Teaching Help 1A: Imaginative Comparison

I. Define the following types of imaginative comparison.

1. metaphor An imaginative comparison consisting of the stated or implied equivalence of two dissimilar things

2. metonymy an expression in which a related thing stands for the thing itself

3. personification giving human characteristics to objects, ideas, abstractions, or animals

4. simile type of metaphor that uses like, as, as if, or some similar expression to compare two basically unlike things

5. synecdoche an expression in which a part stands for the whole

II. Identify metaphors, similes, metonyms, synecdoces, and personifications in the examples below. More than one answer may be acceptable for several.

6. “Bright April shakes out her rain-drenched hair.” (Sara Teasdale) personification

7. “The fog comes / on little cat feet.” (Carl Sandburg) metaphor

8. “All the world’s a stage.” (William Shakespeare) metaphor

9. “The Assyrian came down like a wolf on the fold.” (George Gordon, Lord Byron) simile

10. The White House has decided . . . metonymy: White House/president

11. “In the sweat of thy face shalt thou eat bread, till thou return unto the ground.” (Genesis 3:19) metonymy: sweat/hard labor, ground/grave

12. “All flesh is grass, and all the goodliness thereof is as the flower of the field.” (Isaiah 40:6) metaphor: flesh/grass; simile: goodliness/as the flower

13. “There is death in the pot.” (2 Kings 4:40) metonymy: death/poison

14. “Give us this day our daily bread.” (Matthew 6:11) synecdoche: bread/food

15. All hands on deck. synecdoche: hands/sailors

16. “Time, the subtle thief of youth.” (John Milton) personification

III. Look up the following verses and tell what kind or kinds of imaginative comparison are used in each.

17. John 12:19 metonomy: world/majority of men

18. Psalm 114:3 Personification

19. Matthew 23:37 personification, simile

20. Isaiah 59:1 synecdoche: Lord’s hand/God’s power, Lord’s ear/not only God’s omniscience but also His willingness to hear
Teaching Help 1B: Similes and Metaphors

Using your imagination, write a descriptive paragraph including at least two similes and one metaphor. Be prepared to share your paragraph in class.

Sample paragraph

The evening sun sparkled and danced on the gleaming surface of the lake. Creating soft ripples, the Canada goose and his mate glided in tandem along the periphery. Water droplets like crystal beads dotted the head and feathers of the geese. At the pier, they paused expectantly. From above, a little hand flung bite-sized pieces of bread into the water, and graceful necks bobbed in time to giggles wafting through the air. The young observer, so close to the clear water, discovered with delight the underwater movements of the geese. Gently, they paddled their webbed feet and deftly positioned themselves to bob for bread crumbs until the bag was empty. Then, curls bouncing, the little girl bounded to her father, who stood sentinel at the pier’s end. His posture and attitude relaxed as he breathed in the serenity like a coffee connoisseur inhales the aroma of a freshly brewed blend. Father and daughter quietly watched as that other pair traveled on, effortlessly wending their way amid the grasses at the water’s edge.

On the lines provided below, list the asked-for imaginative comparisons from your paragraph.

Simile 1 Water droplets like crystal beads

Simile 2 He breathed in the serenity like a coffee connoisseur inhales the aroma of a freshly brewed blend.

Metaphor the father = a sentinel
Teaching Help 1D: Allegory

After reading the following excerpt from Pilgrim’s Progress, answer the questions to gain practice in discerning allegorical meaning.

Now I saw in my dream, That the highway up which Christian was to go, was fenced on either side with a wall, and that wall was called Salvation. Up this way therefore did burdened Christian run, but not without great difficulty, because of the Load on his back.

He ran thus till he came at a place somewhat ascending, and upon that place stood a Cross, and a little below, in the bottom, a Sepulchre. So I saw in my dream, That just as Christian came up with the Cross, his Burden loosed from off his shoulders, and fell from off his back, and began to tumble, and so continued to do, till it came to the mouth of the Sepulchre, where it fell in, and I saw it no more.

Then was Christian glad and lightsome, and said with a merry heart, He hath given me Rest by his Sorrow, and Life by his Death.

1. What does the wall-surrounded path that Christian takes represent? To what does it lead?

   It represents the way to salvation. The walls emphasize that this is the only appropriate path to take there. Fittingly, it leads to the cross, the means of our salvation.

2. What does the load on Christian’s back stand for?

   It represents his sin, which is a burden he must be freed from.

3. What happened to this burden at the cross? What is the allegorical meaning of this action?

   Christian’s burden of sin fell from his shoulders and rolled into the mouth of the sepulchre. This action shows that a Christian’s release from sin comes through both Christ’s death on the cross and his Resurrection.

4. Who or what do the Shining Ones represent, corporately and individually?

   Corporately, they represent the three persons of the Trinity. The first represents God the Father, who can forgive sin because of the work of the second person of the Trinity, the Son, who clothes sinners with His righteousness. The third represents the Holy Spirit, the third person of the Trinity, who seals Christians in the body of Christ and gives them the roll of personal assurance of salvation, with which they gain entrance into the Celestial Gate, representing heaven.
Teaching Help 1D: Allegory (continued)

5. How do the Shining Ones salute Christian, and what is the significance of the salutation?

_They salute Christian with, “Peace be to thee.” Peace with God is an important result of_ 
salvation and aspect of the Christian life (See Rom. 5:1; Gal. 1:3; 5:22; Phil. 4:7).

6. What is Christian’s reaction to what happens? Allegorically, what does this reaction represent?

_He first cries as he contemplates the cross. For believers, the sacrifice Christ made on the cross_ 
provokes both tears of grief for His suffering on our behalf and tears of joy for our release from sin. 
_Chrisitan later leaps for joy and sings as well. This reaction mirrors a believer’s joy at being released_ 
from the burden of sin and guilt. A believer will automatically offer praise and thanks to God as 
Christian does when he sings.
List several common bird behaviors that the blue jays exhibit throughout the story. Point out the human characteristics Twain attributes to these actions.

<table>
<thead>
<tr>
<th>Bird Action</th>
<th>Human Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>The blue jays make noises, particularly when they are together. <strong>The following are some possible answers:</strong></td>
<td>Twain says that the birds are talking to each other and that they exhibit both metaphorical language and good grammar.</td>
</tr>
<tr>
<td>fluttering wings and a moving tail</td>
<td>Twain interprets this common action as excitement and satisfaction at finding a hole.</td>
</tr>
<tr>
<td>a cocked head</td>
<td>Twain says the bird is listening for the acorn to hit bottom.</td>
</tr>
<tr>
<td>walking back and forth on the roof</td>
<td>Twain says the blue jay is thinking about his problem and working off steam from his frustration.</td>
</tr>
<tr>
<td>congregating on the roof and in the trees</td>
<td>Twain says the birds are trying to solve the mystery together.</td>
</tr>
</tbody>
</table>
Teaching Help 1E: “What Stumped the Bluejays” (continued)

List three similes or metaphors from the story and interpret their meanings in context. Be prepared to discuss how these imaginative comparisons change the overall impression of the story and/or help readers better understand what Twain is describing.

1. “That smile faded gradually out of his countenance like a breath off’n a razor.” His smile decreased quickly but gradually, like vapor from your breath fades off of a metal surface. Twain’s simile helps the reader picture the disappearing smile and also adds humorous color to the story.

2. “He comes a-drooping down, once more, sweating like an ice-pitcher.” The blue jay has been working very hard and is sweating profusely. The simile emphasizes the bird’s hard work and relates his state to something the reader can easily picture (condensation on a pitcher of cold water). It is also a funny picture, since birds don’t literally sweat and since all this effort is futile.

3. “If a jay ain’t human, he better take in his sign, that’s all.” He needs to close up shop (i.e., he is not worth the air he’s breathing). Twain’s metaphor of blue jays as humans is at the core of his sketch, supplying the basis of the blue jays’ actions. Without this assumption of human thought and actions, the story would not be nearly as funny.
Teaching Help 1F: “The Return of the Rangers”

As you study Kenneth Roberts’s story, find instances of simile, metaphor, and personification and organize them into the correct boxes below.

### Metaphor

Possible answers include the following:

1. “a glittering envelope of ice” (p. 23)
2. “his pipestem arms” (p. 26)
3. “a lonely, naked, helpless atom in that immensity of roaring white water” (p. 27)
4. “the dirty skunk that ran off with our food” (p. 28)

### Personification

Possible answers include the following:

1. “a cold that threatened snow” (p. 25)
2. “[The raft] flung itself forward.” (p. 27)
3. “a wind so bitter that it cut and slashed us like frigid knife-blades” (p. 28)
4. “the malignant cold, which seemed determined to finish what the French and the Indians had tried so hard to do to us” (p. 28)

### Simile

Possible answers include the following:

1. “Their muscles were stringy as those of a skun wildcat.” (p. 22)
2. “He looked tragically like a mummy without its wrappings.” (p. 25)
3. “The task appeared about as easy as pushing a porcupine through a musket barrel.” (p. 25)
4. “From the surface of the eddying brown water rose a vapor like a faint ghost of the mist that had billowed up from White River Falls.” (p. 26)
5. “rope was firm as a cable” (p. 26)

Note: There are more similes in the story than other types of imaginative comparison.
Teaching Help 1G: “The Return of the Rangers”

Analyze the following quotations about Major Rogers from Roberts’s story and tell what can be discerned about this character.

“Even Rogers was supine for a time—though not for long. He got to his knees. ‘This is no place to stay,’ he said. ‘We can’t stay anywhere without a fire. We’d freeze. There’ll be wood on the bank below the falls.’ He stood up, swaying. ‘That’s where we go next,’ he said. ‘Come on.’”

