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An Advanced Study and Discussion Guide to Kurt Vonnegut's Slaughterhouse-Five, with Exercises in Grammar, Vocabulary Development, Idiomatic Expressions, and Creative Thinking.

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Submitted in partial fulfillment of the requirements for the Master of Arts in Teaching degree at the School for International Training, Brattleboro, Vermont.

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This project by Kevin O'Brien is accepted in its present form.

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Abstract:

This project was written for advanced learners of English with experience in reading and talking about literature. The introduction provides a brief overview of the story, explains why this book was chosen, and contains suggestions for the teacher in dealing with the unorthodox structure of Slaughterhouse-Five. There follow preparation questions for the students, to be gone over before starting the book.

Each following section, numbered after a corresponding chapter in Slaughterhouse-Five, is made up of prereading questions, explanation of difficult words and phrases, exercises for idiomatic expressions, work with either grammar points or vocabulary, and questions for discussion and interpretation. In addition, most of the study sections contain creative thinking activities related to the themes in each chapter.

Following the sections for all ten chapters of Slaughterhouse-Five are relevant details of Kurt Vonnegut's life and notes on other works of related themes by Kurt Vonnegut.

ERIC Descriptors: American English, American Literature, EFL, ESL, ESOL, Second Language Instruction, Study Guides, TEFL

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Idioms in Action, George Reeves, Newbury House, Rowley, Massachusetts 1982, suggested techniques for all of the idiomatic expressions exercises.

Values Clarification, Sidney B. Simon, Leland W. Howe, Howard Kirschenbaum, Hart, New York, 1972, was helpful in writing the "what would you do if" situations.

"Teaching Literature as Problem Solving", Barry Tomalin, Practical English Teaching, September 1983, pp. 39-40, suggested the first three preparation questions, and the vocabulary review 2.2 in chapter 10.

"Making Vocabulary Links", Alan Cunningsworth, Practical English Teaching, June 1983, pp. 19-20, together with

"Teaching Tips for Vocabulary", by the same author, Practical English Teaching, September 1983, pp. 26-27, provided the main idea for vocabulary exercises 3.4 - 3.6 in Chapter 6 of this paper.

Good Apple Workshops Present: Joe Wayman, Good Apple Inc., 1977, Box 299, Charthage, Illinois 62321. A newspaper-like collection of exercises for developing language skills and creativity. These sections were especially helpful:

"How is a _____ Like a _____" and "Choose 1" sparked many ideas for the creativity exercise in chapter 3.

"What Would Happen If" suggested the questions in the creative thinking section of chapter 4.

"What Do You See When You Look?" suggested the exercise in Tralfamadorian seeing in chapter 5.

Caring and Sharing in the Foreign Language Class, Gertrude Moskowitz, Newbury House, 1978, for prereading question 3 in chapter 8.

Dedicated to Heidi, Mike and Lonny, my friends in Berlin.

INTRODUCTION

Billy Pilgrim, a wealthy, middle-aged American optometrist, is playing golf on a summer afternoon. As he bends over to pick up a golf ball he becomes dizzy, then finds himself on board a flying saucer bound for the planet Tralfamadore. In another moment he is a prisoner of war in Dresden crouched in an air raid shelter during one of the most terrible bombing attacks in history. Drifting further through time and space he relives his wedding day, experiences his death, finds himself in a zoo on Tralfamadore, and learns from his captors how one day the universe will be destroyed by an accidental explosion of flying saucer fuel. These are just a few scenes from Kurt Vonnegut Jr.'s novel Slaughterhouse-Five (1969), a kaleidoscopic and touching attempt to answer the question, "Why me?".

This is a study guide to Slaughterhouse-Five for advanced learners of English as a foreign language, combining exercises in grammar, idiomatic expressions and vocabulary development, questions for interpretation and discussion, and activities to encourage creative thinking. I feel that Slaughterhouse-Five is a suitable book for advanced EFL instruction for a number of reasons:

- Slaughterhouse-Five is a recognized classic of contemporary American literature.
- Since it is current, Slaughterhouse-Five could add new interest to EFL literature instruction, long dominated by the more established works of Poe, Hawthorne, Hemingway and others.
- Although Slaughterhouse-Five is structurally complex, it is linguistically rather straightforward. Vonnegut's prose is rich in idiomatic expressions.
- Students will be challenged by the unorthodox structure of Slaughterhouse-Five.

Billy Pilgrim's story actually begins in chapter 2 with these words: "Listen. Billy Pilgrim has come unstuck in time." After a chronological outline of Billy Pilgrim's life, and account of his experiences as a soldier lost behind enemy lines near the end of World War Two, the narrative swings through Billy's travels in time: from prebirth to death, a drunken New Year's party, to his near-drowning as a little boy, and back again to a Lion's Club after dinner speech. Students will have to piece together Billy's story for themselves, and answer these questions:

- Is Billy really traveling in time?
- Has he really been kidnapped by a flying saucer to the planet Tralfamadore and displayed in a zoo there?
- Or are his time travels and messages from outer space just a desperate escape from a reality he can no longer face?

Finally, the central event in Slaughterhouse-Five is the deadly bombing raid on Dresden. In the light of the terrible danger the world faces from nuclear war, Vonnegut's book is painfully relevant.

The text together with the following suggested exercises and discussion topics can provide a large part of the vocabulary, reading, and discussion content for an advanced English class. For students who are ready to read a longer work, Slaughterhouse-Five would build confidence in reading ability and at the same time enrich daily speech with many commonly used idiomatic expressions.

Since the book contains ten chapters, it will probably be best to have students read the assigned chapter before each class meeting. As preparation, the teacher can give the prereading questions and activities, terms to be explained, and idiomatic expressions from this study guide for each chapter beforehand. It is suggested that students start with chapter 2, where Billy Pilgrim's story actually begins. After that, students can continue through

the chapters in numerical order, and read chapter 1 at the end, as a summary to the whole book. As an introduction to Vonnegut's unusual writing style, it is also suggested that the teacher and the students go over the introductory questions for chapter 2 before they begin reading the book. From chapter 3 on, students will then cover the topics for discussion and interpretation after they have read each chapter.

The Organization of each Chapter

Each section of this study guide corresponds to one chapter of Slaughterhouse-Five, and is divided into the following parts:

1. Prereading questions and activities for each chapter.
2. Difficult or new terms explained, and idiomatic expressions, explained and given by page number. Idiomatic expressions are followed by exercises in their use.
3. Exercises in grammar and vocabulary development. Sections for the shorter chapters contain simply prereading questions and points for discussion and interpretation. Most of the other study sections also include creative thinking activities related to the themes in each chapter.
4. Questions for discussion and interpretation.

These activities are meant as suggestions. In most chapters, many more prereading activities and questions for discussion and interpretation are given than would be possible to cover. It is not intended that all of these questions and activities be answered and carried out. Certain activities may suggest themselves with some groups of students rather than others. It will probably be best to pick and choose the activities according to the interests and personalities of each group of students, and perhaps let these activities suggest others not given here. The sections on prereading, grammar and idiomatic expressions, and themes for discussion and interpretation serve as a basic plan for working with Slaughterhouse-Five; the

creative thinking activities as well as preparation and discussion questions will help bring up other themes from personal experience, relevant to Slaughterhouse-Five, and suggest new ways of working with this evocative story. Above all, it is hoped that the teacher and students will enjoy reading and discussing Slaughterhouse-Five.

Preparation Questions

1. What does the title Slaughterhouse-Five suggest? What could this mean? What kind of story might it be? Close your eyes and repeat the title slowly to yourself. Do any pictures come to mind? Describe them if you can.
2. Look at the title page. Does it tell you anything about the coming story? What kind of story do you expect after an introduction like this? Do the words "telegraphic" and "schizophrenic" suggest anything to you?
3. Look at this list of main characters, in order of their appearance in Slaughterhouse-Five. Do their names tell you anything more about the story? Do the details of their lives give you any clues as to what could happen in the story? Take a few minutes and write down, briefly, what you think Slaughterhouse-Five will be about. Share and discuss your predictions with your classmates.

