April 22 – May 17 **Work is due by 5/17/19**

Students are expected to complete the unit exam in class on 5/13/19

Week 1: Introduction to classic drama, overview of Raisin in the Sun & Death of a Salesman and common theme of American Dream.
Week 2: Watch/discuss scenes from the movies
Week 3: Review SAT skills worksheets; Literature circle discussions of novel
Week 4: End of unit exam

Name: _____

All reading responses are to be typed

Points Earned	Text and Pages	Assignment
	Theatrical Terminology **15 points**	Skim though the glossary of terminology associated with a theatrical production. Complete the crossword practice task. (attached) Background: Read through the Sparknotes overview of Miller's Play.
	Essay response **20 points**	Read "If Black English Isn't a Language…" responses to the Close Reading Questions (attached)
	Read & Respond **70 points**	Check out a copy of Arthur Miller's Death of a Salesman and read the play. Complete the "Study Questions" by writing notes in the graphic organizer (character matrix) and then typing your responses to the 6 (paragraph each) response questions.
	SAE/SAT Skills **20 points**	Complete the SAT/SAE practice skills practice test (attached to this month's packet) We will review this packet in class on 5/11.

_____/Points earned out of **125** points possible

Theatrical Terminology

Ad Libbing - acting without having planned what to do or say. Often done to cover up for something having gone wrong or for forgotten lines. Also common in some forms of theatre such as pantomime. Also spelled adlibbing or ad-libbing.

Against type - playing a different sort of character than expected. See Typecasting.

Antagonist - a character that hinders the protagonist from achieving his or her goals.

Aside - a dramatic technique in which a line is said by one character to him or herself or to the audience. The line is unheard by the other characters onstage

Blocking - an actor's movement around a set, or the notations regarding movement in an actor's script.

Call Time - the time at which each individual actor is expected to be at the theater. Call times vary based on the amount of time required to make-up the actor and may be staggered among smaller roles to allow for sharing of dressing room space, and/or makeup artists.

Cast - the actors in a play.
Casting - the process of choosing the actors for a play. Company: The dancers and chorus members in a production

Catwalk - a narrow, elevated walkway, on the sides of a bridge or above a theater stage

Character Actor - an actor or actress who specializes in playing secondary roles. Character parts are not the romantic lead, but the additional funny, scary, or otherwise exaggerated roles.

Cold reading - a reading from a script or other text without any prior rehearsal, usually in the context of an audition or workshop.

Curtain call - when the actors come to the front of the stage to bow at the end of a performance.

Dialogue - a reciprocal conversation between two or more persons; the speaking lines of a script.

Director - the person who leads a show. In most cases, the director has the final say on all aspects of the production.

Distanciation - in Brechtian performance, when actors maintain distance from their character by reminding the audience through often stylized gestures or behavior that they are simply people pretending, instead of trying to identify with their "character".

Downstage - the front of the stage; in the direction of the audience.

Dramatist - the author of a play.

Dramaturge - a theatrical scholar. During production a dramaturge is responsible for historical accuracy, and conforming to the vision of the absent, or deceased, playwright.

Dress rehearsal (or dress) - a practice of the play with all actors wearing full costumes. Generally, dress rehearsals also include full make-up and music (when applicable).

Exeunt - a stage direction for more than one person to exit, from the Latin *exire*, "to go out."
Exeunt omnes - a stage direction meaning all the cast exit.
Exit - a stage direction which specifies which person goes off stage.

Fourth wall - an imaginary surface at the edge of the stage through which the audience watches a performance. If a character speaks directly to the audience or walks on/off the stage, this is known as *breaking the fourth wall*.

Freezing - when an actor forgets their lines (either through stage-fright, under-rehearsal or plain absent-mindedness) and remains rooted to the spot in panic, unable to move or speak.

Front of House - refers to services including parking, concessions, ushering, and playbill distributing. Also refers to position of lighting and sound console.

Full house or **Packed house** - when all of the seats are filled; when the entire audience section is filled to capacity.

Gallery, Gods: The highest section of the theatre; a section at the back or sides without seats where people can stand to watch a performance, usually raised.

Ghost: a singer used as a singing voice for another actor. (See also, ghost-writer.)

Ghost Light: a light left on the stage overnight and/or when the stage is not in use for safety. It also has superstitious meaning for the run of the play.

Greenroom: area backstage where actors rest before/after a show or have visitors

Ham: a bad actor; usually one who overacts or hogs the spotlight. Can be used endearingly to describe rambunctious, but good actors.

House: the theatre, the people in the theatre, the audience.

Intermission, Interval: a break between acts (usually first and second, but some plays have three or more acts).

Improvisation: when an actor who is "in character" makes up action or dialogue without prior scripting.

