

Poetry Awakening

Last Minute Session

Purpose, language, style and form



OBJECTIVES

In this first hour, we will: (i) remind ourselves how to think about the given poems' ideas, concerns and purpose; (ii) revisit the key features of language, style and form, and devise our own combinations. This is designed for both H1 and H2 Lit students.

CONCERNS - EXPECTATIONS

Broadly speaking, Section A will present you a choice between *abstract* and *universal life experiences*. The former may cover concepts such as identity, endurance, work, money, nature and time. The latter is far more common, expanding into ageing, death, loss, grief, parenthood, childhood and marriage. If these concerns all sound familiar and dull, good. It should be!

H1 POETRY	
2014	(a) <i>Alligator Poem</i> - survival, realisation, appreciation of life; (b) <i>Reply to a child</i> - a parent's love for a child.
2013	(a) <i>No One So Much as You</i> - separation, love, gratitude ; (b) <i>The Quarrel</i> - silence, appreciation, intimacy.
Specimen	(a) <i>Spring and All</i> - nature, time, coming to being; (b) <i>Old Woman</i> - ageing, possession, time, control.
H2 POETRY COMPARISON	
2014	(a) <i>Ageing</i> - loss of youth, maturity as achievement; (b) <i>Married love</i> - peace, stability, tedium, isolation.
2013	(a) <i>Childhood separation</i> - reluctantly letting go, independence; (b) <i>Snails</i> - self-worth, perseverance, meaning.
2012	(a) <i>Contemplating motherhood</i> - bonds, protection, letting go ; (b) <i>Value of a life</i> - fragility, wonder, meaning.
2011	(a) <i>Mystery</i> - meaning of life, fate, mortality; (b) <i>Endurance</i> - patience, perseverance, respect.

CONCERNS - APPROACH

The 'unseen' component is always daunting. However, we can prepare for it with a few *mental models* of what to expect. Know what you have to look out for in a single poem to *understand* it. Extract the *gist* of it. For H2 students, you must also identify the pairing of the poems and grasp how they are similar, yet not the same.

POETRY IN GENERAL	
<p>If there is no trigger, what do the <u>title</u>, <u>opening</u> lines and <u>closing</u> lines imply is the poem's concerns?</p> <p>If there is a trigger, what is the persona's <u>attitude</u> or the poem's message on the concern? Does it <u>shift</u>?</p> <p>Trigger or no trigger, which are the <u>essential</u> lines in the poem? Are there <u>repeated</u> lines that must be analysed?</p>	
COMPARING POEMS - SIMILAR BUT NOT THE SAME	
Both poems are on a <u>similar</u> idea, but adopt vastly <u>different</u> attitudes toward this idea.	The poems cover <u>different</u> ideas, but adopt a <u>similar</u> attitude toward them.
Both poems are on a <u>similar</u> idea, adopt different attitudes at first and ultimately converge on a <u>similar</u> message.	The poems cover <u>different</u> ideas that challenge or complement each other to form a 'full' message.
<p>Remember to compare at multiple junctures: (i) the turn - compare effects or purpose in your topic sentence on Poem B;</p> <p>(ii) close comparison of effects when you analyse Poem B (e.g. unlike the melancholy in Poem A, the imagery in Poem B);</p> <p>(iii) summative comparison of purpose at the end of each body paragraph (i.e. what do both poems say about regret?).</p>	

METHODS - EXPECTATIONS

Recall your task: comment on the poem, considering in detail the use of *language*, *style* and *form*. While you are unlikely to be ‘penalised’ for not covering all three broad areas, please try... either (i) systematically via dedicated language, style and form paragraphs or; (ii) through a mix of suitable methods, with the same effect and/or purpose.

METHODS - APPROACH

No matter how you choose to ‘sort’ your methods, there will be some ambiguity, where a word like ‘waves’ or a phrase like ‘my arms’ can be grouped under language or style. We will however walk you through some basics, so that you can identify relevant evidence in patterns with ease.