Major Rogers is a leader. He assesses the situation and realizes that the group must keep moving in order to survive. He “rallies the troops.”

“Rogers was covered with scars—red scars, blue scars, white scars. Some were bullet wounds, while others looked as though made by the claws or teeth of animals.”

Rogers’s scars attest to past difficulties, which have toughened him and given him experiences on which to draw lessons in this present difficulty.

“We’ll have to eat,” Rogers said. “If we don’t get something in us we can’t stick on the raft.”

‘What raft?’ Ogden asked.

‘We’ll get a raft,’ Rogers said.

‘I don’t know how,’ Ogden said. ‘If I try to swing a hatchet, I’ll cut off my legs.’

‘Don’t worry about that,’ Rogers said. ‘I’ll get the raft if you’ll find the food.’”

Rogers takes the lead, looks ahead, and makes plans.

“When we returned to the falls, all six trees were down, and under each burned two fires, so to separate them into proper lengths for a raft. Rogers sat at the edge of the stream, his forehead resting on his drawn-up knees, and beside him lay Billy, asleep.”

Rogers is a man of action. He executed his plan and got the job done.

Major Rogers is a leader. He assesses the situation and realizes that the group must keep moving in order to survive. He “rallies the troops.”

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Rogers takes the lead, looks ahead, and makes plans.

Rogers is a man of action. He executed his plan and got the job done.
"Well, why didn’t we go there to build the raft?" Ogden asked.
‘I said “seven miles,”’ Rogers reminded him.
‘You couldn’t march seven miles. And what about him?’ he pointed to Billy. ‘Why, maybe I couldn’t even hardly do it myself.’"

Rogers is an experienced leader who is one step ahead of everyone else and takes account of the state of all of his men.

"Those falls, I realized, hadn’t been out of his mind all day. That was why he had insisted on making the rope of hazel switches."

Again one step ahead of everyone else, Rogers shoulders the weight of the problem. Though he has not voiced his concern, the upcoming falls have been on his mind. In addition to looking ahead, he is making preparation.

"The best chance is for me to go down to that pool and try to catch her when she comes down."

Rogers takes on himself the dangerous task of entering the frigid water to catch the raft after it goes over the falls. He does not delegate this task to someone else.

"Who’s in command of this fort?" Rogers said.
‘We don’t know his name, Major,’ a soldier said huskily. ‘We’re strangers here.’
‘Go get him,’ Rogers ordered.
Three Provincials jumped together for the door at the end of the room, jostling and tripping in their haste."

Rogers’s character is revealed by how others respond to him. Plainly the men see Rogers for the formidable figure he is and leap to do his bidding.
“Rogers rose wavering to his feet, then straightened himself to his full height and seemed to fill the room. In a strained, hoarse voice he said: 'Today! Today! Now! Can't you realize there's a hundred Rangers at the mouth of the Ammonoosuc, starving! Get men and pay 'em! Get all the settlers into the fort! Call 'em in! Drum 'em up! I'll talk to 'em! Get started!'

Bellows stared at him wildly: rushed back to the door and shouted a name, adding, at the top of his lungs, 'Assembly! Assembly!'”

“Even in his pitiable appearance, Rogers commands respect through his demeanor. He marshals the forces to quick action. He is a motivator.

“The crowding people stared stupidly at him as he stood before them in the firelight, unbelievably gaunt, barefoot, covered with bruises, tattered strips of strouding sagging around his legs. The shredded buckskin leggings hung loosely on his emaciated flanks; singular torn bits of garments concealed little of his ribs and bony chest: his hands were scarred, burned, sooty and pitch-stained from his labors with the raft.”

“Rogers's appearance speaks of his courage and determination in not giving up and in leading his men back to the fort. He has succeeded against all odds through resourcefulness and sheer willpower.

“No, we'll see Lieutenant Stephens at Crown Point afterwards,' Rogers said. 'Now get me some beef—fat beef. I'm going back to Ammonoosuc myself.'”

“This comment reveals Rogers's essential character. No one expects him to immediately head back. He heroically does so because of his care for his men. He knows the location of those left behind and can most efficiently lead rescuers to them. His comments about Lieutenant Stephens also communicate his sense of right and justice.

Additional answers are possible.
Teaching Help 1H: “Mother to Son”

Use the chart below to organize your thoughts about the main metaphor of Langston Hughes's poem. In the first column, list characteristics of crystal that the poet might have had in mind when developing his metaphor. (Consider how he characterized the opposite kind of life in his poem.) In columns two and three list ways in which life can be either like or unlike the characteristics in column one. After completing the chart, answer the question on the next page.

<table>
<thead>
<tr>
<th>Characteristics of Crystal</th>
<th>Like</th>
<th>Unlike</th>
</tr>
</thead>
<tbody>
<tr>
<td>smooth</td>
<td>Life can be “smooth sailing,” without impediments.</td>
<td>Sometimes life is characterized by rough circumstances such as death and disappointment; obstacles fill the path.</td>
</tr>
<tr>
<td>elegant/beautiful</td>
<td>Life for some can seem picture perfect, full of beautiful events (weddings and births), seemingly perfect families, and/or beautiful things and elegant living.</td>
<td>Life can also be crowded with ugliness such as that of personal loss, broken families, poor health, and poverty. It often includes embarrassments and troubles.</td>
</tr>
<tr>
<td>clear/transparent</td>
<td>Life can seem unmarred and unclouded, clear of mistakes, doubts, and confusion.</td>
<td>Life can seem cloudy and filled with flaws, mistakes, and doubts; the path is uncertain.</td>
</tr>
<tr>
<td>fragile/delicate</td>
<td>Some people seem to be treated with care and given special attention throughout life.</td>
<td>Others may experience neglect, hurt, and betrayal in relationships and/or live in rough or abusive circumstances.</td>
</tr>
<tr>
<td>precious/valuable/costly</td>
<td>Some people are highly valued by others. Their status and opinions are respected; their friendship or advice is sought.</td>
<td>Other people may be undervalued and feel worthless; they lack the respect of others.</td>
</tr>
<tr>
<td>complements other fine objects</td>
<td>For some people, life includes a fine car, fine home, and desirable job. They seem to fit with the best of company.</td>
<td>For others, such material success is conspicuously missing from their lives.</td>
</tr>
<tr>
<td>prismatic/faceted</td>
<td>Life is full of color and seems multifaceted and interesting.</td>
<td>Life seems one-dimensional and limited in scope; it seems dull and uninteresting.</td>
</tr>
<tr>
<td>gleaming/glistening with light</td>
<td>Life holds opportunities to “shine”; life is filled with accomplishments.</td>
<td>Life seems to have withheld opportunities to “shine.”</td>
</tr>
</tbody>
</table>

Answers will vary but should include ideas related to the poem's main metaphor. One “like” or “unlike” answer for each characteristic is sufficient.
Teaching Help 1H: “Mother to Son” (continued)

How does the mother’s description of her own life in the poem compare or contrast with your conclusions about life in the preceding chart? Cite specific evidence from the poem to support your answer. Is Hughes’s perspective accurate?

Answers will vary but may include the following ideas: The mother’s description of her life is similar to many of the hardships described in the preceding answer. The “tacks,” “splinters,” and “bare” patches in her life have been a series of disappointments and hardships. She contrasts her plight with the “crystal stair”—an easy, unaffected path—in order to steel her son against life’s rigors: “boy, don’t you turn back.” The going may be rough, but ascending upward is worth the effort. Hughes’s point is true: Some people definitely have a markedly easier life than others, but giving up in the face of hardships is an unsatisfactory way to live life. You may wish to remind students, however, that no one’s life is absolutely free from any hardship or pain. Both can exist even in the midst of material and emotional blessings. In a world cursed by sin, that fact should come as no surprise.
Teaching Help 1I: “Mother to Son” Metaphors

Use the blanks below to create your own metaphors for what life “ain’t.” After you have created several original metaphors, choose one and use the space at the bottom of the page to write a free verse poem that expands on the metaphor with specific details. Answers will vary; the following are helpful examples.

“Life for me ain’t been no crystal stair.”

Life for me ain’t been no grand parade.
Life for me ain’t been no summer day.
Life for me ain’t been no fairy tale.
Life for me ain’t been no easy chair.
Life for me ain’t been no winning season.
Life for me ain’t been no beach resort.
Life for me ain’t been no shady tree.
Life for me ain’t been no Caribbean cruise.

You may want to display the following example poem, which follows Hughes’s poem closely. Students need not follow Hughes’s example so closely; a free verse poem in any style will suffice as long as it develops the metaphor with specific detail.

Life for me ain’t been no winning season.
It’s had missed shots in it
And major losses
And last-second timeouts
And fouls unreported by referees—
Unaware!
But all the time
I’ve been runnin’ harder
And sprintin’ back and forth,
And shoutin’ out plays,
And sometimes losin’ breath
When there ain’t time to breathe.
So, brother, don’t you quit,
Don’t you celebrate a win
Before the final buzzer sounds,
Don’t you drag your weary feet—
‘Cause I’m still sprintin’
And time’s still tickin’
And life for me ain’t been no winning season.
The two stanzas below appear before the excerpt in your book (p. 34) to form the complete version of the poem. Analyze these two stanzas for examples of imaginative comparison; then answer the questions below.

When we for age could neither read nor write,
The subject made us able to indite;
The soul, with nobler resolutions decked,
The body stooping, does herself erect.
No mortal parts are requisite to raise
Her that, unbodied, can her Maker praise.