Italians, To run Italians: to speak one's lines very fast, either individually or as a cast; thought to assist in committing lines and cues to memory.

Leading Lady: the actress playing the largest role in the cast performed by a female.

Leading Man: The actor playing the largest role in the cast performed by a male.

Mask: to block another actor, or something worn over the face, sometimes expressing emotion.

Masking: drapery or flats used to frame the stage, and stop the audience from seeing the backstage areas.

Method acting: an acting style in which the ideal of a "true"(or "real") moment or impulse is valued most highly; the actors try to feel the emotions of the character so that the actors' choices and the characters' would be as one---i.e. inevitable. Pioneered by Konstantin Stanislavski, currently taught most formally at The Actor's Studio in Manhattan. Of note, the American Method acting of the popular imagination was based on an early, incomplete experiment of Stanislavski's. Many if not most modern teachers have moved away from the original (Stanislavskian) "method" as it is truly difficult to teach well, has been altered by many secondary and tertiary disciples in the '60s and '70s to suit personal agendas, and can produce seemingly uninteresting and almost "masturbatory" results in younger actors. Marlon Brando and Dustin Hoffman are perhaps the best examples of masterful methodists who use and discard various parts of many schools of thought to achieve success.

Monologue: an extended set of lines spoken by one person either directly addressing the audience (as in a soliloquy) or another character (a speech).

Motivation: a character's individual desires or goals which propel them into action ;the driving force of an inciting event that starts a story's progression.

Objective: a single, temporary desire or goal that arises in a character within a scene. (Also called "Intention".)

Obstacle: a force opposing a character's "Objective" (or "Intention") which gives rise to dramatic tension and conflict.

The Orchestra, The Stalls: seats on the lower part of the theatre.

Orchestra pit: where the musicians play, usually directly in front of the stage, often sunken below the seating sections.

Omnes: in stage directions, all the cast.

Part: a character; the portion of the script intended for one character.

Promenade: a performance of a play in which the actors and audience occupy the same space, with no distinction between acting area and audience area. The audience is given the freedom to explore the space together with the performance, and there is generally an element of audience interaction in the play.

Prompt: to give an actor his/her next line when he/she has forgotten it. Also the person whose job it is to do this (also called the prompter). It used to mean the side of the stage where the prompter sat. The other side of the stage was called 'Opposite Prompt' or OP.

Prop, Property: an object used in the play, from the Middle English *proppe*, meaning a support, not originally related to property as in ownership; does not include scenery or costumes.

Proscenium, Proscenium arch: the boundary between the stage and the audience in a conventional theatre; it appears to form an arch over the stage from the audience's point of view. In some cases, it does create an arch over the stage.

Protagonist: the main character; the hero or heroine.

Read through: a reading of the entire play or act without blocking.

Rehearsal: practice of the play.

Soliloquy: a monologue spoken by a character to him or herself or the audience to reveal his or her thoughts.

Stage left: the side of the stage on the left when facing the audience.

Stage right: the side of the stage on the right when facing the audience.

Standing ovation: when the audience stands and claps at the end of a performance, a higher form of praise than normal applause.

Standing room: a space where people can stand to watch a performance, especially if all the seats are filled. Most New York houses count standing room tickets in their house counts.
Standing room only: admittance to a performance after all of the seats are filled which requires people to stand to watch.

Strike: to remove a set piece or from the stage ("Strike that chair.") To "strike the show" is to disassemble the entirety of the set, return all equipment to storage and leave the venue as it was before the show was set up. May be used as a noun to refer to the event at which the show is struck.

Stock character: an archetypical or stereotyped character, usually originating in Roman comedy and finding its widest expression in Commedia dell'arte. Stock characters continue to be used, however, in one form or another and examples include the lover, crafty servant, the miser, the clown, etc.

Super, Supernumerary: extra, walk-on part, most often speaks no words.

Supporting cast: actors who are not playing major parts.

Tabs: curtains separating the stage from the audience.

Tech or **Techie**: a general (sometimes considered derogatory) slang term for a member of the technical crew of a show.

Tech or **Technical rehearsal**: a rehearsal primarily for the purpose of practicing the technical elements of a play, such as lights and sound.

Theatre in the round: any theatre where the audience is seated on every side of the stage.

Typecast: when an actor becomes associated with only one type of role or character, often based on physical appearance.

Understudy: an actor familiar with another actor's role so that he or she can substitute in an emergency.