Billy Pilgrim - a survivor of the most terrible bombing attack in European history, now trying to share with the world his knowledge of the true nature of time, which he learned on the planet Tralfamadore.

Tralfamadorians - bizarrely shaped green outer space creatures who kidnap Billy to their planet.

Roland Weary - soldier taken prisoner along with Billy, a collector of weapons and torture instruments who dies on the way to prison camp.

Valencia Merble - the unattractive, fat daughter of one of the richest men in town, who later becomes Billy's wife.

Edgar Derby - patriotic, middle-aged American soldier, one of Billy's fellow prisoners, shot in Dresden for taking a teapot.

Paul Lazzaro - car thief from Cicero, Illinois, who lives for revenge and promises to have Billy killed for Roland Weary's death.

Howard W. Campbell, Jr. - former American, now an important official in the Nazi Propaganda Office.

Kilgore Trout - bitter old man, unknown author of perhaps one hundred science fiction novels, a few of which can be found in pornographic book shops.

Montana Wildhack - star of sex films and Billy's companion in the zoo on the planet Tralfamadore.

4. Draw, diagram, or make a collage of your life, without words. Show the "high" and "low" spots. Where is the beginning? The middle? What can you see now? Your whole life, or only isolated parts? Exchange your diagram or collage with your classmates. Can you read the others? What differences do you see? Can you see any similarities?
5. When does time go quickly for you? Where are you and what are you doing when time goes quickly? Are you alone or are you with other people? When does time pass slowly for you? What conclusion can you make from comparing your own experiences of "fast time" and "slow time"?
6. The years from the end of World War Two up to the present are occasionally called "peacetime". How many wars have been fought in this time? How many wars are being fought now? Collect articles and pictures on the subject of war and weapons, and use them to put together a class scrapbook or wall newspaper. Write your own comments next to the articles and pictures and add new items when you find them. Refer back to this project at different times throughout your reading of Slaughterhouse-Five.

CHAPTER 2

- Unstuck in Time -

1. Prereading questions

1.1 The first word in this chapter is "Listen". What kinds of stories begin this way? Who tells these stories? Who listens to them? What do you expect from a story that begins like this?

1.2 Would you ever volunteer for military service? If you were drafted into the army, would you simply go, or would you first look for possible ways to stay out of the army? What would you do if you found yourself, a drafted soldier, on a battlefield, with enemy soldiers shooting at you?

1.3 Look at these situations in which people sometimes fight. Would you fight in any one of these situations? If so, in which situations? Why? Would you refuse to fight in any of these situations? Why? Compare and discuss your choices.

- a) Your country has been invaded by a foreign army.
- b) Your country's army is fighting in a neighboring land. The government says the war is necessary to protect your country from attack, but you're not so sure.
- c) On a dark street a man with a knife demands your watch and all your money.
- d) You hear someone breaking into your house late at night.
- e) In a restaurant, a drunken man begins pushing you around and shouting insults.
- f) You see your friend being attacked by several members of a gang.
- g) A car hits your car from behind. When you get out to look at the damage the other driver grabs you, demands money, and begins loudly shouting that the accident was your fault.
- h) A man you have never seen before has been following you, and he doesn't

look very friendly. You run into a side street but find it is a dead end. You hear the man coming. You hide behind a corner, and find a long stick lying on the ground.

1.4 Call, visit, or write to an Amnesty International office, and find out in which countries people are imprisoned and/or tortured for their political and religious beliefs.

1.5 Go to a sporting goods store or toy shop. Count and describe the weapons you see there. Are there any weapons in your home? Have you ever fired a gun or used another weapon? What was it like? Have you ever gone hunting? If so, tell what happened.

1.6 Would you like to travel in time? Why or why not? If you had a time machine, and could visit any time you chose, which times in history would you travel back to? Why? What time in your own life might you travel back to? If you travel into the future, what will it look like?

2. Explanation of difficult words and phrases

p.23:	Ilium	Vonnegut's fictional name for the city of Schenectady, New York
	General Forge and Foundry Company	Fictional name for the General Electric Company
p.26:	time warp	science fiction term meaning travel in time
	plumber's friend	tool consisting of a rubber cup at the end of a short wooden stick, used for opening stopped-up toilets
p.27:	basement rumpus room	room in many middle class American homes, furnished with a sofa, television, guest bed, and sometimes games such as table tennis or billiards

p.29: bitchy flibbertigibbet

"bitchy" is a vulgar term for being angry or cross, especially when applied to women; "flibbertigibbet" is a humorous word for a person who is usually hectic and confused

p.36: dumdum

type of bullet that tumbles through the air, causing horrible wounds

3. Idiomatic expressions

3.1 Match the underlined idiomatic expressions in the left hand column with the equivalent phrases and sentences in the right hand column. Those expressions marked with * are considered vulgar and should only be used with caution.

pp.24-25: He straightened out, became a fine young man, and he fought in Vietnam.

pp.28-29: Also, Barbara and her husband were having to look after Billy's business interests, which were considerable, since Billy didn't seem to give a damn for business any more.

p.29: Now she raised hell with him about the letter in the paper.

p.29: She said he was making a laughing stock of himself and everybody associated with him.

p.32: Three other wanderers, not quite so dazed, allowed Billy to tag along.

p.35: When Weary was ditched, he would find somebody who was even more unpopular than himself, and he would horse around with that person for a while, pretending to be friendly.

straighten out _____

*not give a damn for something _____

*raise hell with someone _____

make a laughing stock of oneself _____

tag along with _____

horse around with someone _____

pass out _____

- a) I really acted like a clown in the restaurant last night.
- b) That film was so shocking that some people fainted.
- c) She said her job wasn't important to her any more.
- d) Parents often tell their children to grow up and become serious.
- e) She was really angry with me when I arrived an hour late.
- f) Young boys like to play roughly with each other.
- g) His pet chicken followed him wherever he went.

3.2 Substitute the correct idiom for the underlined phrases and complete the sentences.

I just didn't care about school any more so I

When I heard that

I almost fainted.

They were playing and pushing each other around in the museum when

What would make your best friend become furious with you?

Every New Year's I want to improve myself so I promise to

Did you see how he made a fool of himself at he party? First he

I decided to follow the two men closely when I saw that

3.3 Singly or in teams, choose an idiomatic expression and mime it out.

Take turns miming and guessing which expression is being acted out.

4. Grammar points

4.1 Simple past and present perfect

a) Tell what you know so far about Billy Pilgrim, using the simple past to show that all of these events were completed in the past. For example:

He lived in Ilium, New York. His father died in a hunting accident....etc.

b) Now imagine that you are Billy Pilgrim, sitting in the zoo in Tralfamadore. The Tralfamadorians have told you that every moment in your past happens again and again, so everything that has happened in the past is still important in the present. Use the present perfect as you retell your story, to show that these past events still affect your life in the present moment.

For example: "I have studied at the Ilium School of Optometry. I have served with the U.S. Army in Europe during World War Two. I have seen the bombing of Dresden." And so on.

4.2 Reported speech

The first paragraph of chapter 2 begins:

"Billy Pilgrim has come unstuck in time. Billy has gone to sleep a senile widower and awakened on his wedding day. He has walked through a door in 1955 and come out another one in 1941....", and ends with. "He says."

Change this to a more usual style by making each sentence reported speech. Note the change of tenses as soon as the reporting verb is in the past tense!

For example:

Billy Pilgrim says that he has come unstuck in time.