The seas are quiet when the winds give o'er;
So calm are we when passions are no more!
For then we know how vain it was to boast
Of fleeting things, so certain to be lost.
Clouds of affection from our younger eyes
Conceal that emptiness which age descries.

1. Identify and explain imaginative comparisons in the two stanzas above.

   The soul is personified in lines 3–6. In lines 7–8 man is compared to a sea and his passions to the winds, which leave the man calm when they subside. In lines 11–12 man’s youthful feelings are compared to a cloud that covers up his eyes so that he cannot see the reality of the situation (i.e., that the feelings are empty and fleeting).

2. What would lines 3–4 say if you untangled their syntax (word order) and wrote them in modern English?

   Modern English versions can vary but the following is a possible example: Despite the body’s stooping, the soul stands tall (raises herself up), clothed with even nobler resolutions (than those of earlier years).

3. In addition to body and soul, what pairs of contrasting ideas can you find in the poem (all three stanzas)?

   Possible pairs include the following: youth and old age, light and dark, strength and weakness, old and new. See the analysis on pages 34–35 of the Teacher’s Edition for additional answers.
Teaching Help 1K: “The Windows”

Use the following chart to organize your discussion of the meaning of Herbert’s metaphor as it develops in each stanza of “The Windows.” In the last box, summarize Herbert’s message in light of your new understanding of the poem’s metaphor.

<table>
<thead>
<tr>
<th>Passage</th>
<th>Discussion of Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stanza 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Line 2: “He is a brittle crazy glass:”</strong></td>
<td>Because of his flawed nature, man is like a brittle, cracked glass; he cannot properly shine the light of God’s truth on his own.</td>
</tr>
<tr>
<td><strong>Lines 3–5:</strong> Yet in thy temple thou dost afford / This glorious and transcendent place, / To be a window through thy grace.”</td>
<td>God’s grace overcomes man’s nature and elevates him to a place of use; man is transformed into a useful window in God’s temple.</td>
</tr>
<tr>
<td><strong>Stanza 2</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Lines 6–9:</strong> But when thou dost anneal in glass thy story, / Making thy life to shine within / The holy Preacher’s; then the light and glory / More rev’rend grows, and more doth win:”</td>
<td>God works His truth into man through trials (heat), making him into a stained glass window that shows God’s story. Lit by His power, a man’s transformed life shines the truth and draws people to God.</td>
</tr>
<tr>
<td><strong>Line 10:</strong> “Which else shows watrish, bleak, and thin.”</td>
<td>Apart from God’s transformative power, man is just a pale, colorless, thin window that cannot properly shine the light of truth.</td>
</tr>
<tr>
<td><strong>Stanza 3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Lines 11–13:</strong> “Doctrine and life, colors and light, in one / When they combine and mingle, bring / A strong regard and awe.”</td>
<td>Light shining through a colorful window creates an amazing scene; likewise God’s truth shining through the colored panes of a man’s life (i.e., lived out in his choices) creates a beautiful display of God’s glory.</td>
</tr>
<tr>
<td><strong>Lines 13–15:</strong> “but speech alone / Doth vanish like a flaring thing, / And in the ear, not conscience ring.”</td>
<td>Merely speaking the truth of God is insufficient: it is like a flash of light that quickly vanishes; it rings in the ear momentarily and is forgotten. Living out the truth of God, however, creates a lasting impression that lingers in the conscience of the observer.</td>
</tr>
</tbody>
</table>

**Summary:**

*Man, in his fallen condition, is flawed and cracked—unable to display God’s glory. God’s grace transforms man to a position of use: he can now reflect God’s glory. God, then, uses trials to continue working in man so that man can reflect God’s glory in a variety of ways in his life. When God’s light shines through a man’s transformed life—and not just his speech—it will make a lasting impression on others.*
Teaching Help 1L: John 1

In the boxes below, identify the tenor and vehicle of each of the three major metaphors in John 1 and briefly explain its meaning. Then identify the allusion that the three metaphors build to. Explain how both the metaphors and the allusion combine to state Christ’s purpose on earth.

**Metaphor 1**

Tenor: Christ  
Vehicle: the Word  
Meaning: The Word metaphor emphasizes Christ’s position in the Godhead. He is invested with power and authority. Christ became flesh preparatory to reaching out across the gap to man.

**Allusion**

Allusion: In the final verse of the chapter, John alludes to Jacob’s ladder, on which angels ascended and descended (Gen. 28:12).

Meaning: This allusion first creates a metaphor: Christ becomes the ladder from Jacob’s dream. The meaning of this metaphor embodies the meaning of the three that precede it in the chapter. All three metaphors converge in the allusion to Jacob’s ladder. Christ functions as the “ladder” between earth and heaven, the bridge between man and God. His functions as the Word, the Light, and the Lamb all contribute to that overarching task.

**Metaphor 2**

Tenor: Christ  
Vehicle: the Light  
Meaning: The Light metaphor communicates Christ’s role in bringing truth, exposing hidden sin, and giving spiritual life.

**Metaphor 3**

Tenor: Christ  
Vehicle: the Lamb  
Meaning: The Lamb metaphor emphasizes Christ’s sacrificial role in atoning for sin.
Teaching Help 2B: Sound and Syntax

As you listen and read along with Poe’s “The Bells,” write down any repetition of words or word order and any repetition of sounds you can detect. After recording your findings in the spaces below, answer the questions on the next page.

Listening Selection: “The Bells”

Repetition of Words and Word Order

Examples from Stanza 1
- tinkle (l. 4)
- time (l. 9)
- bells (ll. 12–13)
- lines 5 and 10—same word order

Examples from Stanza 2
- lines 15–17—same word order as lines 1–3; word order repeated in the first three lines of each stanza
- lines 33–35—same word order as lines 12–14; word order repeated in the last three lines of each stanza

Repetition of Sounds

Examples from Stanza 1
- meh sound in merriment and melody (l. 3)
- rhymes: bells, foretells, swells; tinkle, oversprinkle, twinkle; night, delight; time, rhyme; jingling, tinkling (internal rhyme)
- i sound in icy and night (l. 5); crystalline and delight (l. 8)
- r sound in Runic and rhyme (l. 10)
- s sound in sledges and silver (ll. 1–2); stars and oversprinkle
- t sound in tinkle, twinkle, time, and tintinnabulation
- l sound throughout stanza 1

Examples from Stanza 2
- h sound in happiness and harmony (l. 17)
- o sound in molten-golden (internal rhyme)
- i sound in liquid, ditty, and listens
- t sound in ditty and turtle-dove
- u sound in tune, moon, euphony, voluminously, and future
- rhymes: bells, foretells, cells, wells, swells, dwells, tells, impels; night, delight; notes, floats, gloats; tune, moon; swinging, ringing (internal rhyme); rhyming, chiming (internal rhyme)
Teaching Help 2B: Sound and Syntax (continued)

What rhythms are created by the repetition of words or word order?

*Answers may vary, but the following are possibilities:* In stanza one, the repetition of *tinkle*, *time*, and *bells* mimics the rhythm of bells ringing and helps create a regular rhythm (meter). The repetition of word order in lines 5 and 10 also helps establish meter. In stanza two, lines 15–17 repeat the word order of lines 1–3, reinforcing the meter and parallelism of ideas. Lines 33–35 do the same by repeating the word order of lines 12–14.

What effects are created by the repetition of sounds?

*Answers may vary, but the following are possibilities:* In stanza one, the rhymes of *tinkle*, *oversprinkle*, *twinkle*, *tinkling*, and *jingling* create the bright, sharp sound of silver bells ringing. The repetition of *i* sounds (*icy*, *night*, *crystalline*, *delight*) creates a cold, isolated feeling appropriate for the night. In stanza two, the *o* sound (*molten-golden*, *floats*, *gloats*), *i* sound (*liquid*, *ditty*, *listens*), and *u* sound (*tune*, *moon*, etc.) create the smooth, rounded sound of golden bells ringing.
Teaching Help 2C: Sound and Syntax

Fill in the blanks below with information from the essay on sound and syntax (pp. 46–47). When asked to provide examples of terms, do not use examples from the essay.

### Meter
(regular pattern of stressed and unstressed syllables)

<table>
<thead>
<tr>
<th>Types of Feet</th>
<th>Stress Pattern</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>iambic</td>
<td>˘ ˘</td>
<td>reward (example answers will vary throughout)</td>
</tr>
<tr>
<td>trochaic</td>
<td>˘ ˘</td>
<td>water</td>
</tr>
<tr>
<td>anapestic</td>
<td>˘ ˘ ˘</td>
<td>understand</td>
</tr>
<tr>
<td>dactylic</td>
<td>˘ ˘ ˘</td>
<td>strawberry</td>
</tr>
<tr>
<td>spondaic</td>
<td>˘ ˘</td>
<td>well-loved</td>
</tr>
<tr>
<td>pyrrhic</td>
<td>˘ ˘</td>
<td>“when the blood creeps and the nerves prick”</td>
</tr>
</tbody>
</table>

### Line Length

<table>
<thead>
<tr>
<th>Terms</th>
<th>Feet Per Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>monometer</td>
<td>1</td>
</tr>
<tr>
<td>dimeter</td>
<td>2</td>
</tr>
<tr>
<td>trimeter</td>
<td>3</td>
</tr>
<tr>
<td>tetrameter</td>
<td>4</td>
</tr>
<tr>
<td>pentameter</td>
<td>5</td>
</tr>
<tr>
<td>hexameter</td>
<td>6</td>
</tr>
<tr>
<td>heptameter</td>
<td>7</td>
</tr>
<tr>
<td>octameter</td>
<td>8</td>
</tr>
</tbody>
</table>

### Rhyme

<table>
<thead>
<tr>
<th>Terms</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect rhyme</td>
<td>light / sight</td>
</tr>
<tr>
<td>slant rhyme</td>
<td>food / good</td>
</tr>
<tr>
<td>eye rhyme</td>
<td>pour / hour</td>
</tr>
<tr>
<td>end rhyme</td>
<td>. . . this hand / . . . our land</td>
</tr>
<tr>
<td>internal rhyme</td>
<td>dreaming of the gleaming moon</td>
</tr>
</tbody>
</table>

### Three Types of Sound Repetition

<table>
<thead>
<tr>
<th>Terms</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>alliteration</td>
<td>clasps the crag</td>
</tr>
<tr>
<td>assonance</td>
<td>clasps the crag</td>
</tr>
<tr>
<td>consonance</td>
<td>hard thud</td>
</tr>
</tbody>
</table>
Teaching Help 2D: Psalm 1

Read Psalm 1. Then answer the questions below.