Upstage: towards the back of the stage; the half of the stage that is farthest from the audience; to outshine another's performance, especially when the other has a larger part or is more well-known. (The third meaning derives from the simplest means of "upstaging" another actor: to walk "upstage" of an actor, thereby forcing the other actor to turn his or her back to the audience while the "upstage" actor can stand full front, facing the audience

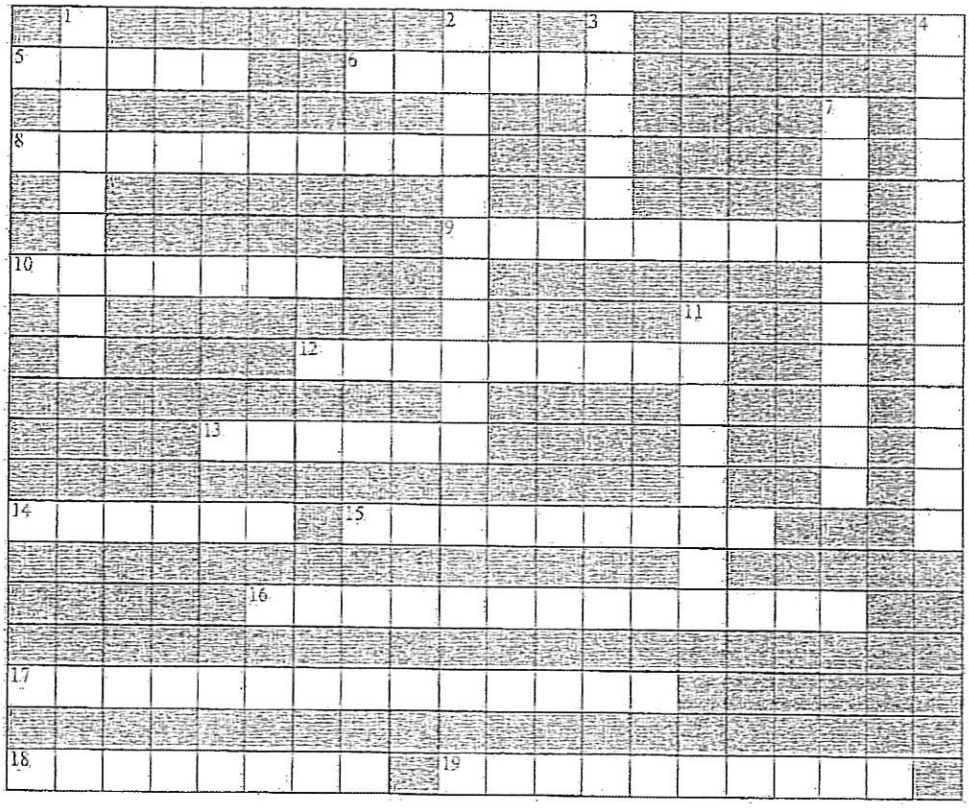
Verisimilitude: the trait of seeming truthful or appearing to be real, from the Latin *veri similis*, "like the truth."

Wardrobe: costumes, or the people responsible for them.

Wardrobe Mistress/Master: the person in charge of the costume department.

Wings: the "backstage" or parts of a stage off to the left and right not seen by the audience.

Practice with Theatrical Terminology



ACROSS

5. the theater; the people in the theater; the audience
6. to remove a prop or entire scene from the stage
8. a character who hinders the "good guy;" a villain
9. area backstage where the actors rest before/after a show
10. process of choosing actors for a play
12. a monologue spoken by one character to himself or the audience to show his or her internal thoughts
13. to give an actor his/her next line when s/he has forgotten it
14. exit; to leave the stage
15. the practice of the play or performance
16. when an actor who is "in character" makes up an action or dialogue without prior scripting
17. seemingly truthful or appearing to be real
18. costumes, or the people responsible for them
19. an actor familiar with the lines of another actor's role who can substitute in an emergency or planed break

DOWN

1. the front of the stage; toward the audience
2. a heroic or central character
3. a general slang term for a member of the technical (lights, sound) crew
4. when actors maintain distance from their character by reminding the audience that they are simply pretending
7. a theatrical scholar, responsible for historical accuracy
11. when an actor becomes known for one role or type of character, often based on physical appearance

Death of a Salesman (Overview from Sparknotes)

Context:

Arthur Miller was born in New York City on October 17, 1915. His career as a playwright began while he was a student at the University of Michigan. Several of his early works won prizes, and during his senior year, the Federal Theatre Project in Detroit performed one of his works. He produced his first great success, *All My Sons*, in 1947. Two years later, Miller wrote *Death of a Salesman*, which won the Pulitzer Prize and transformed Miller into a national sensation. Many critics described *Death of a Salesman* as the first great American tragedy, and Miller gained eminence as a man who understood the deep essence of the United States. He published *The Crucible* in 1953, a searing indictment of the anti-Communist hysteria that pervaded 1950s America. He has won the New York Drama Critics Circle Award twice, and his *Broken Glass* (1993) won the Olivier Award for Best Play of the London Season.