WAVES (I DO)	
<p>Language</p> <ul style="list-style-type: none"> - Perspective and <u>tone</u> - Supporting diction - *Opening stanza / lines 	<p><i>Identify the perspective based on the subject or pronouns:</i></p> <p>First-person (‘I’), retrospective at first (‘have swum’), mostly present (‘am’)</p> <p><i>Analyse the tone based on verbs, adverbs, adjectives and abstract nouns in that order:</i></p> <p>The persona is regretful, despondent (‘swum <u>too</u> far’, ‘<u>out</u> of my depth’, ‘has <u>gone</u>’) ...to the point of self-pity in describing himself (‘I am <u>very tired</u> / and <u>cold</u>’)</p> <p>The persona does emerge with hope at the end of the poem, as she considers the ‘<u>still bright</u>’ beach, with its accompanying ‘<u>beautiful</u>’ mother who ‘<u>smiles</u>’, ‘<u>looks up</u>’, ‘<u>waves</u>’.</p>
<p>Style</p> <ul style="list-style-type: none"> - Imagery and fig language - Sound devices (optional) 	<p><i>Identify patterns of concrete nouns and accompanying adjectives:</i></p> <p>The persona’s burden or incapacity, tied down by the ‘<u>hung weight</u> of my legs / a <u>plumb-line</u>’, ‘my fingers <u>raw</u>’, ‘my arms <u>lead</u>’, while ‘the currents pull <u>like weed</u>’ into the sea’s depths, in the absence of ‘the sun’.</p> <p>Despite the deathly tenor of the water and the persona’s own resignation, the ‘<u>beach</u>’, with the ‘<u>children</u> I never had’ and their ‘beautiful <u>mother</u>’, proffer hope, consolation and intimacy. In this context, the ‘waves’ of the sea (symbolic of futility, lack of control, loss) are contrasted against the ‘waving’ of the mother (representing what could have been, or what can be in the future).</p> <p><i>Identify prominent sound patterns attached to these images:</i></p> <p>The strong plosive sounds in ‘beach’ and ‘bright’, ‘back’ and ‘beautiful’, arguably reflect the urgency and renewed hope in the second half of the poem.</p>
<p>Form</p> <ul style="list-style-type: none"> - Structure and progression* - Rhythm (run-on, pauses) - Rhyme and sound devices - *Closing stanza / lines 	<p><i>Consider how the effects or purpose shifts from start to end, or from stanza to stanza:</i></p> <p>Self-pity and regret in the <u>first three stanzas</u>, situated in the sea; the <u>last two stanzas</u> cast hope through images of the beach and of human relationships.</p> <p><i>Analyse rhythm (run-on / end-stopped lines, caesurae, line length), linking them to overall effects:</i></p> <p>The slow, lethargic tone of Stanza 2 is accentuated through a <u>short end-stopped line</u> (‘a plumb-line’) and <u>pauses</u> (‘my fingers raw, my arms lead;’), as if to draw attention to the weight of the images and the persona’s own heaving sigh. The same methods take on different effects in the last two stanzas, where the persona <i>resolutely declares</i> that ‘The beach is still bright.’ and pauses to savour the sight of a ‘smile’, a ‘look up’ and a ‘wave’ amidst her personal gloom.</p> <p><i>Analyse end-rhymes, internal rhymes and sound devices, linking them to overall effects:</i></p> <p>(See above)</p>

Passage-based Question

Last Minute Session

Truth in *All My Sons* + Social form in *The Age of Innocence*



OBJECTIVES

1. In the second hour, we will explore a difficult trigger in an *All My Sons* passage, identify relevant ideas / concerns / links and revise our analysis of dramatic action and language (diction, syntax pauses and such).
2. We will then dive into a passage from *The Age of Innocence* on social form, analysing Archer's detachment from the proceedings together, then tasking you with some analysis of narrative methods (perspective, tone, motifs, diction).

TRIGGERS - EXPECTATIONS

Whatever the trigger, analysing the passage is the most important thing. The PBQ trigger is meant to guide your reading of the passage (like for poetry and poetry comparison), and not a rabbit-hole that leads you to an essay question response. In most cases, it allows you to ignore certain characters' lines or demands extra attention to certain motifs.