Blessed is the man that walketh not in the counsel of the ungodly, Nor standeth in the way of sinners, Nor sitteth in the seat of the scornful. But his delight is in the law of the Lord; And in his law doth he meditate day and night. And he shall be like a tree planted by the rivers of water, That bringeth forth his fruit in his season; His leaf also shall not wither; And whatsoever he doeth shall prosper. The ungodly are not so:
But are like the chaff which the wind driveth away. Therefore the ungodly shall not stand in the judgment, Nor sinners in the congregation of the righteous. For the Lord knoweth the way of the righteous: But the way of the ungodly shall perish.

1. Locate and give examples of the following:
   A. alliteration standeth/sinners/sitteth/scornful (ll. 2–3)
   B. consonance (hint: see lines 1–3 and/or lines 8–9) walketh/standeth/sitteth (ll. 1–3);
   wither/whatsoever/prosper (ll. 8–9)
   C. assonance (hint: see lines 6–8) he/tree/season/leaf
   D. synecdoche “his delight is in the law of the Lord” (l. 4), law of the Lord = Word and ways of the Lord (Answers may vary.)
   E. metonymy “Nor sitteth in the seat of the scornful” (l. 3), seat of the scornful = lifestyle, philosophy of the scornful (Answers may vary.)
   F. simile “And he shall be like a tree planted by the rivers of water, / That bringeth forth his fruit in his season” (ll. 6–7); “But are like the chaff which the wind driveth away” (l. 11)
   G. metaphor “His leaf also shall not wither” (l. 8)

2. Read the psalm again carefully. Note that it divides naturally into two sections.
   What are those two sections? lines 1–9, the way of the godly; lines 10–15, the way of the ungodly

3. Give one other example of structural parallelism in the psalm. lines 2 and 3; lines 12 and 13; lines 14 and 15 (Answers may vary.)
Teaching Help 2D: Psalm 1 (continued)

4. Scan the following lines for stressed and unstressed syllables.

\[
\begin{align*}
\text{Blessed is the man that walketh not in the counsel of the ungodly,} \\
\text{Nor standeth in the way of sinners,} \\
\text{Nor sitteth in the seat of the scornful.}
\end{align*}
\]

\[
\begin{align*}
\text{And he shall be like a tree planted by the rivers of water,} \\
\text{That bringeth forth his fruit in his season;}
\end{align*}
\]

\[
\begin{align*}
\text{Therefore the ungodly shall not stand in the judgment,} \\
\text{Nor sinners in the congregation of the righteous.}
\end{align*}
\]

5. How does the rhythm of each line support the psalmist’s meaning?

Lines 1 and 6 contain a variety of iambics, anapests, and dactyls, creating a flowing rhythm fitting for the pleasant description of the righteous man. Lines 2–3 are almost identical syntactically (and thus rhythmically) to support the parallelism of thought. Line 7 is also rhythmically parallel to lines 2–3 and further supports the description of the righteous man. Line 12 is identical rhythmically to line 1 (leaving off “of the ungodly” at the end) to emphasize the contrast between the righteous man and ungodly man. With the exception of the word congregation, line 13 mirrors the rhythm of lines 2–3; this also reinforces the contrast between the righteous man and ungodly man.

Note: Unlike English verse, the Hebrew poetry of the Bible was not built on metrical feet; therefore, a metrical pattern (or meter) is not present in the original writings. However, since translators of the King James Version did use metrical feet to create cadence, scanning the following lines can be revealing.
Teaching Help 2E: “Who Has Seen the Wind?”

Use the boxes below to organize your analysis of Rossetti’s poems “Who Has Seen the Wind?” and “In the Bleak Midwinter.” The following answers are examples. Additional answers may vary.

### “Who Has Seen the Wind?”

<table>
<thead>
<tr>
<th>Repeated/Parallel Phrases</th>
<th>Imaginative Comparison</th>
<th>Sound Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Each line in stanza 2 (except l. 7) is syntactically parallel to its corresponding line in stanza 1.</td>
<td>• Personification in line 5—“the trees bow down their heads”</td>
<td>• Rhymes: you and thro’; I and by</td>
</tr>
<tr>
<td>• Each stanza begins with the same rhetorical question.</td>
<td>• Implied metaphor of the wind as a monarch</td>
<td>• Trochaic meter of lines 1–2 repeated in lines 5–6 because they are syntactically parallel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Iambic meter of lines 3–4 repeated in lines 7–8</td>
</tr>
</tbody>
</table>

### “In the Bleak Midwinter”

<table>
<thead>
<tr>
<th>Repeated/Parallel Phrases</th>
<th>Imaginative Comparison</th>
<th>Sound Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Repetition of “in the bleak midwinter” (ll. 1, 7, and 13)</td>
<td>• Personification in line 2—“frosty wind made moan”</td>
<td>• Second and fourth lines and sixth and eighth lines of each stanza rhyme respectively</td>
</tr>
<tr>
<td>• Repeating of “snow on snow” in lines 5–6 recreates the layering effect of actual snow.</td>
<td>• Similes in lines 3 and 4</td>
<td>• Trochaic rhythm (with some variations) repeated throughout entire poem</td>
</tr>
<tr>
<td>• The question in line 17 is repeated in line 23 and answered in line 24, creating a circular structure for the final stanza.</td>
<td>• Personification in line 11—“Heaven and earth shall flee away”</td>
<td>• st sound in frosty, stood, and stone for sharpness</td>
</tr>
<tr>
<td>• Parallelism of lines 19–20 and 21–22 emphasizes the two examples of giving at Christ’s birth.</td>
<td></td>
<td>• consonance: repetition of d sound in wind, made, stood, and hard to reinforce hardness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• consonance: repetition of n sound in iron, moan, and groan to create heaviness and solidness</td>
</tr>
</tbody>
</table>
Teaching Help 2G: “On the Grasshopper and the Cricket”

Fill in the chart below to emphasize and clarify the parallelism evident in the poem’s structure. Read the lines indicated and then summarize their meaning in the appropriate boxes. The following answers briefly describe the parallel ideas. Students may expand on these.

<table>
<thead>
<tr>
<th>Grasshopper</th>
<th>Cricket</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Line 1</strong>&lt;br&gt; <em>The poetry of earth is never dead.</em></td>
<td><strong>Line 9</strong>&lt;br&gt; <em>The poetry of earth is ceasing never.</em></td>
</tr>
<tr>
<td><strong>Lines 2–8</strong>&lt;br&gt; <em>grasshopper’s voice in the heat of the day (outdoors)</em></td>
<td><strong>Lines 10–12</strong>&lt;br&gt; <em>cricket’s voice in winter (indoors)</em></td>
</tr>
<tr>
<td><strong>Lines 13–14</strong>&lt;br&gt; <em>Blending the grasshopper and cricket metaphors; the cricket is a reminder of the summer, of the grasshopper’s song.</em></td>
<td></td>
</tr>
</tbody>
</table>

**Going Beyond**

How is this parallelism appropriate when considering the symbolic meaning of the poem?

*The parallelism is appropriate because Keats is praising two kinds of poets: those who, like the grasshopper, sing in the summer (the good times of life) and also those who, like the cricket, cheer us during difficult times of life. Similarly, they both provide relief from the routine hardships of life (heat in summer and cold in winter).*
As you read “A Gray Sleeve,” note in the columns below any imaginative comparisons or sound devices Crane used. Jot down the page number, the example itself, and the type of imaginative comparison or sound device used. Examples are given below. Use your findings as a basis for analyzing the effects these devices create in Crane’s story.

<table>
<thead>
<tr>
<th>Imaginative Comparison</th>
<th>Sound Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>p. 59 – “The long wave of blue and steel in the field moved uneasily” (metaphor, metonymy)</td>
<td>p. 59 – “the innumerable hoofs thundered in a swift storm of sound” (onomatopoeia, alliteration)</td>
</tr>
</tbody>
</table>

*Other possible answers can be found in the highlighted notes of the Teacher’s Edition.*
Teaching Help 2J: “A Gray Sleeve”

Writers primarily use description, action, and dialogue to reveal who a character is and what is going on inside him. In “A Gray Sleeve,” the captain is Crane’s most developed character. Use the chart below to analyze how the captain changes between section 1 and sections 2 and 3 of the story. Gather examples of descriptions, actions, and dialogue that reveal the captain’s character. (An example has been given below.) Then discuss the changes revealed in him over the course of the story.