Billy Pilgrim said that he had come unstuck in time.

5. For discussion and interpretation

5.1 Do you think Billy Pilgrim has really come unstuck in time, and traveled

to the planet Tralfamadore? Why or why not?

a) Sometimes people wake up after a nap or in the middle of the night, and can't remember where they are or what time it is. Have you ever "come unstuck in time" like this? Describe what happened and how you felt.

b) What brought back your memory?

5.2 At what points in the story does Vonnegut say, "So it goes."? What does this mean? Why does he repeat it so often? Could it mean that he doesn't care what's happening?

5.3 Do the names "Billy Pilgrim" and "Roland Weary" suggest anything to you about the personalities of these two men? Using the descriptions from this chapter and your imagination, draw Billy and Roland.

5.4 Why is there so much mention of weapons, violence, torture, and execution in this chapter?

5.5 "With the help of fear and echoes and winter silence that dog had a voice like a big bronze gong." What feeling does this description call up in you? What other unusual descriptions and details can you find in this chapter? What kind of atmosphere do these details create in the story?

CHAPTER 3

- Billy is Taken Prisoner -

1. Prereading Questions

1.1 What do you think will happen to Billy as a prisoner of war?

Practice expressions such as: he may he might

they may they might

it is possible that

it is likely that

he/they will be

1.2 What must a soldier do if he is captured? What is he forbidden to do?

1.3 Should soldiers always try to capture soldiers from the other side?

Sometimes soldiers are given the order to take no prisoners. Would you follow the order? Why or why not?

1.4 Do you celebrate Christmas in your culture? If so, how? Do you have another important holiday when families and friends meet to eat a big meal and exchange gifts? Describe this holiday. When do you celebrate? Why? What special customs do you observe on this day? Would you change anything about this holiday? What would you change and why?

1.5 Have you ever celebrated this holiday away from home on a journey? How did you feel? Describe how you celebrated this holiday when you were traveling or away from home.

1.6 Talk about an unusual experience you had during this holiday. Think of a time when you enjoyed this holiday the most; think of a time when perhaps you didn't enjoy this holiday at all. What happened? How was it? How did you feel?

2. Terms to be Explained

p.57: 'Impeach Earl Warren'

Chief Justice of the U.S. Supreme Court during the 60s, unpopular with

- conservatives because of his liberal political opinion
- p.57: John Birch Society
Extremely conservative group formed to find what it considers to be an international communist plan to conquer the United States.
- p.59: half track
Armored vehicle resembling a track but equipped with tank tracks instead of rear wheels.
- p.61: Georgian
Elegant classical building style originating in 18th century England during the time of King George III
- rich as Croesus
Croesus was a fabulously wealthy king of ancient times
- p.65: dragon's teeth
Concrete posts set in the ground to stop tanks
- fourragère
military insignia or decoration worn as a loop over one shoulder

3. Idiomatic Expressions

- p.57: A siren went off, scared the hell out of* him. (*mildly vulgar)
- frighten someone very badly
- p.58: The picture was widely published two days later as heartening evidence of how miserably equipped the American Army often was, despite its reputation for being rich.
- be well known for something
- p.60: Billy had a framed prayer on his office wall which expressed his method for keeping going, even though he was unenthusiastic about living.

- continue doing something, often during difficult or dangerous times.

p.61: He was under doctor's orders to take a nap every day.

- do something because of the doctor's instructions

p.62: His daughter Barbara was about to get married, and she and his wife had gone downtown to pick out patterns for her crystal and silverware.

- ready to begin

p.65: They had run out of film hours ago.

- have no more of something; come to the end of a supply of something

p.68: Human beings in there took turns standing or lying down.

- take part or do in order, one after the other

3.1 The following story uses all eight idiomatic expressions from this chapter. Find the correct expression and fill in the blanks. Each idiom should agree in number and tense with the rest of the sentence.

A CLOSE CALL

Since I was
 to take a small vacation and get some exercise, I went to Laguna Beach with my friend. This beach
 big waves, so we brought along a surf board; we would
 surfing and lying in the sun. I went out first with the board but soon a big wave knocked me over and washed my surf board to the shore. I was
 swim back when I saw my friend on the beach jumping up and down and waving wildly. What was he? I looked behind me and what I saw a jellyfish like a huge purple pizza floating towards me. I swam as hard as I could,

but the horrible thing came closer and closer. I had to
 or I would be dangerously stung by the jellyfish. Just as I
 thought I had to the strength to swim I felt some-
 thing soft and slimy brush against me and float past. It was only a plastic
 trash bag.

3.2 Using as many of the idioms from this chapter as you can tell a story
 about a funny/frightening/exciting/unusual thing that happened to you.

4. Grammar Points

The Passive Voice

4.1 Go over the formation of the passive by first telling what happened to
 Billy, Roland Weary and the two scouts, in the active voice:

"German soldiers captured Billy and Roland. They shot the two scouts.
 They marched Billy and Roland off to a prisoner of war camp." etc.

Then retell the story in the passive using the "by"-form whenever possible:

"Roland and Billy were captured by the Germans. Roland's knife and
 boots were taken by the German Corporal." etc.

4.2 Arrange a 'Late Night Talk Show' in the classroom. Tell how you were
 kidnapped by a friendly flying saucer (or perhaps by a mysterious tribe of
 Indians living deep in the jungle, the Abominable Snowman, citizens of
 Atlantis) and what happened to you during the flight or visit.

In the radio show other students "phone in", one at a time, to ask
 questions about this weird experience, question the truth of the whole story
 even tell about their own, similar experiences.

Or if you prefer, record a short (5 min) play or story, complete with
 sound effects, about a meeting with creatures from another planet.

4.3 Play Kim's game with your classmates. Place ten to fifteen unrelated
 objects on a table, and allow the other players one minute to study them.

Cover the objects and ask your classmates to describe what they saw. Uncover the objects for another minute to allow your classmates to check their powers of observation. Cover them again and rearrange or remove several objects. Ask your classmates to use the passive to describe what they saw. For example: "The lighter was taken away and the pencil sharpener was moved next to the wristwatch."

As a variation on Kim's game, show classmates pictures #1 or #2 from the series "The Changing City" or "The Changing Countryside".¹ Give them several minutes to note what is in the pictures and ask questions about any objects they may not know the words for. Then show them the next picture in the series and ask them to tell what has been changed or removed.

4.4 The Past Perfect

a. Draw your biography on a long piece or scroll of brown paper, using no words, only pictures and dates to represent the most important events in your life. Compare your biography scroll with your classmates' scrolls. Tell each other your life stories with the help of the scrolls, or simply show each other the pictures and take turns imagining what happened. Ask questions such as:

"What did _____ do in 1979?"

"Who had _____ before _____ (by _____) _____?"²

b. A collection of magazine and newspaper photos is necessary, showing people of different ages, different means of transportation, foods, houses, landscapes, etc. Ask classmates, either singly or in groups to choose a number of pictures, arrange them in a row suggesting a story, and then either tell or write a brief story from the picture sequence. After the stories have been told, turn the pictures face down, and ask them to retell the story using each picture as a clue as it is turned face up. Then ask sample questions about the story in past perfect: "After she had flown

to Paris, what did she do?"

5. Creativity Exercise

Chapter 3 is full of vivid and startling images that make the story come alive: "toothless as carp", "turning the snow the color of raspberry sherbet" and "his lungs rattled like greasy paper bags", to note just a few. Experiment with your own imagery in the following exercise.