TRIGGER	APPROACH	EXAMPLES
<i>Character-trigger</i>	<p>The <i>most common</i> of them all, this trigger appears when the passage is evidently centred on a particular character.</p> <p>You are to identify the <u>concerns</u> <i>most relevant</i> to this character.</p> <p>Your <u>methods</u> and evidence should be centred on him or her; another character's perspective of him / her counts as a method.</p>	<p>Newland Archer, Ellen Olenska, Archer's awareness of his social environment</p> <p>Chris Keller, Joe Keller, Jim Bayliss.</p>
<i>Relationship-trigger</i>	<p>This is <i>almost exclusive</i> to dramatic texts and should be familiar. While <u>concerns</u> (such as social responsibility and familial loyalty) are often linked to the conflict, this is not about showing how Chris embodies one idea, Keller another per se.</p> <p>It is the resulting <i>tension, conflict and antagonism</i> that we are concerned about. Focus on how Keller <i>challenges</i> Chris to send him to jail and how Chris <i>lashes out</i> at him in return when you analyse the <u>methods</u> and evidence in the passage.</p>	<p>The father-son relationship, the ideological differences between Chris and Keller, the relationship between Chris and George, the cross-currents in thought and action between Mother and Ann.</p>
<i>Concern-trigger</i>	<p>A concern-trigger arguably simplifies matters, allowing you to discuss how certain <u>characters</u> (e.g. Archer's attitude towards social form, George's role in revealing truth) are linked to this.</p> <p>The challenge would be to break this concern down into different <u>ideas</u> (e.g. social form > superficiality / beauty).</p>	<p>Social conventions, social code, social values, social form</p> <p>Truth / denial / deception, guilt, family, morality, idealism, money, materialism</p>
<i>Method-trigger</i>	<p>Rare as can be, this trigger has taken the life form of 'setting', 'fantasy', 'narration' and 'literature'. While this might send us all into a bit of a fright, a method-trigger makes our analysis very straightforward. We need only apply this method to whichever <u>characters</u> appear in the passage (e.g. Ellen's house) and <u>concerns</u> (e.g. Archer's romantic visions of her house). This is more likely for <i>The Age of Innocence</i> than for <i>All My Sons</i>, based on triggers for all novels and plays in the syllabus so far.</p>	<p>Setting, or a specific setting (e.g. 'significance of the theatre').</p> <p>Narration (i.e. the ironic narrator, maybe in Ch 13?)</p> <p>Literary allusions, any motif</p>

<p>CONTEXT, CONCERNS AND LINKS</p> <p><i>Trigger:</i> the presentation of truth (in Act Two, between Chris, George and Ann)</p> <p><i>Context:</i> George's entrance in a previous scene sets up a dramatic confrontation between Chris and George. The audience is already aware of the former's intention — he sets out to expose the truth about Joe Keller's wrongdoing, and repeatedly demands that Ann go back with him / split ties with the Kellers. (<i>Note significant 'truth' episodes in all three acts</i>)</p> <p><i>Concerns:</i> (i) truth and denial - <u>George</u> posits that <i>Chris</i> is a 'liar to (him)self' and is guilty by association; (ii) truth and guilt - <u>George</u> promises to deliver 'the answer' by confirming <i>Keller's</i> false testimony and role in the defective cylinder heads; (iii) denial - Ann tries to convince George otherwise... while Chris maintains his version of the truth, resorts to deriding George ('voice of God').</p>
<p>ANALYSE AND ORGANISE</p> <p><i>Split passage into sections, arrange by perspective, consider patterns</i></p> <ol style="list-style-type: none"> George (lines 1, 6-14) accuses Chris of lying in exasperation... agonises over his loyalty to Chris... then lays down his own verdict on Joe Keller and commands that Ann leave with him. Chris (lines 2) and Ann (lines 3-5) take turns to persuade George of the truth. Chris momentarily switches focus to Ann (line 14). George begins interrogating Chris, in search of the 'answer' about Chris's role (lines 19-29) and Keller's guilt (31-35). Chris defensively fends off George's accusations (lines 20-24), then proclaims his family's innocence with hints of self-doubt (lines 30-40). The group anticipates Keller's entrance at the end.
<p>BODY PARAGRAPH</p> <p><i>Start with an idea, provide analysis of at least 3 quotations, some close analysis, address purpose (concern / link)</i></p> <p>(What) George in this passage interrogates Chris about his knowledge of Joe Keller's criminal involvement, at once seeking out the truth behind the twenty-one cracked cylinder heads and Chris's culpability.</p> <p>(How) Aggressive, acrimonious tone, evident through the direct, accusatory 'you' and the following sentence patterns</p> <p><i>Repetition, short declarative to exclamatory sentence:</i> 'He knows, Annie. He knows!'</p> <p><i>Repeated questions that go unanswered and are re-directed to Ann:</i> 'Then why isn't <u>your</u> name on the business?', 'Annie, why isn't <u>his</u> name on it?'</p> <p><i>Increasingly provocative questions with childish, taunting lexis:</i> 'Who're you <u>kidding</u>? Who gets it when he dies? ...isn't that the first thing they'd do, the way they love each other?', 'Do you want to <u>settle</u> it, are you <u>afraid</u> to?'</p> <p><i>Series of demands (imperative sentences) to see Keller:</i> 'Let me go up and talk to your father. In ten minutes you'll have the answer.', 'Let me go to him'.</p> <p>(Why - Concern + Link) Evidently, George's role here is to bring the truth about Joe Keller, and Chris's own denial in the process, to light. In many ways, his hostile questioning helps to <i>confirm the audience's suspicions of Chris from the end of Act One</i> (p41), where he reacts nervously to Joe's proposal to name the business, 'Christopher Keller Inc'.</p>