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Examples</th>
<th>Character Developments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>“He stolidly rose and fell with the plunges of his horse in all the indifference of a deacon’s figure seated plumply in church.” (p. 59)</td>
<td>The captain remains unusually calm in the face of danger.</td>
</tr>
<tr>
<td>Action</td>
<td>“After he had waited some minutes for the others to get into position, he said ‘Come ahead’ to his eight men, and climbed the fence.” (p. 62)</td>
<td>He is brave, willing to lead despite his and his men’s nervousness.</td>
</tr>
<tr>
<td>Dialogue</td>
<td>“‘When he sends this crowd to do anything, I guess he’ll find we do it pretty sharp,’ he said.” (p. 61)</td>
<td>The captain is proud of his men and their ability to do their violent job well.</td>
</tr>
</tbody>
</table>

One possible example of each type of character development has been provided below. Some other possible examples are found in the highlighted notes of the Teacher’s Edition.
<table>
<thead>
<tr>
<th>Parts 2 and 3</th>
<th>Examples</th>
<th>Character Developments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>“The captain felt his rage fade out of him and leave his mind limp. He had been violently angry, because this house had made him feel hesitant, wary. He did not like to be wary. He liked to feel confident, sure.” (p. 63)</td>
<td>The captain seems to prefer the certainty of battle to the ambiguities of civilian life.</td>
</tr>
<tr>
<td><strong>Action</strong></td>
<td>“The captain mopped his brow. He peered down at the girl. He mopped his brow again.” (p. 65)</td>
<td>Oddly, the brave captain feels nervous in the face of a weeping woman.</td>
</tr>
<tr>
<td><strong>Dialogue</strong></td>
<td>“He told her, ‘I wouldn’t have hurt ‘em for anything!’” (p. 68)</td>
<td>In the girl’s presence, the captain becomes progressively less comfortable with the violence of his duties</td>
</tr>
</tbody>
</table>
Teaching Help 2L: “Traveling Through the Dark”

1. What is the setting of the poem? Why is it appropriate for the poem? *The poem is set at night on the Wilson River Road. Answers should include the following ideas: The darkness carries the idea of limited moral clarity (figuratively); the winding road speaks of the difficulties and dangers of moral dilemmas.*

2. Summarize the situation of the poem. *The speaker finds a dead doe on the side of a narrow road. Concerned for other travelers, he stops to push her body off the edge of the road into the canyon. Before doing so, he realizes that she is pregnant and that her fawn is still alive inside her. He hesitates a moment to consider the consequences of each option and then pushes “her over the edge into the river.”*

3. When was the doe killed? *recently (l. 6)*

4. What does the speaker say might happen if another car swerves to avoid the dead doe? *More (people) might be killed.*

5. The poem uses several descriptions that appeal to the senses. Give one example from the poem for each of the following senses. *Answers will vary.*
   a. sight *lines 5 and 6; 13–16*
   b. sound *lines 14–16*
   c. touch *lines 9–11*

6. Explain the larger meaning each phrase could have in light of the poem’s message about life.
   a. “that road is narrow” *Answers will vary but might include the following idea: Life is sometimes difficult, even treacherous, to navigate.*
   b. “to swerve might make more dead” *Making the wrong decision can have negative, even harmful, consequences.*
   c. “I stumbled back of the car” *Sometimes how to proceed is not always clear and requires feeling your way along.*
   d. “Beside that mountain road I hesitated” *Indecision can be paralyzing.*
   e. “I stood in the glare of the warm exhaust turning red” *The pressure of difficult decisions can cause unpleasant feelings.*
f. “I thought hard for us all” **Difficult decisions require clear thinking because they can affect others.**

g. “then pushed her over the edge into the river” **A final decision may seem harsh, but (as the poem implies) it is still better than doing nothing.**

7. Is the traveler’s final decision consistent with a biblical view of the value of humanity versus the rest of the natural world? Explain. Consider Genesis 1:27–28 or other biblical passages in your response.  
*Answers will vary but should acknowledge that the traveler’s decision to push the doe and unborn fawn into the river to potentially save human life is generally consistent with the worldview expressed in Genesis 1:27–28. This passage places a higher value on humanity than on the animal kingdom because humans were created specifically to bear the image of God. As image bearers in possession of a soul, man has the responsibility of exercising dominion over the natural world, including animals. While the traveler does not affirm these specifics, his actions do indicate a general preference for human life over animal life. Clarify for students that the dominion mandate is not a license to mistreat animals or squander natural resources; careful, biblical stewardship, in fact, prohibits such abuses and seeks to preserve God’s handiwork while putting it to good use.*

8. From a biblical worldview, how does the traveler’s decision to sacrifice the life of an unborn fawn contrast with the decision to kill an unborn baby?  
*Answers may vary but should include the idea that the traveler’s decision does not violate the sanctity of human life; on the contrary, it attempts to preserve it. Abortion, however, disregards the value of human life in the womb.*
Teaching Help 3A: Allusions

A. Below are sentences containing allusions (italicized) commonly used in English. In the blanks below each, explain the allusion’s meaning within the sentence.

1. “Joey refused to donate to the class project,” complained Alyssa. “He’s such a Scrooge!”

   This allusion to Charles Dickens’s infamous character Scrooge in “A Christmas Carol” paints a person (in this case Joey) as a miser and/or a killjoy, especially around holidays such as Christmas.

2. The delegation’s peace gift of medical supplies was a Trojan horse: the vaccines were contaminated.

   The Trojan horse was a gift to Troy from the Greeks, supposedly given to cement peace. But the huge wooden horse actually contained Greek warriors who, once it was brought within the city walls, came out to conquer. In this example, a supposedly peaceful gift likewise hides an attack on the enemy.

3. Confused by the new and foreign environment, Min Jung felt a bit as if she had gone down the rabbit hole.

   In Alice in Wonderland, Alice’s journey through the fantastical “Wonderland” begins when she falls down a rabbit hole. Here, Min Jung similarly feels as if she has entered a world in which nothing quite makes sense to her.

4. “Come on people, it’s D-day!” exhorted Sancia as we scrambled to ready the stage set for the night’s performance, now a mere fifteen minutes away.

   D-day was the first day of the Allied forces’ pivotal invasion at Normandy during World War II. It was the culmination of much planning and preparation, as is the play the speaker is involved in here.

5. The company’s massive advertising campaign outstripped any possible rivals through sheer shock and awe.

   This phrase references a military strategy in which a force intimidates its enemy through clear displays of its dominance (in numbers, equipment, strategy, etc.). Here, the company uses a similar approach in its advertising campaign to overwhelm its market competition.
Teaching Help 3A: Allusions (continued)

6. For much of the latter half of the twentieth century, the United States and the Soviet Union were the Goliaths of the world.  

Modern allusions to Goliath usually emphasize overwhelming power, physical or otherwise.  
(Despite the Bible’s depiction of his wickedness, these allusions do not always actually imply disapproval.) Here, the allusion emphasizes the great power and influence of both countries.

B. If an allusion is used enough, it sometimes becomes an idiom that people use without knowing the original source. Shakespeare and the King James Version of the Bible are frequent sources of such idioms. Each sentence below contains one such idiom. Read the original context (given in parentheses) of each idiom and then explain the sentence’s meaning. Searchable texts of Shakespeare’s plays can be found online.

1. Geoffrey’s baby son is the apple of his eye. (Deut. 32:10) Geoffrey’s baby son is what he most cherishes.

2. The caterers were at their wits’ end after the cake was ruined. (Ps. 107:27) They did not know what to do.

3. The senator convincingly presented the committee members as the blind leading the blind. (Matt. 15:14) The committee members may be leading, but they lack the knowledge, perspective, or discernment to do so well.

4. Even a mother’s love is just a drop in a bucket compared to God’s. (Isa. 40:15) God’s love vastly exceeds a mother’s love.

5. I love my new job; the only fly in the ointment is its distance from my house. (Eccles. 10:1) The distance is the one real problem or disadvantage of the job.

6. Last week our old lawn mower finally gave up the ghost. (Acts 12:23) The lawn mower broke down irrevocably (i.e., died).

7. Jackson passed freshman speech by the skin of his teeth. (Job 19:20) He just barely passed the class.

8. The handwriting on the wall came when the team’s star player was injured in the third quarter of the championship game. (Dan. 5:4–6) The player’s injury was a portent of misfortune, likely indicating the eventual loss of the game.

9. I really tried to understand calculus, but it is all Greek to me. (Julius Caesar) The subject is beyond the speaker’s ability to comprehend given his current knowledge.

10. When it comes to personal talents, beware the green-eyed monster. (Othello) Beware envy or jealousy of others’ talents.
Teaching Help 3A: Allusions (continued)

11. After graduation we went out to celebrate, *as merry as the day is long.* (Much Ado About Nothing)
   Those participating in the event were very happy.

12. Candace is at home sick; you will have *to sink or swim* on your own today. (Henry IV)
   The person being spoken to will have to survive (whether well or badly) by his own efforts.

13. Often, parents of teenage sons feel that they might be *eaten out of house and home.* (Henry IV)
   The teens will eat a large amount of food at home or perhaps nearly all the food in the house.

14. Julie is shy and would never *wear her heart on her sleeve.* (Othello) Julie would never let her emotions (especially love) be clearly seen by everyone.

15. The grocery store just closed; we’re really *in a pickle* now. (The Tempest) They are in a difficult position or a dilemma now.

16. She does not like you and that is *the short and long of it.* (The Merry Wives of Windsor) The speaker’s opinion expressed in the first half of the sentence is a definitive summary of the situation.

C. In the lines below, create five sentences, each appropriately using at least one of the allusions discussed in section B.

1. 

2. 

3. 

4. 