5.1 Everyone take two slips of paper write the name of one object or animal on each slip. Put all the paper slips into a hat and pick two. You will probably draw some odd combinations: "peppermint" and "marble", "hammer" and "banana", "tennis shoe" and "tea bag", and so on. Write your combinations on the board or on brown paper so that the whole class can look at these word pairs. After some thinking over time, ask, for example, "How is a peppermint like a marble?" "What can you do with a tea bag that you can also do with a tennis shoe?" To stimulate spontaneity, limit the answering time for each word pair with a three minute egg timer. In the spirit of brainstorming, give as many answers as possible to these and other questions about the word pairs. No comparison is too crazy, no answer too absurd. You may want to appoint a class secretary to write down students' ideas, or record them on a cassette player.

5.2 Look again at the list of objects on the board. Find objects from the list that are most like you, are most unlike you, or that show something important about your personality. Explain your choice and continue the discussion with questions such as: "Would you rather be a river or a lake?" "Which has more fun, a hammer or a screwdriver?" "Which is more important, chewing gum or peppermints?" Imagine that you have become one of these objects, and describe what it's like. Some sample discussion starters: "You think being a typewriter is easy?" "I like being a camera because" and "A day in the life of a Volkswagen bug." Students can describe your

feelings, frustrations, goals, and even family life. For example. "I'm a coffee maker and I hate getting up early."³

6. Questions for Discussion and Interpretation

6.1 When Billy is captured he sees Adam and Eve reflected in the corporal's boots; a young German soldier is "a blond angel" and "as beautiful as Eve".

- a. What could these images mean?
- b. What feelings do these images bring up in you?
- c. Why do you think these odd details are in the story?

6.2 Vonnegut compares the soldiers' "mopping up" operation to love play, and describes the fierce-sounding dog as being cold and frightened. Irony, the technique of saying one thing but meaning another, is a powerful tool in the hands of a skilled writer.

- a. How many other ironic scenes and descriptions can you find in this chapter?
- b. Why is Vonnegut being so ironic?
- c. What is he trying to say with his irony?

6.3 In this chapter we see Billy being captured in 1944, then years later as an optometrist in 1967, falling asleep at work, listening to a Marine officer's war speech, and crying quietly to himself in bed.

- a. Why does Billy cry so often? What might a doctor say about this?
- b. Do these future events somehow help describe what's happened in the past? Do all of these story fragments complete each other, or do you find them confusing?

6.4 "Among the things Billy Pilgrim could not change were the past, the present, and the future."

- a. Does Vonnegut mean to say that none of us have any control over our lives, that everything is determined by fate?

b. What do you think? Can we choose the way we live, or do some things just happen?

6.5 Roland Weary and colonel Wild Bob both make up war stories.

a. Why?

b. Do you think they really believe what they're saying? Does anyone else believe them?

CHAPTER 4

- Billy Departs for Tralfamadore, and Arrives at the Camp -

1. Prereading questions

1.1 At the beginning of this chapter, Billy knows that a flying saucer is going to take him away to Tralfamadore. Did you ever know that something was going to happen before it actually did?

Describe what happened and how you felt about it.

Has this happened to you more than once?

1.2 Would you like to meet creatures from another planet? Would you go off with them to visit their planet? Why or why not?

1.3 Go back in time until you come to a choice you made that changed your life. Describe that choice.

Are you happy with it and with the changes that came of it?

What would be different in your life now if you hadn't made that choice?

Would you change anything about your decision? If yes, what?

1.4 Think of a very important journey you made. Where did the journey take you?

How did you travel?

How long did the journey take?

Was the journey exciting? Boring? Comfortable? Unpleasant?

2. Terms to be explained

p.73:	princess phone	small dainty telephone, favored by teenage girls in the United States
p.76:	zap gun	another, informal expression for ray gun
p.77:	Barca-Lounger	large comfortable reclining chair with footrests
p.82:	crankcase drainings	dirty oil from a car engine

p.85: hacker's golf clumsy, unpractised golf

3. Idiomatic Expressions

p.73: He had an hour to kill before the saucer came.

- spend time aimlessly

p.75: The American Fliers turned in their uniforms, became high school kids.

- hand in, give over

p.83: Billy blacked out as he walked through gate after gate.

- faint, lose consciousness

He came to in what he thought might be a building on Tralfamadore.

- regain consciousness

Derby had pulled political wires to get into the army at his age.

- use influence to get something

p.85: It was an eight-foot putt and he made it.

- achieve or accomplish something difficult

He was strapped to a yellow contour chair in a white chamber aboard a flying saucer, which was bound for Tralfamadore.

- travelling to, towards

3.1 Unscramble the idiomatic expressions from chapter 4. Then write the letter of the idiom next to the sentence whose underlined part has the same meaning.

- a) ni nurt b) ot meoc c) kame ti
 d) dunbo orf e) lupl sweri f) two kacbl
 g) likl ot

1. At the airport I had one hour with nothing to do, so I bought a magazine and went to the coffee shop.

2. Trans Pacific Airways flight number 86 going to Tokyo will

depart at 10:30 a.m.

3. We all thought Jack's father, a well-known politician, had used his influence to get his son the job.
4. "Yours is the best paper," the teacher said, "but since you gave it to me a week late, you won't get the highest grade."
5. Not used to the heat and the noise of a factory, I fainted on my first day of work.
 When I became conscious again, I was in the boss's office.
6. Just before he left on his skateboard trip around the world, reporters asked him if he thought he would succeed.

3.2 Answer the following questions from your personal experience. Compare and discuss your answers with your classmates.

- a. Do you occasionally have time to kill? If so, what are your favorite ways of killing time?
- b. Did you ever accomplish something that was so difficult you didn't think you'd make it? What helped you make it? How did you feel after you made it?
- c. What suggestions would you make to a student who often turns in his or her work late?
- d. Has anyone ever pulled wires to help you get something? Have you ever pulled wires for someone else? Do you think pulling wires is all right, or do you think everyone should have the same chance?
- e. Have you ever blacked out? What does it feel like? Have you seen somebody else black out? How did it happen? What should you do to help someone come to? What should you never do?

4. Grammar

Creative Thinking Exercise with the Conditional

On pages 74-75 of this chapter Billy sees a war movie backwards. "Turn the tables", make up your own "backward movies", and describe what you've seen, using the conditional.

What if:

- People were born old, grew younger, became babies, and disappeared as tiny cells?
- Oil were something you could get anywhere, but only a few countries controlled the whole world's water supply?
- Doctors discovered that cigarettes and rich desserts were good for your health?
- Instead of punishing criminals, the authorities corrected them by taking away all the bad social conditions leading to criminality, and gave them positive situations and opportunities instead. Think of a murderer, bank robber, or drug dealer. What would be changed? Taken away? Given?
- There were a factory that used smog and sewage, nuclear waste, poison, and acid rain to make usefull products. What could these products be? How could they be produced? Could the factory run out of pollution and poison needed to make these things?

You may want to brainstorm and discuss other "what if" questions.

5. Questions for Discussion and Interpretation

5.1 In this chapter, Vonnegut repeats certain details from earlier episodes; for example the wedding tent in Billy's back yard is striped black and orange.

- a. What else in the story was striped black and orange?
- b. How many more repeated details can you find in this chapter?
- c. What different things and situations do these details describe?
- d. Why does Vonnegut repeat himself like this?

5.2 The Tralfamadorians tell Billy that they are all trapped together like bugs in amber; Billy's sickness on the train is described by Newton's Third

Law of Motion, and the prisoners getting out of the borcars are compared to a thick syrupy liquid. Each of these situations is full of pain, fear and misery. Why does Vonnegut describe these scenes as if he were a scientist?

5.3 Edgar Derby is a teacher and has a son who is also a soldier in the war.

- a. Why did Derby join the army?
- b. If you were in his position, would you join the army and go to war?
- c. He taught a course called "Contemporary Problems in Western Civilization."

What kind of course is this?

- d. What would Edgar Derby say was the major problem for western civilization in his time?