BODY PARAGRAPH

Start with an idea, provide analysis of at least 3 quotations, some close analysis, address purpose (concern / link)

(What)

Chris in turn responds to this 'interrogation' rather evasively, weakly maintaining his own and his father's innocence. At the end of the passage, Chris arguably tries to mollify / pacify George in the hope of concealing the truth.

(How)

Tone

Diction

Sentence pattern 1 (lines 20-24)

Sentence pattern 2 (lines 22-30)

Sentence pattern 3 (lines 33-40)

(Why - Concern + Link to later)

Chris's vehement but hollow 'rebuttal' further seeds the idea that he is a 'liar' to himself. Even as Chris desperately mandates that George not confront Joe, he will later confess to knowing the truth about his father and doing 'nothing' about it *later in Act Three*. This passage thus prepares the audience for this revelation.

RECAP ON ANALYSING DRAMA

Analysing dramatic action

Pay extra attention to **physical actions, gestures and movements** (away or towards). Supplement with analysis of dramatic language where appropriate (e.g. how is the language also violent in nature?).

If considering the '**tone**' provided in the stage directions, use it to analyse the diction and syntax in the given line and also look at the **progression** in the character's speech (e.g. afraid > petrified > couldn't live without you by my side).

Analysing dramatic language

Always evaluate the character's **tone** based on a series of lines first; tone rarely remains constant throughout.

Closely analyse **diction** to show a character's beliefs (e.g. language of business, repetition of 'want') and the relationship between characters (e.g. George's use of 'blood' and 'liar' is clearly indignant).

Consider **syntax** in all possible ways: sentence function (declarative, imperative, interrogative, exclamatory sentence), sentence length (short / long), repetition and progression. This is useful to show a character's intention.

For more, please refer to your AMS Field Pack inside the photocopied text (p12-14) and the AMS PBQ workflow inside the list of methods (it's in the CJC Literary Party HQ post).

THE AGE OF INNOCENCE

CONTEXT, CONCERNS AND LINKS
<p><i>Trigger:</i> the presentation of social form (in Ch 19)</p> <p><i>Context:</i> The reader is privy to the elaborate depiction of the wedding ceremony as the narrator clues us in to Archer's detachment; this passage highlights the wedding as more concerned with external appearances than a true celebration of a union between two lovers.</p> <p><i>Concerns:</i> (i) Social form and the obligation to adhere to prehistoric rituals; (ii) <i>The elaborate show of pomp and pageantry;</i> the wedding as spectacle to keep up with appearances; (iii) Archer as merely playing his social role in marrying May.</p>
ANALYSE AND ORGANISE
<p><i>Split passage into sections, arrange by perspective, consider patterns</i></p>
<p><i>Perspectives:</i></p> <ul style="list-style-type: none">(i) Archer's thoughts comprise rhetorical questions, juxtaposition of the 'familiar' and 'strange', 'unreality'(ii) <i>Direct discourse:</i> jolts Archer out of his own thoughts and back into the reality of the event(iii) <i>The ironic narrator:</i> detailing the spectacle
INTRODUCTION
<p><i>Set context, address purpose (concerns and link to earlier / later)</i></p>
<p>The passage presents...</p>
BODY PARAGRAPH
<p><i>Start with an idea, provide analysis of at least 3 quotations, some close analysis, address purpose (concern / link)</i></p>
<p>(What) The passage begins with a strangely detached Archer as the unavoidable reality of the wedding procession begins to take place around him, marking Old New York's priorities of appearance and form rendering the wedding a symbol of Old New York's non-negotiable traditions.</p> <p>(How) Through Archer's thoughts, we sense his awkwardness and displacement amidst the very ceremony meant for him as celebration of his union with May, heightening the superficiality of Old New York's traditions.</p> <ul style="list-style-type: none">- The detachment from his current reality: 'Archer roused himself <u>with a start</u>'- Discomfort setting in: 'A long time had <u>apparently</u> passed since <u>his heart had stopped beating</u>'- The recurrent sense of drifting in and out of consciousness: '...once more Archer became aware of having been <u>adrift far off</u> in the unknown'- His mind still being distracted by thoughts of Ellen: 'what was it that had sent him there, he wondered?', 'subject to hallucinations' <p>(How) The enumeration of the various exactions and minute details of the ceremony suggests Archer's familiarity with the monotony of the 'prehistoric rituals', yet now estranged because his role at the centre of it.</p> <ul style="list-style-type: none">- 'The low benedictory murmur of the Rector's voice, the ordered evolutions of the eight pink bridesmaids and the eight black ushers: all these sights, sounds and sensations, so familiar in themselves, so unutterably strange and meaningless in his new relation to them'