5. 
Teaching Help 3B: Symbols

A. Below are sentences containing symbols (italicized) that we reference in everyday language almost without thinking. In the blanks below each sentence, explain the meaning of its symbol. Note how such symbols are usually incorporated into imaginative comparisons.

1. One of the top concerns of the green movement is finding clean sources of energy.  
   In today’s political landscape, green generally suggests a concern for maintaining the earth’s environment. This meaning originates in a much older symbolism associating green with nature, particularly plant life.

2. The substitute teacher looked the class over with a wintery smile.  
   Winter often signifies emotional coldness or barrenness. Here, the teacher’s smile lacked emotional warmth and likely connoted dislike.

3. During my illness, Grandma often reminded me that everything seems darkest before the dawn.  
   Here, dawn symbolizes new and better beginnings and hope.

4. “That slogan is marketing gold!” the director exclaimed.  
   Gold stands for something extremely valuable. Here, the slogan is considered an overwhelming and valuable success.

5. After surviving her ordeal with cancer, Sophia felt that no mountain would be too hard for her to climb.  
   Mountains often signify obstacles of varying kinds. Sophia feels that she is ready to face any obstacle in life.

6. A graduation is called “Commencement” because it is not only an end but also the beginning of a student’s journey.  
   Here the use of a journey as a metaphor for life takes advantage of the symbolic meanings of a journey. Used symbolically, journeys suggest a series of events and choices through which a person learns and grows. They also suggest active participation and a goal of some kind at the end.

7. Whether in sunshine or in rain, a true friend never deserts you.  
   Sunshine stands for easy circumstances and rain for troubles.

Answers may sometimes vary within a range since symbols tend to suggest meanings rather than specify one in particular.
Teaching Help 3B: Symbols (continued)

8. The young queen’s visit to an orphanage signaled a permanent descent from her *ivory tower*.
   
   An ivory tower is a symbol of generally privileged isolation from normal life and its troubles. The symbol can, through context, connote a range of causes and motivations for this isolation.

9. One of Christ’s many names is “the *Lion* of Judah.”
   
   Lions symbolize strength and power as well as royalty and leadership.

10. The *fires* of fanaticism still burned in a country long exhausted by civil war.

   Fire can suggest many meanings, but in this context, it indicates the fierce destructive beliefs and forces of fanaticism.

B. The Bible contains many symbols that are developed throughout the course of the Scriptures. What do the following things symbolize in the Bible?

1. the serpent

   The serpent is a symbol of cleverness, wiliness, and sometimes wisdom or beauty. It is most prominently used in the Bible to symbolize Satan (in the form of a serpent or a dragon) and usually indicates his wiliness and deceit. It also symbolizes sin at times.

2. Egypt

   Overall, Egypt symbolizes material abundance paired with spiritual dearth or entrapment. To Israelites, it suggested bondage and oppression. It could also symbolize idolatry, particularly when a king tried to rely on it rather than on God for protection.

3. red

   In the Bible, the color red usually signifies blood, often the cleansing blood of the sacrifice. In this association, it could also be used to suggest sin (see some of the descriptions in Revelation).

4. lamb

   As a young sheep, the lamb symbolizes helplessness and innocence. It often symbolizes sacrifice as well. Both symbolic meanings operate in John’s metaphor calling Christ “the Lamb of God.”
Teaching Help 3B: Symbols (continued)

5. the cross

_The cross was a symbol of suffering to those living in the Roman Empire. Christ used it to symbolize the necessary sacrifices of a life of real discipleship (Luke 9:23). Paul used it to symbolize God’s entire work of Redemption and reconciliation, hinging on Christ’s voluntary and unmerited death on the cross._

C. In the lines below, create five sentences, each appropriately using a common symbol, such as those discussed in section A.

1. 

2. 

3. 

4. 

5. 
Teaching Help 3C: “Outta My Way, Grandpa!”

Use the boxes below to organize the findings from your analysis of O’Neill’s essay. Be sure to state the significance of the finding (what purpose it serves in the essay) in addition to listing it.

<table>
<thead>
<tr>
<th>Allusions</th>
<th>Sound Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I hummed the Rocky theme”—enhances the drama of the situation; creates humor</td>
<td>“ragged running” and “pepper in his pace”—alliteration helps illustrate the man’s running style (rhythmically in the second part)</td>
</tr>
<tr>
<td>“I don’t feel diminished by all the people who finished 29 minutes ago”—allusion to John Donne’s “Meditation XVII”: “any man’s death diminishes me, because I am involved in mankind”; allusion creates humor by hyperbole; also ironic because Donne’s use is a serious one</td>
<td>“reached deep and dropped the hammer”—assonance makes the depth seem deeper; alliteration communicates the definiteness of decision</td>
</tr>
<tr>
<td>“God isn’t finished with me yet”—allusion to a popular paraphrase of Philippians 1:6 from the 1970s; allusion connects with the audience through humor</td>
<td>“Left. Right. Left. Right.”—rhythm and repetition give a military feel, an ironic effect since he is running against a veteran; the intensity is comical</td>
</tr>
<tr>
<td>“Kumbaya”—allusion to an African-American spiritual stressing unity and tracing back to the Gullah community; allusion connects with audience and humorously conveys a serious idea</td>
<td>“this puma took no pleasure in that kill”—alliteration emphasizes the silliness of the runner’s predatory pursuit earlier on</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Imaginative Comparison</th>
<th>Theme</th>
<th>Humor</th>
</tr>
</thead>
<tbody>
<tr>
<td>“A light calling me out of the darkness”—metaphor makes the scene overly dramatic</td>
<td>“who are you allowed to blow by in the struggle for second-to-last place?”—the question humorously presents the theme early on. Also, the humor of “second-to-last place” (rather than the expected “first”) subtly points out the pettiness of such competitiveness.</td>
<td>“Sitting somewhere between 304th and 426th”—irony: the reader expects the runner to be more of a frontrunner</td>
</tr>
<tr>
<td>“my prey”—heightens the drama in a humorous, overstated way by likening himself to a predator</td>
<td>“How else will we know who’s winning?”—rhetorical question generates humor and communicates the theme of appropriate competitiveness</td>
<td>“my victim”—hyperbole supports the overly dramatic tone</td>
</tr>
<tr>
<td>“I was a puma. . . . He was a dead man”—metaphors (hyperboles) emphasize the comical fierceness of the runner</td>
<td>“two dueling sentiments”—mix of metaphor and personification helps illustrate the conflicting ideas</td>
<td>“busting it in the stretch to nip your 10-year-old niece in a photo finish”—informal language enhances the humor of the situation</td>
</tr>
<tr>
<td>“two dueling sentiments”—mix of metaphor and personification helps illustrate the conflicting ideas</td>
<td></td>
<td>“center a . . . runner in your crosshairs”; “track him down with . . . predator stride”—again the “serious” tone is humorously over-dramatic</td>
</tr>
</tbody>
</table>
Teaching Help 3D: “The Progress of Poesy”

Use the chart below to organize your analysis of allusion and symbolism in Arnold’s poem.

<table>
<thead>
<tr>
<th>Allusion</th>
<th>Meaning</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>“life’s arid mount”</td>
<td>Refers to the range of Horeb and the rocky outcropping of Sinai, the mount of God</td>
<td>“life’s arid mount”</td>
<td>Place of inspiration—Sinai being where Moses received the Law; “arid” may imply difficulty or dryness, an obstacle to creativity prior to inspiration</td>
</tr>
<tr>
<td>“And strikes the rock, and finds the vein, / And brings the water from the fount”</td>
<td>Refers to Moses’ smiting of the rock in Exodus 17 and Numbers 20</td>
<td>“water from the fount”</td>
<td>Inspiration or creative imagination; in Arnold’s case, poetry</td>
</tr>
<tr>
<td>“mount is mute”</td>
<td>Refers to God’s removing His presence from Sinai</td>
<td>“with labor chops / . . . a channel grand”</td>
<td>Works hard to refine his ability; disciplines himself in order to become the best conduit for his inspiration</td>
</tr>
<tr>
<td>“And down he lays his weary bones”</td>
<td>May refer to Moses’ being buried in the mountains of Edom. He was not permitted to enter the Promised Land because of his disobedience in striking the rock rather than talking to it, as God had instructed.</td>
<td>“bright stream”</td>
<td>Inspiration or creativity; in Arnold’s case, poetry</td>
</tr>
</tbody>
</table>
Teaching Help 3E: “maggie and milly and molly and may”

Under each heading list character traits suggested by each symbol. List one trait per box; some boxes may not be used. The first box is an example. Answers may vary but should include traits similar to the following.

**Shell (Maggie)**
- Appreciates beauty where she finds it
- Emotionally perceptive and sensitive
- Poetic soul responsive to her perceptions

**Starfish (Milly)**
- Friendly
- Sympathetic, tenderhearted

**Crab (Molly)**
- Terrified of the unusual
- Excitable, fearful, reactive
- Focuses on what seems threatening or ugly rather than beautiful

**Stone (May)**
- Reflective, thoughtful, introspective
- Invests the world with meaning of her own
- Solitary, possibly lonely
Use the columns below to organize the findings of your analysis. List each finding, and then briefly explain its significance (what it means or what purpose it serves) in the poem. An example appears in the each column.