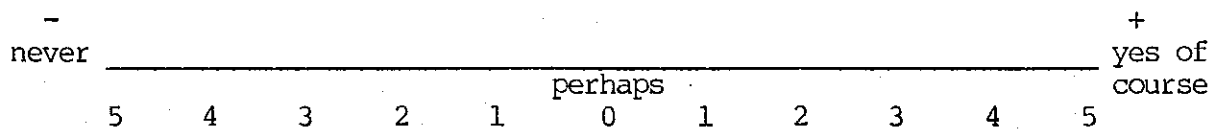
5.4 Using Vonnegut's discription, your own imagination and your feelings as a guide, draw Billy Pilgrim, Roland Weary, Edgar Derby and Paul Lazzaro. Compare and discuss your drawings. Would you like to have one of these men for a friend? Which one? Why?

CHAPTER 5

- Fifty Pages in Which Billy is Welcomed to the Prison Camp, Marries, and Finds Himself in a Zoo on the Planet Tralfamadore -

1. Prereading Questions

1.1 What would you do in order to survive and keep your sanity if you had to stay in a prisoner of war camp for an indefinite time? Evaluate the following possibilities on the number line:⁴



- a) try to escape
- b) keep in contact with the other prisoners
- c) sign confessions
- d) make propaganda broadcasts for radio and TV
- e) spy on fellow prisoners
- f) organize morale-building activities for the other prisoners such as sports, plays, music, etc.
- g) learn the enemy's language, culture, and history
- h) find interests and activities to keep yourself busy
- i) use passive resistance to fight the enemy from inside the camp
- j) change sides and become a believer in the enemy's system
- k) try to sabotage the enemy from inside the camp

Can you think of any other possibilities? Discuss your choices with your fellow students.

1.2 a) The Tralfamadoreans fill Billy's room in their zoo with "typically American" furniture to make him feel comfortable. What other objects seem typically American for you?

Imagine that you have furnished a room so that it will be typical of your culture or show something important about it. How would it look? Describe it, or better draw a picture of it and exchange your drawings with your fellow students.

b) Make a list of five to ten attitudes, ideals, or activities that are important in your culture. Choose one and either act it out or draw a picture of it for your class mates. Have them guess what it is. After everyone has acted out one aspect of their culture compare lists.

c) As a class, put together a list of typically American attitudes and beliefs. Do you like some and do you dislike others? Why? Compare these "typically American" traits with those of your own culture. Which, if any, American traits would you like to take back to your culture? Which aspects of your culture would you like to give to the Americans?

1.3 a) To prepare this exercise, first label two paper bags "Earthling culture" and "where to observe it" respectively. In the "Earthling culture" bag put slips of paper, each with the same name of one cultural phenomenon: religion, penal institutions, education, meeting places, local government, health care, eating habits, communications, recreation, music, money. In the "Where to observe" bag put these slips: drug store, gas station, coffee, supermarket, shopping mall, candy store, sporting goods store, drive in restaurant, library, auto parts store, post office, pet shop.

Both of these lists are meant as suggestions, and can be changed to fit local conditions. Form small groups of two or three and choose one slip from each bag. Make sure that the cultural institutions and places to observe them are mixed up.

b) Now imagine that you are on a team of anthropologists from the planet Quertiup, sent to report on Earthling society and culture. Disguised as

Earthlings, you land in the United States where you have only a short time to gather information before your space ship takes you back home.

In small groups of two or three, you must gather as much information as possible on important social activities. Unfortunately your electronic notebook has suffered from the shock of landing, and the memory cells have mixed up cultural institutions and where to observe them. However, there is no time to correct the mistake. Go out now, observe with your partner as much as you can about Earthling daily life, and report what you've seen to your fellow anthropologists on the space ship headed back to Quertiup. Compare your reports and put together, if you can, a description of the life of this puzzling Earthling tribe.⁵

1.4 The Tralfamadorians can see the big picture, all events of time in one ever-lasting moment, while Earthlings' belief in a difference between past, present and future gives them a kind of tunnel vision. Try this experiment in ways of seeing: Cut a small square in a piece of construction paper. Cover a larger picture with this square. What do you see? Do this with different pictures, taking turns to guess what the complete picture might be. Try to interpret the "big picture" after seeing several parts of it.⁶

2. Explanation of Difficult Words and Phrases

2.1 Terms to be explained

p.87:	millipede	long wormlike insect with many legs, resembling the centipede
	Valley of the Dolls	melodramatic novel about drug use, alcoholism and adultery in the American suburbs
p.91:	dogtag	identification tag worn by soldiers
p.92:	Pirates of Penzance	a popular comic opera written by the English playwrights Gilbert and Sullivan in the 19th century

p.96:	fairy	slang for homosexual
p.99:	The Red Badge of Courage	famous novel about a battle in the American Civil War
p.100:	frumpish	old, dirty and in poor condition
p.102:	WACS, WAVES, SPARS WAFS nose putty	women's branches of the army, navy and air force during World War II soft, dough-like make up used by actors, clowns etc.
p.104:	fourth dimension	an invisible reality thought to exist beyond time and space
p.106:	Children's Crusade	explained halfway through chapter 1
p.107:	harlequin frames	a pointed style of eyeglass frames, popular in the 1950's and early 1960's

3. Idiomatic Expressions

3.1 a) Match the following idiomatic expressions with their equivalents in part b. There are false equivalents given, so use each expression in its context as a guide.

p.100: They were sure Billy was going to pieces because his father had thrown him into the deep end of the Y.M.C.A. swimming pool when he was a little boy, and had then taken him to the rim of the Grand Canyon. _____

Rosewater was sick and tired of being drunk all the time. _____

p.101: Another time Billy heard Rosewater say to a psychiatrist, "I think you guys are going to have to come up with a lot of wonderful new lies, or people just aren't going to want to go on living."

p.102: She had sought the ladies' room, which was off the ward for WACS and

WAVES and SPARS and WAFS who had gone bananas. _____

p.103: It isn't much fun if you have to pinch every penny till it screams. _____

p.109: In it, Jesus really was a nobody, and a pain in the neck to a lot of people with better connections than he had. _____

p.112: The crowd went wild. _____

p.116: But the subject of war never came up until Billy brought it up himself. _____

b) 1. steal small amounts of money

2. think of something new

3. irritating

4. save money

5. mention

6. well-built, strong

7. disgusted and bored

8. become very hungry for fruit

9. go insane

10. become very excited

11. act like an animal

12. collapse, act crazy

13. ill and sleepy

3.2 Complete and discuss the following:

1. I go wild when

2. Some things I wish scientists and doctors and politicians would come up with are

3. I am really sick and tired of

4. My favorite ways of pinching pennies are

5. is a real pain in the neck for me.

4. Vocabulary Development

Two word verbs and expressions using "lay", "break", "go", "come", and "bring"

4.1 How are these words used in chapter 5? How many other meanings can you think of for these words, without prepositions?

4.2 Write each of the five verbs on an index card. On a long narrow strip of paper or cardboard, write the following prepositions in a vertical column: in, on, out, down, up, off, into, around, by, for, about, along, before, over.

"Generate" two-word verbs by moving the verb index card up and down along the preposition list. Which verbs "work" with which prepositions? How many verb + preposition combinations can you make? Can you find more than one meaning for each two word verb? Collect these two word verbs on brown paper for later use and review.

4.3 Use the expressions.

a. Draw a card or slip of paper with a two word verb, and mime it for the others to guess.

b. Play 'concentration' with 10 of the more commonly used two word verbs.⁷

c. How many of these expressions can also be used as nouns? (i.e. break down - breakdown) How many other two word verbs and verb + preposition expressions can you find in chapter 5? In the preceding chapters?