(How) Archer's detachment is also shown through the disjunction between his thoughts and what he actually articulates to May, masking his conflicted feelings with regard to the marriage and his ability to maintain social form.

- 'and suddenly the same black abyss yawned before him and he felt himself sinking into it, deeper and deeper, while his voice rambled on smoothly and cheerfully'

(Concern) The sense of Archer floating in and out of consciousness at the event in which all around him are depicted to be raring and ready to perform their respective roles in accordance to tradition conveys Archer's initial initiation towards the disillusionment that will continue to grow within him in his new role as husband and son-in-law. The detachment rendered upon Archer heightens the inexorable nature of social form as it demands strict adherence and conformity especially through this significant rite of marriage, (Link to earlier) presented as a 'formality' like 'all the others which made a nineteenth century New York wedding a rite that seemed to belong to the dawn of history'.

BODY PARAGRAPH

Start with an idea, provide analysis of at least 3 quotations, some close analysis, address purpose (concern / link)

(What)

(How)

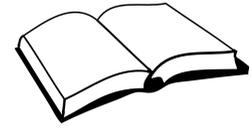
(Concern)

(Link)

The Essay Question

Last Minute Session

Jim in *All My Sons* + the *bildungsroman* in *Age*



OBJECTIVES

In this last hour, we will try to rush through key concerns in both texts, via *two different character-trigger questions*: (i) the ‘supporting’ or ‘minor’ character of Jim Bayliss in *All My Sons* and; (ii) everyone’s favourite Newland Archer in *The Age of Innocence*. We hope to clarify doubts surrounding the notion of ‘compromise’ in (i) and angles to the *bildungsroman* in (ii). After this teaching-heavy component, we will task you to craft selected topic sentences; complete the plan later.

TRIGGERS - EXPECTATIONS AND APPROACH

As you may have heard, we are anticipating a ‘shift’ in trigger after three consecutive ‘concern’ triggers for *Age* and ‘character’ triggers for *All My Sons*. While you should still revise everything, you should master the areas below. For character triggers, you have to identify the most relevant concerns. ‘Break down’ concern triggers into various ideas and concerns.

1. (AOI) *Character-trigger*: Archer’s growth in general, Archer’s visions / realities, Ellen as ‘foreigner’, Ellen’s growth
2. (AOI) *Concern-trigger*: social form (incl appearances, rituals, hieroglyphic world), social code (insular, patriarchal)
3. (AMS) *Concern-trigger*: moral idealism, material pragmatism / money*, tragedy in general*, the past*
4. (AMS) *Character-trigger*: Jim and Sue Bayliss, Ann and George Deever

*We will try to post suggested answers later tonight from the 2014 Mid Year and Mock papers.

CONCERNS - EXPECTATIONS

Below you will find a summary of concerns, categorised under a ‘broad theme’ and also linked (for you!) to suitable examples. Much of this is honestly found in your lecture notes and tutorial packages, but here’s your security blanket anyway.

