is talking about, but given that she was always excluded from male deliberations, she can’t know all. She sees herself as one with the unheralded women she mentions throughout the poem.
Alice Walker, “Everyday Use”

1. The central conflict seems to center on different ways of looking at family and cultural heritage. Dee feels that her mother and sister don’t understand the value of their heritage, which she is determined to do “something artistic” with; Mama and Maggie feel that Dee has forgotten the people behind the artifacts and the importance of those artifacts in their everyday life.

2. The narrator is first person; she is reliable as far as her knowledge goes, and she is intuitive about Dee’s world, which she doesn’t know first-hand. Students who adopt a third-person narrator will probably conclude that their response to Mama is less sympathetic when the story loses her first-person touch.

Details of setting that are symbolic include
- the “clean and wavy” yard.
- a house that burned down.
- the car that Dee and the man arrive in.
- the house with a tin roof, “no real windows,” and “rawhide holding the shutters up”; the house in a pasture; a cow “nibbling around the edge of the yard.”
- homemade benches.
- Grandma Dee’s butter dish.
- the churn.
- “the trunk at the foot of my bed.”
- the dishpan.