

**Language A: Literature Internal Assessment
Student outline form**

Global issue:

Power and Justice: the role of memory in the aftermath of war

Works chosen:

Work in translation: *Death and the Maiden*

Work in language A: *Slaughterhouse-Five*

Notes for the oral (maximum of 10 bullet points):

- **Intro/Arg:** Both authors grapple with the devastating effects of war, its personal trauma, endless nightmares – paralysis of narrator vs. alter ego Billy Pilgrim, Dorfman's survivor capitalizes on opportunity to confront her torturer.

Context for Passage A:

- **Two early storytellers trying to make sense of duty/war ...** literary allusions/Roethke, Ostrovsky, the Bible
- **Motifs emerging from these allusions** (wakefulness/sleep, truth = death/semantic field for this 'Dance of death' ...).
- **Symbolic 'pillar of salt'** ... draws analogy/Lot's wife, narrator, paralysis, 'So it goes' motif.
- **Trans to B**, while Vonnegut reflective/creation of BP, Dorfman's play offers survivor a 'real time' confrontation (context, earlier scene).
- **Madness**, illness, the 'real real truth'.
- **Language mimics torturer** ... sensory memory/stage directions (memories ... Reliable? Raw, subjective).
- **Empowerment** ... Seeking revenge? Poetic justice? Vigilante justice? ... abused becomes the abuser?
- **Tête-à-tête w/ Gerardo** ... crux of play's moral dilemma 24–28 variations/'get screwed' ...); larger Qs, metonymic for country's dilemma.
- **Conc.** Both challenge silence of public discourse, bearing witness to the past ... Vonnegut offers a public accounting, safely tucked in metaphor; Dorfman directly, violently, confronts in attempt to reconcile past terror w/ the future.