THEME	CONCERN / IDEA	BREAKDOWN
<i>The bildungsroman</i>	<i>Visions and realities</i> : Archer only attains maturity when he looks past his fantasies and reconciles himself with his social duty <i>Realisation of his place</i> : Archer moves from ignorance to awareness... and appreciation of social conventions.	Archer, Ellen, literature, theatre See Ch 9-13, 15, 21, 29-30, 34 Archer, May, marriage, duty See Ch 1, 6, 12, 18, 19-21, 33-34
<i>Social commentary</i>	<i>Social form and amenity</i> : superficial worship of beauty and appearance, social observances, ignoring / dreading the unpleasant in a ‘hieroglyphic world’. <i>Social code</i> : Ellen’s want of freedom / divorce, preserving social distinctions / keeping out foreigners, Archer’s feeling of imprisonment by marriage and by society. <i>Resistance to change</i> : exclusivity and insularity, keeping out foreigners / new money, self-preservation, hieroglyphic world.	Clothing, rituals (wedding, ball), references to pretence / hypocrisy in Ch 6, 11, 26, 33 Gossip, tribe / citadel motif, prison motif, surveillance. See Ch 5, 12, 16, 26, 33 See Ch 5, 26, 33, 34
<i>Private tragedy</i>	<i>Familial unity to conflict to destruction</i> , as a result of mutual blindness <i>Truth and denial</i> : Larry’s death is denied, then uncovered	Mother, Chris, Keller Mother, Ann, Larry, Keller
<i>Public tragedy</i>	<i>Guilt and redemption</i> : violation of social contract, to repentance? <i>Social responsibility / familial loyalty</i> : displacement of ‘communal love’ by a more self-interested tribalism <i>Material pragmatism</i> : money, American Dream at expense of others <i>Idealism</i> : unrelenting belief in an ability to be ‘better’, to care for others	Keller Chris vs Keller, Jim Keller, Ann, Jim / Sue Chris, Jim

ALL MY SONS

QUESTION ANALYSIS

Key words: 'idealistic' (concern), 'just as' (comparison between characters).

Trigger: character-trigger on Jim, and to a lesser extent, Chris.

Concerns:

(i) *Jim's moral idealism* - revealed in Acts Two and Three, associations with medial research, 'giving up' his life for others;

(ii) *Jim's material pragmatism* - in want of a 'Warner Brothers salary', drawing tension between 'humanity' and money;

(iii) *Jim's familial loyalty* - 'the compromise is always made' for the sake of his family, rather than for money alone.

(iv) *Chris's idealism* - despite promising Ann a fortune, Chris is ultimately ashamed about money and returns to the notion that one has to be 'better', 'responsible to a universe of people' in Acts One, Two and Three.

Methods: (i) language of shame is concomitant with the idealistic tone in Chris and Jim's speeches; (ii) language of money and materialism; (iii) references to familial roles (son, husband); (iv) Sue's perspective on both Jim and Chris.

PLAN AND WRITE

Examine broad methods (cuts across chapters and acts) or an episode (i.e. mini-PBQ).

Move from simple to complex, surface to reality... which generally is from start to finish.

Thesis:

The presentation of Jim Bayliss as a '**failed idealist**' who pales in comparison to Chris's rousing idealism is interwoven with the complex morality of the play. Jim's '**compromise**', balancing both loyalties to family and society, is upheld, where Chris's brand of morality leads his family to ruin.

TS1:

Jim is introduced to the audience as a **cynic** perfectly aligned with his wife, whose love for 'humanity' is always secondary to *their desire for 'Warner Brothers salary' and 'ten dollars more'*.

TS2:

Yet, Jim is on closer examination...

suppresses his allegiance to idealism / desire to uphold his responsibility.

TS3:

(Unlike Chris) Jim's familial loyalty trumps his strong sense of moral idealism, forcing him to conform to pragmatism / realism.

TS4:

Jim is as idealistic as Chris — both display a compromise / some fallibility.