5. Questions for Discussion and Interpretation

5.1 The Tralfamadorians tell Billy that their novels "... have no beginning, no middle, no end, no suspense, no moral, no causes, no effects" and give "... an image of life that is beautiful, surprising and deep."

a. Describe the similarities you see between Vonnegut's style and Tralfamadorian novels.

b. Do you like this style of writing or is it confusing to you? Would you

rather have Billy's story told in a more traditional way?

5.2 In this chapter Vonnegut first mentions Kilgore Trout, the unsuccessful science fiction writer. Would you like to meet Kilgore Trout? What would you say to him? Would you like to read one of his books? Could you suggest another theme for Kilgore Trout's novels?

5.3 It may be necessary to practice nationality words at the beginning of this exercise.

Eliot Rosewater says: "Practically nobody on earth is an American."

a. What is the population of the United States? Of the world? What percent of the world's population are American?

b. What percent of the world's population is your nationality?

c. According to the percentage what nationality are most Earthlings?

d. Are there different nationalities or ethnic groups in your country?

What are they? Which group do you belong to? What percent of your country's population is in each group?

e. Are there any "real" Americans? Where do most Americans come from?

How many different nationalities can you think of living in the United States, and what parts of the country do they live in?

5.4 Eliot Rosewater says: "That's the attractive thing about war. Everybody gets a little something."

a. Do you believe him? Is he just being sarcastic? What did Billy get from the war? Did Eliot get anything? What can someone gain from fighting in a war?

b. Who do you think might profit from a war?

5.5 Howard W. Campbell Jr's paper describes American attitudes towards poverty and poor people.

a. Do you agree with his claim that "America is the wealthiest nation on earth, but its people are mainly poor"? Why or why not? What have you seen,

read, or experienced about poverty in the United States?

b. Is there poverty in your country? Does your country have a system for helping poor people? If so, describe it.

c. In your country, is there a general opinion on poverty, its causes and how to eliminate it? Is it the same as or different from your opinion? In what ways?

d. Find out for yourself the American ideas about poverty. Interview one or more Americans, using these suggested questions to start the conversation. What is the official definition of poverty in the United States? What percentage of Americans are poor? Are some nationalities or races poorer than others? What are the causes of poverty? Can anything be done to solve this problem? Can poor people themselves do anything about it? Can or should the government help the poor in the same way?

e. Compare American attitudes on poverty to yours, and to the widely held opinions in your country. Are they different? Do they have anything in common?

CHAPTER 6

- Paul Lazzaro Plans Revenge; Comic Opera in Dresden -

1. Prereading Questions and Activities

1.1 What is going to happen to Billy and the other prisoners in Dresden? How will they be treated? Will they have to work? What might they have to do?

1.2 Write a group poem about city life. First choose one or several pictures showing aspects of life in the city: commuters going to work, parks, restaurants, shops, industry, schools, street life etc. Then find a music cassette or record evoking the changing moods of life in a big city. The works of John Coltrane, Charlie Parker or other jazz musicians would be good for this purpose. Alternately, look at pictures of Florence, Prague, Munich, Vienna, or Paris, accompanied by the music of Bach or Mozart. Look at the pictures while the music is playing, and for a few minutes sit quietly, allowing ideas, memories, associations, and images to come up. When you are ready, begin writing whatever has come to mind on a large piece of brown paper: words, sentence fragments, or complete sentences, even nonsense syllables. As with brainstorming it is important to collect as many different ideas as possible. There are no wrong or irrelevant answers to this exercise.

Once enough images have been collected, look at all of them, and circle the ones that are especially interesting. Experiment with the circled expressions, ideas and images by putting them together in different ways to make a picture poem of city life. In this exercise it's important that ideas flow freely. Write down whatever comes to you, but don't force anything. Keep the exercise playful and experimental.

1.3 a. In this chapter Billy finds two "magical" objects in his coat.⁸ What could they be? If you were in Billy's position, what two "magical"

or special things would you wish for? Do you have anything "magical" or very special for you, something that perhaps is not worth much itself, but has personal value for you? What is it? How did it become yours? Why is it special?

b. Bringing your personal "magic" objects and talismans to class; compare and discuss them. Put your personal "magic" object into a box before the beginning of class. Then, take one object out of the box and try to guess its owner. Alternately, the "magic" objects are put in the center of the room, and after touching and looking at them, guess their owners.

1.4 a. Billy is compared to a fairy tale figure in this chapter. What is your favorite fairy tale? Is there a fairy tale or folk tale that's especially well known in their country? What is it?

b. In class, write your own fairy tales. Collect all the familiar characters and elements of fairy tales on the board or on a piece of brown paper. Then each student writes an opening sentence for a fairy tale, and passes it on to his or her neighbor. Continue writing your composite fairy tales by adding one sentence to each story, and passing it on to your neighbor. When you receive the story with your opening sentence, write an ending sentence and the circle is completed. Read your composite fairy tales out loud.

Note: This exercise works best with groups of around ten.

1.5 In this chapter the soldiers appear as a parade of clowns. Have a dress up party in class - Make your own disguises and costumes and dress up in a way making fun of famous figures or professions - soldiers, doctors, businessmen, scientists, even English teachers.

1.6 As a group, make a small wonder city from paper, tinfoil, boxes, paint and any other common objects. Each group member makes one building or feature of this city, and either explains what it is or asks the other group

members to guess what it could be. Put all the buildings together in a corner of the classroom to form a mini city.

2. Idiomatic Expressions

p.139: He didn't have anything against the German, he said.

- dislike

p.140: "Nobody ever got it from Lazzaro," he said, "who didn't have it coming."

- deserve punishment or revenge

p.141: Just don't cross me, that's all.

- make someone angry, bother someone

p.142: "It is high time I was dead," he says.

- long past the actual time at which something is due or should happen.

p.146: You won't be cooped up like us.

- keep closed up or confined in a very small space.

p.150: Billy, with his memories of the future, knew that the city would be smashed to smithereens and then burned - in about thirty more days.

- break into very small pieces

p.151: It seemed to him that Billy was in abominable taste,^a supposed that Billy had gone to a lot of silly trouble^b to costume himself just so.

a--vulgar, ugly, offensive, not fitting a certain social situation

b- make a big effort or take a lot of care in doing something

2.1 Complete the following story with the idiomatic expressions listed from this chapter. Some expressions must be changed slightly so that they agree in number and tense with the rest of the sentence.

Antique Tragedy

I don't _____ antiques, or collections in general, but I always thought my aunt's collection of old chamber pots was _____.

One rainy Saturday afternoon, feeling _____ in our aunt's narrow living room, my brother and I began making funny noises and laughing at the shelves full of porcelain potties. In the midst of this horsing around my brother somehow stumbled against one of the cabinets; it crashed to the floor and all chamber pots were _____. In no time our aunt stormed into the room and furious at the destruction of her treasures gave us a scolding we'll never forget. She said we really _____ and it was _____ we learned some respect for other people's interests. She insisted that we restore her beloved collection and since then we have _____ replacing many items that couldn't be fixed. Never _____ a chamber pot collector!

2.2 Answer and discuss

1. I really have something against _____ (noise, people who know everything, TV commercials, grammar exercises, politicians etc.)
2. Did you ever really have it coming? What had you done to make the others so angry with you? What did they do? Were you able to settle the problem? How? Would you act differently now? If you weren't able to resolve the situation then, do you think you could now? What could you do?
3. Don't cross me when _____ (I'm tired, hungry, I've had a bad day, when I'm drinking my morning coffee, studying English etc.)
4. It's high time I stopped talking about writing stories, and began every day to write them. Do you have a goal or a project that you may have been putting off for a long time? What is it? Is it high time for you to begin? How could you begin the project? What specific steps can you take to make working on this project easier? If you can't begin working on this now, when will it be high time for you to begin?
5. I feel cooped up in elevators, and I would rather walk up ten flights of

stairs than have this feeling. When do you really feel cooped up? What do you do in this situation?