*Answers may vary but should include some of the following examples.*

<table>
<thead>
<tr>
<th>Symbolism</th>
<th>Sound and Syntactical Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Character</strong></td>
<td><strong>Setting</strong></td>
</tr>
<tr>
<td>• “The Traveler” is not given a name—perhaps symbolic of all humans on a spiritual journey (life)</td>
<td>• House—symbolic of truth to be accessed, or the ultimate reality after death</td>
</tr>
<tr>
<td>• We are not told where the Traveler is going or where he is coming from—just that he has come because he promised to do so; we are not even told that he has an actual message to relate—the lack of development reinforces his symbolic quality</td>
<td>• Door—passage or access to truth, ultimate reality; death as a passageway into the afterlife; the door is described as locked: the Traveler cannot access it by force (he cannot get at the truth or reality on the other side)</td>
</tr>
<tr>
<td>• Several times the Traveler appears to be questioning—symbolic role of quester (horse-and-rider motif), a role representing all who search for greater meaning</td>
<td>• Windows—often represent mirrors of the soul or of ultimate reality. “no head from the leaf-fringed sill / Leaned over”: no answer to the Traveler’s questions about ultimate reality comes from the house</td>
</tr>
<tr>
<td>• “The Listeners”—not identified as people but as “a host of phantom listeners”; perhaps representative of souls in the afterlife (“the lone house”) that observe the living, are disturbed by what they hear, but do not respond to their questions</td>
<td>• Forest—perhaps symbolic of life and all its concerns; the journey is through the forest and the house emerges from it</td>
</tr>
<tr>
<td></td>
<td>• “their strangeness” and “their stillness”—parallelism conflates the two ideas; it is their stillness that is so strange</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Teaching Help 3H: Elements of Literature Review

Match the following quotations from “A Piece of Chalk” to the literary element they exemplify. Each answer will be used only once.

<p>| | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “primal twilight of the first toil”</td>
<td>2. “the pocketknife, . . . the type of all human tools”</td>
<td>3. “the teeth of our timid cruel theories”</td>
<td>4. “the landscape was . . . like an earthquake”</td>
<td>5. “old poets who lived before Wordsworth”</td>
<td>6. “first fierce stars”</td>
<td>7. “Southern England is . . . a tradition.”</td>
<td>8. “seas of strange green”</td>
<td>9. “they are at the same time soft and strong”</td>
</tr>
<tr>
<td>D</td>
<td>J</td>
<td>H</td>
<td>I</td>
<td>B</td>
<td>A</td>
<td>F</td>
<td>C</td>
<td>G</td>
</tr>
</tbody>
</table>

A. alliteration  
B. allusion  
C. assonance  
D. consonance  
E. irony  
F. metaphor  
G. paradox  
H. personification  
I. simile  
J. synecdoche
**Teaching Help 4A: Irony**

As you progress through Unit IV, define each of the terms below from the introductory essay and Thinking Zones. Then list one of the examples given in the book to illustrate each term (except for the overall term *irony*). Finally, create your own example for each to complete the chart.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Example from Text</th>
<th>Your Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Irony</strong></td>
<td>the use of language to convey meaning other than what is stated or a contradiction in what is expected to happen and what actually happens</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Verbal Irony</strong></td>
<td>a contrast between the literal interpretation of a statement and its implied meaning with the implied level carrying the author's real meaning</td>
<td>Elijah's taunting of the prophets of Baal (1 Kings 18:27)</td>
<td></td>
</tr>
<tr>
<td><strong>Sarcasm</strong></td>
<td>mock praise</td>
<td>Job's response to his friends (Job 12:2)</td>
<td></td>
</tr>
<tr>
<td><strong>Structural irony</strong></td>
<td>sustained verbal irony; two layers of meaning (one literal and one implied) throughout the entire work</td>
<td>The Screwtape Letters</td>
<td></td>
</tr>
<tr>
<td><strong>Situational Irony</strong></td>
<td>a contrast between what is reasonable to expect and what actually happens</td>
<td>The soldiers of “A Gray Sleeve” finding a girl in the house instead of the enemy</td>
<td></td>
</tr>
<tr>
<td><strong>Dramatic Irony</strong></td>
<td>a reader or audience is aware of a plot development of which the characters in the story are unaware</td>
<td>Haman’s plot to kill Mordecai, the man who, unbeknownst to Haman, is responsible for having saved the king (book of Esther)</td>
<td></td>
</tr>
</tbody>
</table>
# Teaching Help 4A: Irony (continued)

## Thinking Zone 1

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Example from Text</th>
<th>Your Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hyperbole</td>
<td>intentional exaggeration</td>
<td>“shot heard round the world” from “The Concord Hymn” by Emerson</td>
<td></td>
</tr>
<tr>
<td>Understatement</td>
<td>representing something as less important than it actually is for rhetorical effect</td>
<td>“One could do worse than be a swinger of birches.” from “Birches” by Frost</td>
<td></td>
</tr>
<tr>
<td>Litotes</td>
<td>a form of understatement in which a statement asserts something by denying its contrary</td>
<td>Paul’s preaching at Ephesus creating “no small stir” (Acts 19:23)</td>
<td></td>
</tr>
</tbody>
</table>

## Thinking Zone 2

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Example from Text</th>
<th>Your Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satire</td>
<td>corrective ridicule in literature</td>
<td>Swift’s suggestion that Irish peasants sell their children as food for the tables of English lords in “A Modest Proposal”</td>
<td></td>
</tr>
<tr>
<td>Pun</td>
<td>a play on words that creates duality of meaning through the use of words identical or similar in sound but different in meaning</td>
<td>“Ask for me tomorrow, and you shall find me a grave man.” The dying Mercutio in Romeo and Juliet</td>
<td></td>
</tr>
<tr>
<td>Oxymoron</td>
<td>combining contradictory elements for effect</td>
<td>“Parting is such sweet sorrow.” Juliet in Romeo and Juliet</td>
<td></td>
</tr>
</tbody>
</table>
Teaching Help 4B: “Letter from a West Texas Constituent”

Find and summarize the two broad arguments against farm subsidies that Lee implies in his ironic letter. Fill in the boxes below, adding a few details that support each idea. In the final box, summarize the writer’s implied thesis and the action he desires the recipient to take.

**Argument 1**

Lee implies through humorous irony that the idea of being paid for not producing something is inherently nonsensical.

**Support**

Throughout the letter, Lee’s irony plays on the common sense view that you cannot reasonably pay someone for something he does not do. He questions how the government can measure or define the product a person does not produce.

**Argument 2**

Lee next implies that such a system is open to being taken advantage of.

**Support**

He points out that the subsidies produce more income than actually working does ($400 vs. $1000). He then shows how high subsidies could go ($80,000) and questions where they would stop (e.g., what about the corn a farmer does not produce to feed his nonexistent hogs?).

**Thesis and Call to Action**

Lee asserts through ironic implication that government farm subsidies are wasteful and, to him, inherently nonsensical. He clearly wants his congressman to help abolish them.
Brainstorm to remember something interesting that you have observed or witnessed that perhaps would be easy for others to overlook. As Frost did in his poem, write a description of the object or incident and draw an application from it.

Answers will vary. The following answer is an example.

Rather than a kitchen table and chairs, a slightly angled bar occupies the center of our kitchen. Sometimes mail, keys, umbrellas, and other miscellaneous items are dumped there by family members as they breeze in through the front door or through the garage with hands full. Four high bar chairs line one side, enabling us to eat meals there. In between meals the bar is a handy spot to chop, measure, and mix food, and at times kitchen equipment clutters the area. It is, however, cleaned regularly after having been used either to prepare or to eat a meal. When family members need to dash off to the next event or activity, clean-up is done quickly, with dishes and bowls whisked into the dishwasher and a dishcloth swiped quickly across the bar. Sometimes the bar looks clean, though, when it really isn’t. Gravitating to the kitchen early the next morning for coffee, I have noticed more than once dust or spots on the countertop that were invisible the previous evening after clean-up. The morning rays shining through the kitchen window reveal what was previously hidden, usually a sticky spot or smudge that evaded the dishcloth. Such discoveries set me musing. They remind me that saying something “came to light” can refer to more than the physical: often in different “light,” truths emerge that were previously missed. In the case of the countertop, dust and smears glare out at me. But in the other case, truth that I had earlier missed dawns on me. The sun’s rays reflect and I reflect, though in different ways. They expose. I consider.

Perhaps there are areas in my life needing the scrutiny of brighter light, of more reflection on my part, because, as illustrated by a lowly kitchen counter, things are not always quite the way they seem.
Teaching Help 4D: “The Day the Dam Broke”

Use the lines below to rewrite two or three incidents from the essay, imagining that the dam actually has broken. Use additional sheets of paper if needed.

Answers will vary but the following is a possible example:

An aunt of mine, Edith Taylor, was in a movie theater on High Street when a commotion erupted outside that overwhelmed the sound of the piano in the pit. A gentleman sitting nearby rose—along with others—to see what was happening. The noise was the sound of voices shouting and people running in panic. Once the theater doors flung wide, the noise drew everyone’s attention.

Instantly the audience jammed the aisle. Someone near the front of the crowd yelled “the dam has broke!” A woman standing nearby began to weep hysterically as the shouts outside grew louder and more desperate.

“Go east!” a person from the rear yelled in reply. And everyone started pushing and shoving and clawing his way toward the door. The piano lid smacked down and the keys shuddered discordantly as the girl who had been playing abandoned her post. A hand from behind grabbed my aunt’s shoulder, but she pulled it clear. Finally, she emerged into the street. Outside, people were streaming like ants across the Statehouse yard.