Death of a Salesman, Miller's most famous work, addresses the painful conflicts within one family, but it also tackles larger issues regarding American national values. The play examines the cost of blind faith in the American Dream. In this respect, it offers a postwar American reading of personal tragedy in the tradition of Sophocles' *Oedipus Cycle*. Miller charges America with selling a false myth constructed around a capitalist materialism nurtured by the postwar economy, a materialism that obscured the personal truth and moral vision of the original American Dream described by the country's founders.

A half century after it was written, *Death of a Salesman* remains a powerful drama. Its indictment of fundamental American values and the American Dream of material success may seem somewhat tame in today's age of constant national and individual self-analysis and criticism, but its challenge was quite radical for its time. After World War II, the United States faced profound and irreconcilable domestic tensions and contradictions. Although the war had ostensibly engendered an unprecedented sense of American confidence, prosperity, and security, the United States became increasingly embroiled in a tense cold war with the Soviet Union. The propagation of myths of a peaceful, homogenous, and nauseatingly gleeful American golden age was tempered by constant anxiety about Communism, bitter racial conflict, and largely ignored economic and social stratification. Many Americans could not subscribe to the degree of social conformity and the ideological and cultural orthodoxy that a prosperous, booming, conservative suburban middle-class championed.

Uneasy with this American milieu of denial and discord, a new generation of artists and writers influenced by existentialist philosophy and the hypocritical postwar condition took up arms in a battle for self-realization and expression of personal meaning. Such discontented individuals railed against capitalist success as the basis of social approval, disturbed that so many American families centered their lives around material possessions (cars, appliances, and especially the just-introduced television)—often in an attempt to keep up with their equally materialistic neighbors. The climate of the American art world had likewise long been stuck in its own rut of conformity, confusion, and disorder following the prewar climax of European Modernism and the wake of assorted -isms associated with modern art and literature. The notions of Sigmund Freud and Carl Jung regarding the role of the human subconscious in defining and accepting human existence, coupled with the existentialist concern with the individual's responsibility for understanding one's existence on one's own terms, captivated the imaginations of postwar artists and writers. Perhaps the most famous and widely read dramatic work associated with existentialist philosophy is Samuel Beckett's *Waiting for Godot*. Miller

fashioned a particularly American version of the European existentialist stance, incorporating and playing off idealistic notions of success and individuality specific to the United States. The basis for the dramatic conflict in *Death of a Salesman* lies in Arthur Miller's conflicted relationship with his uncle, Manny Newman, also a salesman. Newman imagined a continuous competition between his son and Miller. Newman refused to accept failure and demanded the appearance of utmost confidence in his household. In his youth, Miller had written a short story about an unsuccessful salesman. His relationship with Manny revived his interest in the abandoned manuscript. He transformed the story into one of the most successful dramas in the history of the American stage. In expressing the emotions that Manny Newman inspired through the fictional character of Willy Loman, Miller managed to touch deep chords within the national psyche.

Plot:

A s a flute melody plays, Willy Loman returns to his home in Brooklyn one night, exhausted from a failed sales trip. His wife, Linda, tries to persuade him to ask his boss, Howard Wagner, to let him work in New York so that he won't have to travel. Willy says that he will talk to Howard the next day. Willy complains that Biff, his older son who has come back home to visit, has yet to make something of himself. Linda scolds Willy for being so critical, and Willy goes to the kitchen for a snack.

As Willy talks to himself in the kitchen, Biff and his younger brother, Happy, who is also visiting, reminisce about their adolescence and discuss their father's babbling, which often includes criticism of Biff's failure to live up to Willy's expectations. As Biff and Happy, dissatisfied with their lives, fantasize about buying a ranch out West, Willy becomes immersed in a daydream. He praises his sons, now younger, who are washing his car. The young Biff, a high school football star, and the young Happy appear. They interact affectionately with their father, who has just returned from a business trip. Willy confides in Biff and Happy that he is going to open his own business one day, bigger than that owned by his neighbor, Charley. Charley's son, Bernard, enters looking for Biff, who must study for math class in order to avoid failing. Willy points out to his sons that although Bernard is smart, he is not "well liked," which will hurt him in the long run.

A younger Linda enters, and the boys leave to do some chores. Willy boasts of a phenomenally successful sales trip, but Linda coaxes him into revealing that his trip was actually only meagerly successful. Willy complains that he soon won't be able to make all of the payments on their appliances and car. He complains that people don't like him and that he's not good at his job. As Linda consoles him, he hears the laughter of his mistress. He approaches The Woman, who is still laughing, and engages in another reminiscent daydream. Willy and The Woman flirt, and she thanks him for giving her stockings.