6. Right now without thinking it over, name a few things you'd like to smash to smithereens. (My typewriter, parking meters, billboards, etc.)

7. I think _____ (TV commercials, plastic flowers etc.....) are in bad taste.

8. Think about a time when you went to a lot of trouble to please someone. Who was this person? What was the occasion? What did you do? Now think of a time when someone went to a lot of trouble to make you happy or do something nice for you. What did they do for you? How did it make you feel? How did you thank them?

3. Vocabulary Development

The following exercises work with these colorful, descriptive words from chapter 6:

verbs: shiver itch claw stagger curl hack snooze
 rap murmur doze fizz peek frisk
 reel prance

adjectives: voluptuous shriveled ghostly petty
 enchanted mystified grim meager
 cocky murderous

adverbs: floridly ferociously serenely frankly
 cheerily mournfully

3.1 Write each word on a card or a slip of paper, mix them all up, and sort them out according to various categories: part of speech, feelings, actions, positive/negative/neutral words, etc. Come up with as many different categories as you can.

3.2 Mime the verbs. Takes one card and mime the action while your classmates guess the word.

3.3 Play "Password" either singly or on teams. Each individual or team takes one card and gives a synonym for the word on the card; the other classmates or team members must guess the "password" written on the card.

To keep the game lively, limit the answering time to 1-3 minutes, depending on the ease or difficulty students have in finding the "password".

3.4 Put the following adjectives and adverbs on a gradual scale:⁹ voluptuous, shriveled, enchanted, grim, meager, cocky, murderous, ferociously, cheerily,

burnfully. Drop the -ly from the adjectives to make them easier to work with. For example, take ferocious and give the opposite - perhaps "tame".

Then give as many words as you can covering the shades of meaning between these two opposites and arrange them in a gradual scale, from "tame" all the way up to "ferocious". Try making phrases like "a tame bird" "a ferocious lion" and so on. Then experiment with absurd phrases such as "a tame shark", or "a ferocious cow".

3.5 Look at these words with the general meaning of "to move": stagger, frisk, prance, reel, march, roll, climb, swing, crawl. Choose which words for people, things, and animals go most commonly with these verbs of movement.

These verbs can be used more than once.

Use soldiers, horses, a drunk person, a car, a hiker, children, tourists, an insect, police, dancers, a sick person. Make sentences using the word pairs chosen.

3.6 Put a list on the board of categories suggested by the vocabulary words in this exercise: ghostly places, things that fizz, voluptuous movie stars, cheery things, things that make you shiver etc. Choose one category each and on a slip of paper write several things names, places, items, associated with that category. Announce your categories and give clues to help your classmates guess the words you've listed. This can be played either singly or in teams. Limiting the answering time to 30 seconds or one minute adds

interest.

3.7 Choose either the list of verbs, adjectives, or adverbs, and write a mini story using all the words on that list.

4. For discussion and interpretation

4.1 Paul Lazzaro kills Billy Pilgrim because he thinks Billy killed his friend Roland Weary. A pilot drops tons of bombs on a city killing people he's never seen, because he was ordered to. Is Paul Lazzaro a bad person or a good friend? Is the bomber pilot a mass murderer or a good soldier? Is killing always wrong, or is it sometimes permissible? Make a list of the situations in which people kill each other: self defense, during war, following military orders, state executions, when someone is dying of a painful, incurable disease, (cancer or AIDS) etc.

Evaluate each situation with an X on a scale like this:

always wrong ----- sometimes permitted ----- always right -----

Explain and discuss your evaluations.

4.2 What would you do if Paul Lazzaro told you that you had crossed him and that you were now on his list? Would you try to reason with him? Talk him out of it? Bribe him? Be nice to him and hope he'll forget? Kill him before he kills you? Why?

4.3 a. What forms the borders of your country? Are they natural or artificial? Who made these borders, and when? Have they changed in the course of time? How many of them have you crossed? Is it easy or difficult to cross these borders? Is anyone not permitted to cross these borders? Who?

b. How many divided countries can you name? Is your country divided or was it in the past?

c. Are there boundaries within your country between different regions, cultures, races, religions, and languages or dialects? Describe them. Do you belong to any one particular region?

4.4 Why does Billy end his speech in Chicago with "Farewell, hello, farewell, hello"?

4.5 Why do the British officers become hostile after their first warm welcome to the Americans?

4.6 Why does Kurt Vonnegut keep repeating "poor old Edgar Derby"?

4.7 Find all the different descriptions of shoes and boots in the story up to now. Why are they mentioned so often?

4.8 "Billy Pilgrim was Cinderella, and Cinderella was Billy Pilgrim."

a. Do you know the story of Cinderella? Does your culture have a similar story?

b. What could happen to Billy if he is really like Cinderella? How could his situation change? How many similarities can you find between Billy's story and Cinderella?

4.9 Why does Kurt Vonnegut, as one of the prisoners arriving in Dresden, call the city "Oz"?

4.10 Billy, his fellow prisoners of war, and even their guards in Dresden are shown as being ridiculous figures in a comic opera. Does Vonnegut really think they are funny? Do you? Why does Vonnegut describe them in such a foolish light?

CHAPTER 7

- A Plane Crash in Vermont; Spooning -

1. Prereading Questions

1.1 Did you ever know that something was going to happen just before it did? What happened? Did you tell anyone about it before or after? How did you feel? Did you ever have the feeling that you were doing something or were in a situation that had happened exactly the same way, some time in the past? Describe the situation if you can.

1.2 Very often prisoners of war have to work for the countries that captured them. Is this slave labor?

1.3 In war time, little everyday things can become crimes, severely punished, sometimes even with death. What if you had to break laws in order to survive? What might you do? Steal food, fuel, medicine, or clothing? Lie to the police? Hide other lawbreakers? Sabotage machines in a factory? List as many specific situations as you can. Which of these might you do? Which things would you never do? Mark your choice for each situation on a scale like this:¹⁰

never,	perhaps										yes
definitely not											of course
5	4	3	2	1	0	1	2	3	4	5	

2. Idiomatic Expressions review

2.1 Unscramble the nonsense words in the box below, and put them together to form idiomatic expressions from chapter 2 to 6.

meti	soctord	likl	uto	onardu	het	fo
ni	satet	batou	ti	pani	pu	hitu ot
kics	otu	gihh	peke	dirte	dab	emoc nru
resho	ni	whit	kame	cenk	imte	dan
sepneni	pu	fo	reund	ggoni	dresor	hipnic
gashitrent						

2.2 Match each idiomatic expression with the following clues and equivalents, and write each expression on the line below:

1. offensive

2. have no more

3. to stop smoking and go on a diet

4. play roughly

5. a real bother

6. I hate liver and I'll never eat it again!

7. Many people think the Scots do this all the time.

8. I haven't heard from her in so long; I wonder what she's doing?

9. Some parents think strict schools will reform problem children.

10. succeed

11. think of, invent

12. ready to begin

13. three hours in the airport lounge

14. Don't stop

15. long overdue

2.3 Practice these idiomatic expressions in phrases and sentences.

3. For Discussion and Interpretation

3.1 a. Why do the Tralfamadorians say that every creature and plant in the universe is a machine? Does Kurt Vonnegut think so, too? Do you?

b. What creatures seem most like machines to you? Which seem least like machines?

c. In what physical ways are people like machines? In what situations do people sometimes act like machines? How does it affect the meaning of this story, if you think of every character in it as a machine?