THE AGE OF INNOCENCE

<p>QUESTION ANALYSIS</p>
<p>Key words: 'aspirations', 'fantasies', Archer learns 'nothing' about 'reality'</p> <p>Trigger: character-trigger on Archer</p> <p>Concerns*: overarching <i>bildungsroman</i> concept - (i) Archer is driven away from the buried life into a world of passions and fantasy (ii) indulges in romantic visions, and literary allusions (iii) gradual learning through Ellen; (iv) actual knowledge of the constraints of social world (reality) (v) self-'realisation' and 'education' at the end.</p> <p>Methods: Archer's indulgent thoughts, visions, literary allusions, ironic narrator, Archer's understanding in Ch 33-34.</p> <p>*Notice that these concerns are all subsumed under the notion of growth / acquiring an 'education'; there isn't a need to force-fit social convention or conformity here. It's not about covering multiple concerns, but rather setting a major concern in context. The ideas in Ch 1 are surely different from those in Ch 34!</p>
<p>PLAN AND WRITE</p> <p>Examine broad methods (cuts across chapters and acts) or an episode (i.e. mini-PBQ). Move from simple to complex, surface to reality... which generally is from start to finish.</p>
<p>Thesis:</p> <p>(Bryan's group) Archer's eventual abandonment of his fantastical aspirations prove that despite his initial distaste of Old New York, he has over the years of being part of it become intolerant of his intricacies and has even begun to understand that they were not as despicable as he once thought, thus showing a deeper understanding of his realities.</p>
<p>TS1:</p> <p>(Rayson's Group) We are given glimpses of Archer's visions... through his indulgent thoughts</p>
<p>TS2: His pursuit of a life outside Old New York is clearest in his attraction to the freedom, mystery and 'adventure' of Ellen Olenska.</p>
<p>TS3:</p> <p>Subversion of his reality... via Ellen's 'enlightenment'</p>

TS4: Nevertheless, for all of the senselessness suggested by Archer's aspirations against the landscape of his social world, he does in fact learn something of his reality and the inescapability of the 'life that belonged to him'.

In what cases do we see Archer cognisant of the very strictures that hold him back, yet he decides to act against his own understanding of 'reality'?

(How)

(How)

(How)

(Why)

TS5:

Section A

1

Either (a) Write a critical comparison of the following poems, paying close attention to ways in which form, style and language contribute to each poet's portrayal of regret.

A WAVES

I have swum too far
out of my depth
and the sun has gone;

the **hung weight** of my legs
a **plumb-line**, 5
my fingers raw, my arms lead;

the **currents** pull like **weed**
and I am very tired
and cold, and moving out to **sea**

The beach is still bright. 10
The children I never had
run to the edge

and back to their **beautiful mother**
who **smiles** at them, looks up
from her magazine, and **waves**. 15

Robin Robertson (born 1955)

B SMALL COMFORT

Coffee and cigarettes in a clean cafe,
forsythia¹ lit like a damp match against
a thundery sky drunk on its own ozone,

the laundry cool and crisp and folded away
again in the lavender closet-too late to find 5
comfort enough in such small daily moments

of beauty, renewal, calm, too late to imagine
people would rather be happy than suffering
and inflicting suffering. We're near the end,

but O before the end, as the sparrows wing 10
each night to their secret nests in the elm's green dome
O let the last bus bring

love to lover, let the starveling
dog turn the corner and lope suddenly
miraculously, down its own street, home. 15

Katha Pollitt (born 1949)

¹ a yellow flower native to East Asia

Section B

EDITH WHARTON: *The Age of Innocence*

2

Either (a) 'For all his **aspirations and fantasies**, Newland Archer learns nothing of his **reality**.'

How far would you agree with this comment?

Or (b) Write a critical commentary on the following passage, paying particular attention to **the presentation of social form** here and elsewhere in the novel.

'Newland—I say: She's here!' the best man whispered.

Archer roused himself with a start.

A long time had apparently passed since his heart had stopped beating, for the white and rosy procession was in fact half way up the nave, the Bishop, the Rector and two white-winged assistants were hovering about the flower-banked altar, and the first chords of the Spohr symphony were strewing their flower-like notes before the bride. 5

Archer opened his eyes (but could they really have been shut, as he imagined?), and felt his heart beginning to resume its usual task. The music, the **scent of the lilies** on the altar, the vision of the **cloud of tulle and orange-blossoms** floating nearer and nearer, the **sight of Mrs. Archer's face** suddenly convulsed with happy sobs, the low benedictory **murmur of the Rector's voice**, the **ordered evolutions** of the **eight** pink bridesmaids and the **eight** black ushers: all these sights, sounds and sensations, so familiar in themselves, so unutterably strange and meaningless in his new relation to them, were confusedly mingled in his brain. 10 15

'My God,' he thought, 'have I got the ring?'—and once more he went through the bridegroom's convulsive gesture.