The Woman disappears, and Willy fades back into his prior daydream, in the kitchen. Linda, now mending stockings, reassures him. He scolds her mending and orders her to throw the stockings out. Bernard bursts in, again looking for Biff. Linda reminds Willy that Biff has to return a football that he stole, and she adds that Biff is too rough with the neighborhood girls. Willy hears The Woman laugh and explodes at Bernard and Linda. Both leave, and though the daydream ends, Willy continues to mutter to himself. The older Happy comes downstairs and tries to quiet Willy. Agitated, Willy shouts his regret about not going to Alaska with his brother, Ben, who eventually found a diamond mine in Africa and became rich. Charley, having heard the commotion, enters. Happy goes off to bed, and Willy and Charley begin to play cards. Charley

offers Willy a job, but Willy, insulted, refuses it. As they argue, Willy imagines that Ben enters. Willy accidentally calls Charley Ben. Ben inspects Willy's house and tells him that he has to catch a train soon to look at properties in Alaska. As Willy talks to Ben about the prospect of going to Alaska, Charley, seeing no one there, gets confused and questions Willy. Willy yells at Charley, who leaves. The younger Linda enters and Ben meets her. Willy asks Ben impatiently about his life. Ben recounts his travels and talks about their father. As Ben is about to leave, Willy daydreams further, and Charley and Bernard rush in to tell him that Biff and Happy are stealing lumber. Although Ben eventually leaves, Willy continues to talk to him.

Back in the present, the older Linda enters to find Willy outside. Biff and Happy come downstairs and discuss Willy's condition with their mother. Linda scolds Biff for judging Willy harshly. Biff tells her that he knows Willy is a fake, but he refuses to elaborate. Linda mentions that Willy has tried to commit suicide. Happy grows angry and rebukes Biff for his failure in the business world. Willy enters and yells at Biff. Happy intervenes and eventually proposes that he and Biff go into the sporting goods business together. Willy immediately brightens and gives Biff a host of tips about asking for a loan from one of Biff's old employers, Bill Oliver. After more arguing and reconciliation, everyone finally goes to bed.

Act II opens with Willy enjoying the breakfast that Linda has made for him. Willy ponders the bright-seeming future before getting angry again about his expensive appliances. Linda informs Willy that Biff and Happy are taking him out to dinner that night. Excited, Willy announces that he is going to make Howard Wagner give him a New York job. The phone rings, and Linda chats with Biff, reminding him to be nice to his father at the restaurant that night.

As the lights fade on Linda, they come up on Howard playing with a wire recorder in his office. Willy tries to broach the subject of working in New York, but Howard interrupts him and makes him listen to his kids and wife on the wire recorder. When Willy finally gets a word in, Howard rejects his plea. Willy launches into a lengthy recalling of how a legendary salesman named Dave Singleman inspired him to go into sales. Howard leaves and Willy gets angry. Howard soon re-enters and tells Willy to take some time off. Howard leaves and Ben enters, inviting Willy to join him in Alaska. The younger Linda enters and reminds Willy of his sons and job. The young Biff enters, and Willy praises Biff's prospects and the fact that he is well liked.

Ben leaves and Bernard rushes in, eagerly awaiting Biff's big football game. Willy speaks optimistically to Biff about the game. Charley enters and teases Willy about the game. As Willy chases Charley off, the lights rise on a different part of the stage. Willy continues yelling from offstage, and Jenny, Charley's secretary, asks a grown-up Bernard to quiet him down. Willy enters and prattles on about a "very big deal" that Biff is working on. Daunted by Bernard's success (he mentions to Willy that he is going to Washington to fight a case), Willy asks Bernard why Biff turned out to be such a failure. Bernard asks Willy what happened in Boston that made Biff decide not to go to summer school. Willy defensively tells Bernard not to blame him.

Charley enters and sees Bernard off. When Willy asks for more money than Charley usually loans him, Charley again offers Willy a job. Willy again refuses and eventually tells Charley that he was fired. Charley scolds Willy for always needing to be liked and angrily gives him the money. Calling Charley his only friend, Willy exits on the verge of tears.

At Frank's Chop House, Happy helps Stanley, a waiter, prepare a table. They ogle and chat up a girl, Miss Forsythe, who enters the restaurant. Biff enters, and Happy introduces him to Miss Forsythe, continuing to flirt with her. Miss Forsythe, a call girl, leaves to telephone another

call girl (at Happy's request), and Biff spills out that he waited six hours for Bill Oliver and Oliver didn't even recognize him. Upset at his father's unrelenting misconception that he, Biff, was a salesman for Oliver, Biff plans to relieve Willy of his illusions. Willy enters, and Biff tries gently, at first, to tell him what happened at Oliver's office. Willy blurts out that he was fired. Stunned, Biff again tries to let Willy down easily. Happy cuts in with remarks suggesting Biff's success, and Willy eagerly awaits the good news.