“I didn’t know what to do,” my Aunt Edith told me later in a letter. “I felt paralyzed. I did the only thing I could do—I ran. My legs felt heavier than normal, probably from the fear. Without thinking, without hesitating, without knowing what streets I was taking—I just ran. No one paused to start his car because cars had to be cranked by hand in those days. Everyone ran—as fast as he could.” Eventually my aunt realized that she couldn’t outrun the waters. “I stopped dead in my tracks,” she said. “I knew I was going to die. And then I looked up.” A few people stood atop the city’s water tower. “I knew then that I had to climb it if I intended to live. So I did.” She was one of the fortunate ones to survive the day the dam broke.
Teaching Help 4E: The Screwtape Letters

Use the chart below to organize your study of the character Screwtape. In the left column, record a sentence or sentences that reveal something of his character. In the right column, record what you have inferred about him from the passage. The first row has been done for you. *Answers will vary but may include the following examples.*

<table>
<thead>
<tr>
<th>Passage</th>
<th>Inference</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The trouble about argument is that it moves the whole struggle onto the Enemy’s own ground. He can argue too; whereas in really practical propaganda of the kind I am suggesting He has been shown for centuries to be greatly the inferior of Our Father Below. By the very act of arguing, you awake the patient’s reason; and once it is awake, who can foresee the result?” (p. 154)</td>
<td>Rational, intelligent, perceptive (about human condition), self-deceived (about his own and his master’s power)</td>
</tr>
<tr>
<td>“If I had lost my head and begun to attempt a defence by argument I should have been undone. But I was not such a fool. I struck instantly at the part of the man which I had best under my control and suggested that it was just about time he had some lunch.” (p. 154)</td>
<td>Clever, calm, calculated, ruthless, arrogant</td>
</tr>
<tr>
<td>“I note with grave displeasure that your patient has become a Christian. Do not indulge the hope that you will escape the usual penalties; indeed, in your better moments, I trust you would hardly even wish to do so.” (p. 155)</td>
<td>Exacting, cruel</td>
</tr>
<tr>
<td>“In the meantime we must make the best of the situation. There is no need to despair; hundreds of these adult converts have been reclaimed after a brief sojourn in the Enemy’s camp and are now with us.” (p. 155)</td>
<td>Determined, relentless</td>
</tr>
</tbody>
</table>
### Teaching Help 4E: The Screwtape Letters (continued)

**Additional passages possible**

<table>
<thead>
<tr>
<th>“Your patient, thanks to Our Father Below, is a fool. Provided that any of those neighbours sing out of tune, or have boots that squeak, or double chins, or odd clothes, the patient will quite easily believe that their religion must therefore be somehow ridiculous.” (p. 155)</th>
<th>Arrogant, crafty (using small details to his advantage), resourceful, cunning, subtle</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Never let it come to the surface; never let him ask what he expected [Christians] to look like. Keep everything hazy in his mind now, and you will have all eternity wherein to amuse yourself by producing in him the peculiar kind of clarity which Hell affords.” (p. 155)</td>
<td>Cruel, sinister, devoid of compassion, joys in human suffering</td>
</tr>
<tr>
<td>“Work hard, then, on the disappointment or anti-climax which is certainly coming to the patient during his first few weeks as a churchman. The Enemy allows this disappointment to occur on the threshold of every human endeavour.” (p. 155)</td>
<td>Preys on weaknesses, vigilant, foolish enough to think that through hard work he can thwart God</td>
</tr>
<tr>
<td>“He [the Enemy] has a curious fantasy of making all these disgusting little human vermin into what He calls His ‘free’ lovers and servants—‘sons’ is the word He uses, with His inveterate love of degrading the whole spiritual world by unnatural liaisons with the two-legged animals.” (p. 155)</td>
<td>Possesses an air of superiority: sees humans as inferior to spiritual beings—mere animals; repulsed by God’s love for mankind; incapable of understanding love based on a pure motive; hypocritical (as an agent of evil, Screwtape perverts truth, but here he condemns what he sees as a perversion of the spiritual world)</td>
</tr>
<tr>
<td>“You may ask whether it is possible to keep such an obvious thought from occurring even to a human mind. It is, Wormwood, it is! Handle him properly and it simply won’t come into his head. He has not been anything like long enough with the Enemy to have any real humility yet. What he says, even on his knees, about his own sinfulness is all parrot talk.” (p. 157)</td>
<td>Discerning, perceptive (about the pitfalls of spiritual immaturity), overly confident</td>
</tr>
</tbody>
</table>
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Elements of Literature

Teaching Help 4F: The Screwtape Letters

If the statement is true or accurate, place a check in the box to the left of the quotation; if the statement is false or inaccurate, place an x in the box and briefly explain your answer, referencing specific phrases within the quotation.

<table>
<thead>
<tr>
<th>Demonic World</th>
<th>Mankind</th>
<th>God</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Enemy’s [God’s] determination to produce such a revolting hybrid was one of the things that determined Our Father [Satan] to withdraw his support from Him.” (p. 158)</td>
<td>✓</td>
<td>✗</td>
</tr>
<tr>
<td><em>Screwtape’s answer is an attempt to legitimize Satan’s decision; in actuality, Satan wanted to be God. His pride led to his downfall. Also, Satan was cast out of heaven; he did not merely “withdraw his support.”</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Jargon, not argument, is your best ally in keeping him [the patient] from the Church. Don’t waste time trying to make him think that materialism is true! Make him think it is strong, or stark, or courageous—that it is the philosophy of the future. That’s the sort of thing he cares about.” (p. 154)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>“In really practical propaganda of the kind I am suggesting, He [the Enemy] has been shown for centuries to be greatly the inferior of Our Father Below.” (p. 154)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>“To us a human is primarily food; our aim is the absorption of its will into ours, the increase of our own area of selfhood at its expense.” (p. 158)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>“Remember, he [the patient] is not, like you, a pure spirit.” (p. 154)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>“He [the Enemy] has a curious fantasy of making all these disgusting little human vermin into what He calls His ‘free’ lovers and servants—‘sons’ is the word He uses, with His inveterate love of degrading the whole spiritual world by unnatural liaisons with the two-legged animals.” (p. 155)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>“We want cattle who can finally become food; He wants servants who can finally become sons. We want to suck in, He wants to give out. We are empty and would be filled; He is full and flows over.” (p. 158)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Above all, do not attempt to use science (I mean, the real sciences) as a defence against Christianity. They will positively encourage him [the patient] to think about realities he can’t touch and see.” (p. 154)</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>“In His [God’s] efforts to get permanent possession of a soul, He relies on the troughs even more than on the peaks; some of His special favourites have gone through longer and deeper troughs than anyone else.” (p. 158)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The quotation is partially true: God does want man to freely love Him, and He does name believers His sons. But Screwtape twists these truths. God’s redemptive plan is a divine reality, not a “curious fantasy.” Also, His relationship with mankind elevates humans (as joint-heirs with Christ) rather than degrading the spiritual. God’s graciousness enhances His majesty.
<table>
<thead>
<tr>
<th>Demonic World</th>
<th>Mankind</th>
<th>God</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ “Now just as we pick out and exaggerate the pleasure of eating to produce gluttony, so we pick out this natural pleasantness of change and twist it into a demand for absolute novelty. This demand is entirely our workmanship.” (p. 160)</td>
<td>✓ “Your patient, thanks to Our Father Below, is a fool. Provided that any of those neighbours sing out of tune, or have boots that squeak, or double chins, or odd clothes, the patient will quite easily believe that their religion must therefore be somehow ridiculous.” (p. 154)</td>
<td>✓ “All the talk about His love for men, and His service being perfect freedom, is not (as one would gladly believe) mere propaganda, but an appalling truth.” (p. 158)</td>
</tr>
<tr>
<td>✓ “You may ask whether it is possible to keep such an obvious thought from occurring even to a human mind. It is, Wormwood, it is! Handle him [the patient] properly and it simply won’t come into his head.” (p. 157)</td>
<td></td>
<td>✓ “Merely to over-ride a human will (as His felt presence in any but the faintest and most mitigated degree would certainly do) would be for Him useless. He cannot ravish. He can only woo.” (p. 159)</td>
</tr>
<tr>
<td>✓ “While their spirit can be directed to an eternal object, their bodies, passions, and imaginations are in continual change, for to be in time means to change.” (p. 158)</td>
<td></td>
<td>✓ “He cannot ‘tempt’ to virtue as we do to vice.” (p. 159)</td>
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<tr>
<td>✓ “As long as he [the patient] lives on earth periods of emotional and bodily richness and liveliness will alternate with periods of numbness and poverty.” (p. 158)</td>
<td></td>
<td>✓ “The Enemy loves platitudes. Of a proposed course of action He wants men, so far as I can see, to ask very simple questions; is it righteous? is it prudent? is it possible?” (p. 160)</td>
</tr>
<tr>
<td>Demonic World</td>
<td>Mankind</td>
<td>God</td>
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<tr>
<td>✓</td>
<td>“It is during such trough periods, much more than during the peak periods, that it [man] is growing into the sort of creature He [God] wants it to be.” (p. 159)</td>
<td></td>
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<tr>
<td>✓</td>
<td>“The horror of the Same Old Thing is one of the most valuable passions we have produced in the human heart—an endless source of heresies in religion, folly in counsel, infidelity in marriage, and inconstancy in friendship.” (p. 160)</td>
<td></td>
</tr>
<tr>
<td>✓</td>
<td>“The Enemy . . . has made change pleasurable to them [humans], just as He has made eating Pleasurable. But since He does not wish them to make change, any more than eating, an end in itself, He has balanced the love of change in them by a love of permanence. He has contrived to gratify both tastes together on the very world He has made, by that union of change and permanence which we call Rhythm.” (p. 160)</td>
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<td>✓</td>
<td>“If we can keep men asking ‘Is it in accordance with the general movement of our time? Is it progressive or reactionary? Is this the way that History is going?’ they will neglect the relevant questions.” (p. 160)</td>
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