Then, in a moment, May was beside him, such radiance streaming from her that it sent a faint warmth through his numbness, and he straightened himself and smiled into her eyes. 20

'Dearly beloved, we are gathered together here,' the Rector began ...

The ring was on her hand, the Bishop's benediction had been given, the bridesmaids were a-poise to resume their place in the procession, and the organ was showing preliminary symptoms of breaking out into the Mendelssohn March, without which no newly-wedded couple had ever emerged upon New York. 25

'Your arm—I say, *give her your arm!*' young Newland nervously hissed; and once more Archer became aware of having been adrift far off in the unknown. What was it that had sent him there, he wondered? Perhaps the glimpse, among the anonymous spectators in the transept, of a dark coil of hair under a hat which, a moment later, revealed itself as belonging to an unknown lady with a long nose, so laughably unlike the person whose image she had evoked that he asked himself if he were becoming subject to hallucinations. 30

And now he and his wife were pacing slowly down the nave, carried forward on the light Mendelssohn ripples, the spring day beckoning to them through widely opened doors, and Mrs. Welland's chestnuts, with big white favours on their frontlets, curvetting and showing off at the far end of the canvas tunnel. 35

The footman, who had a still bigger white favour on his lapel, wrapped May's white cloak about her, and Archer jumped into the brougham at her side. She turned to him with a triumphant smile and their hands clasped under her veil. 40

'Darling!' Archer said—and suddenly the same black abyss yawned before him and he felt himself sinking into it, deeper and deeper, while his voice rambled on smoothly and cheerfully: 'Yes, of course I thought I'd lost the ring; no wedding would be complete if the poor devil of a bridegroom didn't go through that. But you *did* keep me waiting, you know! I had time to think of every horror that might possibly happen.' 45

She surprised him by turning, in full Fifth Avenue, and flinging her arms about his neck. 'But none ever *can* happen now, can it, Newland, as long as we two are together?' 50

Chapter 19

Section C

ARTHUR MILLER: *All My Sons*

9

Either (a) 'Jim is just as **idealistic** as Chris is.'

How far would you agree with this comment?

Or (b) Write a critical commentary on the following passage, relating it to **the presentation of truth** here and elsewhere in the play.

George: **Oh, Chris, you're a liar to yourself!**

Ann: (*deeply shaken*) Don't talk like that!

Chris: (*sits facing George*) Tell me, George. What happened? The court record was good enough for you all these years, why isn't it good now? Why did you believe it all these years? 5

George: (*after a slight pause*) Because you believed it... That's the truth, Chris. I believed everything, because I thought you did. But today I heard it from his mouth. From his mouth it's altogether different than the record. Anyone who knows him, and knows your father, will believe it from his mouth. Your Dad took everything we have. I can't beat that. But she's one item he's not going to grab. (*He turns to Ann*) Get your things. Everything they have is covered with blood. You're not the kind of girl who can live with that. Get your things. 10

Chris: Ann... You're not going to believe that, are you?

Ann: (*goes to him*) You know it's not true, don't you? 15

George: How can he tell you? It's his father. (*To Chris*) None of these things ever even cross your mind?

Chris: Yes, they crossed my mind. Anything can cross your mind!

George: **He knows, Annie. He knows!**

Chris: The voice of God! 20

George: **Then why isn't your name on the business? Explain that to her!**

Chris: What the hell has that got to do with — ?

George: **Annie, why isn't his name on it?**

Chris: Even when I don't own it!

George: **Who're you kidding? Who gets it when he dies? (*To Ann*) Open your eyes, you know the both of them, isn't that the first thing they'd do, the way they love each other? — J. O. Keller and Son? (*Pause. Ann looks from him to Chris*) I'll settle it. **Do you want to settle it, or are you afraid to?** 25**

Chris: What do you mean? 30

George: Let me go up and talk to your father. **In ten minutes you'll have the answer. Or are you afraid of the answer?**

Chris: I'm not afraid of the answer. I know the answer. But my mother isn't well and I don't want a fight here now.

George: Let me go to him. 35

Chris: You're not going to start a fight here now.

George: (*To Ann*) What more do you want! (*There is a sound of footsteps in the house*).

Ann: (*turns her head suddenly toward house*) Someone's coming.

Chris: (*to George, quietly*) You won't say anything now. 40

Act 2