Biff finally explodes at Willy for being unwilling to listen. The young Bernard runs in shouting for Linda, and Biff, Happy, and Willy start to argue. As Biff explains what happened, their conversation recedes into the background. The young Bernard tells Linda that Biff failed math. The restaurant conversation comes back into focus and Willy criticizes Biff for failing math. Willy then hears the voice of the hotel operator in Boston and shouts that he is not in his room. Biff scrambles to quiet Willy and claims that Oliver is talking to his partner about giving Biff the money. Willy's renewed interest and probing questions irk Biff more, and he screams at Willy. Willy hears The Woman laugh and he shouts back at Biff, hitting him and staggering. Miss Forsythe enters with another call girl, Letta. Biff helps Willy to the washroom and, finding Happy flirting with the girls, argues with him about Willy. Biff storms out, and Happy follows with the girls.

Willy and The Woman enter, dressing themselves and flirting. The door knocks and Willy hurries The Woman into the bathroom. Willy answers the door; the young Biff enters and tells Willy that he failed math. Willy tries to usher him out of the room, but Biff imitates his math teacher's lisp, which elicits laughter from Willy and The Woman. Willy tries to cover up his indiscretion, but Biff refuses to believe his stories and storms out, dejected, calling Willy a "phony little fake." Back in the restaurant, Stanley helps Willy up. Willy asks him where he can find a seed store. Stanley gives him directions to one, and Willy hurries off.

The light comes up on the Loman kitchen, where Happy enters looking for Willy. He moves into the living room and sees Linda. Biff comes inside and Linda scolds the boys and slaps away the flowers in Happy's hand. She yells at them for abandoning Willy. Happy attempts to appease her, but Biff goes in search of Willy. He finds Willy planting seeds in the garden with a flashlight. Willy is consulting Ben about a $20,000 proposition. Biff approaches him to say goodbye and tries to bring him inside. Willy moves into the house, followed by Biff, and becomes angry again about Biff's failure. Happy tries to calm Biff, but Biff and Willy erupt in fury at each other. Biff starts to sob, which touches Willy. Everyone goes to bed except Willy, who renews his conversation with Ben, elated at how great Biff will be with $20,000 of insurance money. Linda soon calls out for Willy but gets no response. Biff and Happy listen as well. They hear Willy's car speed away.

In the requiem, Linda and Happy stand in shock after Willy's poorly attended funeral. Biff states that Willy had the wrong dreams. Charley defends Willy as a victim of his profession. Ready to leave, Biff invites Happy to go back out West with him. Happy declares that he will stick it out in New York to validate Willy's death. Linda asks Willy for forgiveness for being unable to cry. She begins to sob, repeating "We're free. . . ." All exit, and the flute melody is heard as the curtain falls.

If Black English Isn't a Language, Then Tell Me, What Is?
By James Baldwin

St. Paul de Vence, France--The argument concerning the use, or the status, or the reality, of black English is rooted in American history and has absolutely nothing to do with the question the argument supposes itself to be posing. The argument has nothing to do with language itself but with the *role* of language. Language, incontestably, reveals the speaker. Language, also, far more dubiously, is meant to define the other--and, in this case, the other is refusing to be defined by a language that has never been able to recognize him.

People evolve a language in order to describe and thus control their circumstances, or in order not to be submerged by a reality that they cannot articulate. (And, if they cannot articulate it, they *are* submerged.) A Frenchman living in Paris speaks a subtly and crucially different language from that of the man living in Marseilles; neither sounds very much like a man living in Quebec; and they would all have great difficulty in apprehending what the man from Guadeloupe, or Martinique, is saying, to say nothing of the man from Senegal--although the "common" language of all these areas is French. But each has paid, and is paying, a different price for this "common" language, in which, as it turns out, they are not saying, and cannot be saying, the same things: They each have very different realities to articulate, or control.

What joins all languages, and all men, is the necessity to confront life, in order, not inconceivably, to outwit death: The price for this is the acceptance, and achievement, of one's temporal identity. So that, for example, thought it is not taught in the schools (and this has the potential of becoming a political issue) the south of France still clings to its ancient and musical ProvenÁal, which resists being described as a "dialect." And much of the tension in the Basque countries, and in Wales, is due to the Basque and Welsh determination not to allow their languages to be destroyed. This determination also feeds the flames in Ireland for many indignities the Irish have been forced to undergo at English hands is the English contempt for their language.

It goes without saying, then, that language is also a political instrument, means, and proof of power. It is the most vivid and crucial key to identify: It reveals the private identity, and connects one with, or divorces one from, the larger, public, or communal identity. There have been, and are, times, and places, when to speak a certain language could be dangerous, even fatal. Or, one may speak the same language, but in such a way that one's antecedents are revealed, or (one hopes) hidden. This is true in France, and is absolutely true in England: The range (and reign) of accents on that damp little island make England coherent for the English and totally incomprehensible for everyone else. To open your mouth in England is (if I may use black English) to "put your business in the street": You have confessed your parents, your youth, your school, your salary, your self-esteem, and, alas, your future.

Now, I do not know what white Americans would sound like if there had never been any black people in the United States, but they would not sound the way they sound. *Jazz*, for example, is a very specific sexual term, as in *jazz me, baby*, but white people purified it into the Jazz Age. *Sock it to me*, which means, roughly, the same thing, has been adopted by Nathaniel Hawthorne's descendants with no qualms or hesitations at all, along with *let it all hang out* and *right on! Beat*

to his socks which was once the black's most total and despairing image of poverty, was transformed into a thing called the Beat Generation, which phenomenon was, largely, composed of *uptight*, middle- class white people, imitating poverty, trying to *get down*, to get *with it*, doing their *thing*, doing their despairing best to be *funky*, which we, the blacks, never dreamed of doing--we *were* funky, baby, like *funk* was going out of style.

Now, no one can eat his cake, and have it, too, and it is late in the day to attempt to penalize black people for having created a language that permits the nation its only glimpse of reality, a language without which the nation would be even more *whipped* than it is.

I say that the present skirmish is rooted in American history, and it is. Black English is the creation of the black diaspora. Blacks came to the United States chained to each other, but from different tribes: Neither could speak the other's language. If two black people, at that bitter hour of the world's history, had been able to speak to each other, the institution of chattel slavery could never have lasted as long as it did. Subsequently, the slave was given, under the eye, and the gun, of his master, Congo Square, and the Bible--or in other words, and under these conditions, the slave began the formation of the black church, and it is within this unprecedented tabernacle that black English began to be formed. This was not, merely, as in the European example, the adoption of a foreign tongue, but an alchemy that transformed ancient elements into a new language: *A language comes into existence by means of brutal necessity, and the rules of the language are dictated by what the language must convey.*

There was a moment, in time, and in this place, when my brother, or my mother, or my father, or my sister, had to convey to me, for example, the danger in which I was standing from the white man standing just behind me, and to convey this with a speed, and in a language, that the white man could not possibly understand, and that, indeed, he cannot understand, until today. He cannot afford to understand it. This understanding would reveal to him too much about himself, and smash that mirror before which he has been frozen for so long.

Now, if this passion, this skill, this (to quote Toni Morrison) "sheer intelligence," this incredible music, the mighty achievement of having brought a people utterly unknown to, or despised by "history"--to have brought this people to their present, troubled, troubling, and unassailable and unanswerable place--if this absolutely unprecedented journey does not indicate that black English is a language, I am curious to know what definition of language is to be trusted.

A people at the center of the Western world, and in the midst of so hostile a population, has not endured and transcended by means of what is patronizingly called a "dialect." We, the blacks, are in trouble, certainly, but we are not doomed, and we are not inarticulate because we are not compelled to defend a morality that we know to be a lie.

The brutal truth is that the bulk of white people in American never had any interest in educating black people, except as this could serve white purposes. It is not the black child's language that is in question, it is not his language that is despised: It is his experience. A child cannot be taught by anyone who despises him, and a child cannot afford to be fooled. A child cannot be taught by anyone whose demand, essentially, is that the child repudiate his experience, and all that gives

him sustenance, and enter a limbo in which he will no longer be black, and in which he knows that he can never become white. Black people have lost too many black children that way.

And, after all, finally, in a country with standards so untrustworthy, a country that makes heroes of so many criminal mediocrities, a country unable to face why so many of the nonwhite are in prison, or on the needle, or standing, futureless, in the streets--it may very well be that both the child, and his elder, have concluded that they have nothing whatever to learn from the people of a country that has managed to learn so little.

If Black English Isn't a Language, Then Tell Me, What Is?
By JAMES BALDWIN

Notes:

Paragraph 1: What is Baldwin's argument? What does he say about language and who or what it defines?

Paragraph 2: Why do people create a language?

Paragraph 3: What does all language have in common?

Paragraph 4: What kind of role does language play? How does your language "put your business in the street?"

Paragraph 5: How does the black language affect White America? How do white people use language?

Paragraph 6: What does society want to do to Black people who created their own language?

Paragraph 7: How was Black English established? Why was it established?

Paragraph 8 and 9: How can Black English reveal the white man's insecurity? What do you think the difference between dialect and language? Why should we recognize Black English as a language?

Paragraph 10: What will Black people not do?

Paragraph 11 and 12: What happens when a child's language is not recognized?

Death of a Salesman – Study Questions

1. Complete the character matrix below, showing relationships between the main actors.

Character	Desires	Character Flaws	Character Strengths
Willy			
Linda			
Biff			
Happy			

Type your responses to the following questions on a separate page.

2. Discuss Miller's naming of the characters in this play. How do their names reflect who they are?

3. Willy recalls his sons' teenage years as an idyllic past. What is one example of the disparity between Willy's recollections and a stark reality in regard to his son's teen years?

4. Why does Willy reject Charley's job offer?

5. What evidence can we find to show that Willy does not understand the distinction between being loved and being well liked? What are the consequences of Willy's failure to distinguish between the two?

6. How is Willy's retreat into the past a form of escape from his unpleasant present reality? How does it function as a way for Willy to cope with failure?

7. How does Willy's desperate quest for the American Dream resemble a religious crusade?

SAT Practice VI

1. Mahpiua Luta, better known for being Red Cloud, was chief of the Sioux during the 1860's.
   a. for being
   b. that he was
   c. as being
   d. to be
   e. as

2. The archaeologist enjoyed the ------- life she led while gathering artifacts; she never stayed at any one site long enough to get bored.
   a. Stealth
   b. Nomadic
   c. Clamorous
   d. Indiscreet
   e. Rustic

3. Japanese literature is noted for (A) distinctive forms of (B) drama as well as (C) their poetry. (D) No error. (E)

4. The actor's ------- decline in popularity was as striking and unexpected as his ------- rise to prominence had been.
   a. sudden...meteoric
   b. gradual ... equivocal
   c. precipitous...obscure
   d. dazzling...secret
   e. inevitable...unpredictable

5. Rote learning, the process of memorizing by repetition, is how many young children learn the alphabet or the multiplication tables.
   a. is how
   b. is used for when
   c. this is how
   d. the way
   e. which is used when

6. Exotic and indigenous weeds include some of the most ------ species: their visual impact often eclipses that of nearby plants.
   a. lethal
   b. diffuse
   c. varied
   d. striking
   e. resilient

7. The results of the study indicate that (A) the new drug is both safer (B) and more effective than (C) previously assumed. (D) No error. (E)

8. It was difficult to believe that the sophisticated piece of technology had ------ through the centuries from such ------- and rudimentary apparatus.

a. developed...an intricate
b. resulted...a complicated
c. evolved...a quaint
d. degenerated...an obsolescent
e. differed...an exotic

9. Like machinery was integral to the development of industrial capitalism, so the rapid transfer of information is the force driving modern business.
   a. Like
   b. Given that
   c. Since
   d. Just as
   e. Although

10. The senator chose to incur dislike rather than ------- her principles to win favor with the public.
   a. gratify
   b. endorse
   c. accuse
   d. compromise
   e. advertise

11. One of the (A) northernmost countries of Europe, (B) Finland's boarders are (C) Russia on the east, Sweden on the west, and (D) the tip of Norway on the north. No error. (E)

12. Always ready to ------- achievement, Miller was as eager to praise a new production as the more mean-spirited critics were to ------- it.
   a. reward...review
   b. impede...ignore
   c. recognize...deride
   d. expose...study
   e. embrace...promote

13. With the 1977 publication of *Song of Solomon*, Toni Morrison both received popular and critical acclaim.
   a. both received popular and
   b. both received popular and also
   c. received popular, along with
   d. received popular as well as
   e. received both popular and also

14. Their conversation was unsettling, for the gravity of their topic contrasted so oddly with the ------- of their tone.
   a. uniqueness
   b. rapidity
   c. lightness
   d. precision
   e. reverence

15. Audio recordings, and the equipment used to make and play (A) them, comes (B) in many forms, including (C) records, CDs, and analog and digital (D) tape recorders. No error (E).

16. Dahntay's ------- over winning the prestigious prize was ------- only by the fact that his father was unable to attend the ceremony.
    a. incredulity...misconstrued
    b. ebullience...tempered
    c. bashfulness...extended
    d. satisfaction...confirmed
    e. relief...conveyed

17. Digital technology, like every marketer knows, it is synonymous with speed, precision, and the future.
    a. technology, like every marketer knows, it is
    b. technology, similar to what every marketer knows as
    c. technology, as every marketer knows, is
    d. technology is what every marketer knows as
    e. technology that every marketer knows is

18. Professor Chen believes that the universal character of art refutes the prevailing notion that art is a ------- of civilization, a cultural frill, a social veneer.
    a. guarantee
    b. hallmark
    c. record
    d. luxury
    e. depiction

19. The sun has been shining (A) for nearly five billion years and is thought that it has (B) sufficient thermonuclear fuel in its (C) core to shine for about (D) another five billion years. No error (E).

20. A judgment made before all the facts are known must be called ____.
    a. harsh
    b. deliberate
    c. sensible
    d. premature
    e. fair

____/20 points possible