3.2 a. The skiers are described as "bombed out of their skulls with snow"; that is, they are excited and drunk, or high on the experience of skiing, Billy is out of his mind with the pain of his injuries, and later in the hospital, from pain-killing drugs. Many people also become high or drunk with happiness. Have you ever experienced this? Describe a time when you were "bombed out of your skull" with happiness or excitement.

b. Are alcohol and certain other drugs acceptable in your culture? If so, describe the ways and the situations in which people of your culture use these drugs.

c. What do you think about the ways that alcohol and other drugs are used in American culture?

d. How many different terms for alcohol and drug intoxication can you find?

3.3 We see Billy very often fainting, unconscious, lying in a hospital bed, in an alien zoo, and as a prisoner of war. How does this describe his character?

CHAPTER 8

- Billy Meets Kilgore Trout; Dresden is Destroyed -

1. Prereading Exercises

1.1 Find one or more pictures of bombed-out cities, a record or cassette of mournful music, and pencil and paper. As with the visualization exercise in the prereading section of chapter 6, look at the pictures silently for several minutes as the music is being played, and allow images, words, and associations to flow freely.

a. After a suitable time has passed, write, uninterruptedly, on your paper everything that comes to mind while looking at the pictures and listening to the music. Limit this automatic writing to ten minutes. During these five minutes your pencil should not stop moving; you may simply write the same word over and over again, until more ideas come.

b. Stop after ten minutes. Look at what you've written, and while still listening to the music, circle words and expressions that seem especially descriptive and powerful.

c. Express the feelings and impressions that have come to you through colored paper, markers, crayons, water colors and modeling clay. Don't worry if you "can't draw" or have "no artistic talent". Lines, patterns, colors, and shapes express feelings and tell a story just as well as pictures.

d. Look back at the circled words from your automatic writing exercise, and put the words together to tell a story or make a statement in only three lines. Try writing this in the style of a Japanese Haiku poem: five syllables in the first line, seven syllables for the second line, and five syllables for the first line.

1.2 Draw your own flag. Use your favorite colors and symbols to express your personality, beliefs, wishes, and goals. "Fly" the flags around the room; guess the maker of each flag, compare and discuss the meanings of the

flags. Do the flags have anything in common? Do certain colors, symbols, and themes repeat themselves?

1.3 Music often brings back long-forgotten feelings and memories. This activity is based on similar exercises with music in Gertrude Moskowitz's Caring and Sharing in the Foreign Language Class.¹¹

- a. Relax, close your eyes if you wish, and let a song or melody come to you. This song should come naturally and since there is of course no "wrong" melody, whatever comes to mind will be just right. If you can't think of a song, think back to a time when you heard a lot of music, or to think back to a time when you were experiencing many different and strong emotions. What songs were playing then?
- b. In groups of 2 or 3, hum your song to your classmates. Ask them what's the title of your song? Does the title have a special meaning for you? Does your song have words? Can you remember any of them? What feeling does your song have? What feeling does it give you? Where were you, and what were you doing when you first heard this song? What were you feeling then? Does this song have anything to do with what you're doing and how your feeling now?
- c. Collect song titles and texts or text fragments on brown paper for all the class to see. Which songs does everybody know?
- d. Together, sing one of the songs that come up during this exercise.

2. Idiomatic Expressions

2.1 Match the idiomatic expressions with the underlined words, phrases, or mini dialogues that suggest their meanings.

p.164: "Why not get it over with now?" _____

p.166: So Trout keeps body and soul together as a circulation man for the "Ilium Gazette", manages newspaper delivery boys, bullies and flatters and cheats little kids. _____

p.167: When the meeting broke up there was still one boy Trout had to

deal with. _____

p.168: It was up to Trout to deliver these papers. _____

He didn't even have a bicycle, and he was scared to death of dogs. _____

p.170: He was making a great hit. _____

p.171: Trout was making this up as he went along. _____

a. My sister is terrified of spiders.

b. "You really boxed with Muhammad Ali?" "I'm not just telling stories."

c. By the time the meeting ended it was 1:00 a.m.

d. He was so poor he had to sell chewing gum to survive.

e. Since it's your birthday, it's your choice of restaurants tonight.

f. It's really time for me to write that paper and be finished with it.

g. Your Texan chili was a big success at the party.

2.2 Write a short definition or equivalent of each idiomatic expression.

3. Vocabulary Development

3.1 The following vocabulary words from chapter 8 have original meanings that may be far from, or even the opposite of the meanings they have today.

Match these vocabulary words with a) their original meanings, b) synonyms, and c) antonyms from the three boxes.

Note: A good dictionary listing word origins, such as The American Heritage of the English Language is needed for this exercise.

haggard

grotesque

bully (v)

a. _____

a. _____

a. _____

b. _____

b. _____

b. _____

c. _____

c. _____

c. _____

flatter

wheedle

instinct

a. _____

a. _____

a. _____

b. _____

b. _____

b. _____

c. _____

c. _____

c. _____

astonish

recruit (v)

character

a. _____

a. _____

a. _____

b. _____

b. _____

b. _____

c. _____

c. _____

c. _____

enthusiastic

a. _____

b. _____

c. _____

3.1 Vocabulary development

a) original meaning

wag instigate inspired by a god untamed hawk

sweetheart grow again flat of the hand

strike with thunder engraved mark cave painting

b) synonyms/present meaning

worn and exhausted moral strength persuade eager

overpraise amaze automatic reaction treat cruelly

ugly, bizarre take into the military service

c) opposites

lovely help, support uninterested relaxed bore

insult knowledge command weakness discharge

3.2 Can you explain how these words might have changed from their original meanings to their present day meanings? For example, what could be the connection between haggard "a young hawk" and "thin, worn out, exhausted"?

3.3 Develop further antonyms and synonyms for these vocabulary words by word association. An egg timer and a cassette recorder will be helpful for this exercise. In 1 to 3 minutes, by yourself, with a partner, or with the whole class, record whatever words come to mind for each of the vocabulary

words. As with other brainstorming exercises, it's important here to say whatever comes to mind. Later it will be easy to play back the cassette, choosing and correcting words of interest.

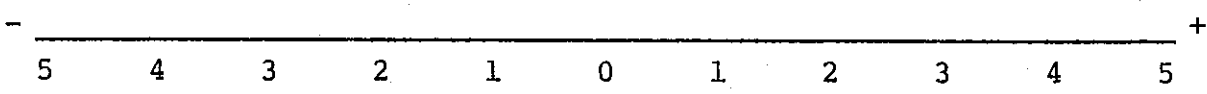
3.4 Tell a story using the words from the vocabulary list and the free association exercise. Record the story in a circle. One student begins, and continues until she or he has used one word from either list. The next student continues until another vocabulary word is used, and so on around the circle until the story has been told or the list used up.

4. For Discussion and Interpretation

4.1 Where does the swastika come from originally? What does it mean? Which different cultures used it? Is the swastika still used anywhere today? How did the swastika come to be the emblem of Nazi Germany?

4.2 What first comes to your mind when you hear the word "communism"? What actually is communism? Have you ever been to a communist country? Or have you had any experiences with communists? What is the American attitude to communism? Is it realistic? Interview some Americans; ask them what they know about communism and how they feel about it.

4.3 Some people feel that war is a chance to "build character": that is to become brave and to learn something about life. Others say that war is completely destructive, and has nothing positive to teach anybody. Where do you stand? Mark your position on this line:



Explain your choice and compare it with your classmates.¹²

4.4 What would you say to Howard W. Campbell, Jr.? Would you accept his offer? Why or why not?

4.5 Draw Howard W. Campbell, Jr. and Kilgore Trout, and add these to the other drawings of characters in Slaughterhouse Five.

4.6 What connection does Kilgore Trout's story The Gutless Wonder have to Slaughterhouse Five?

4.7 After the bomb attack, the surviving Germans don't seem to be bitter or angry with the Americans. Why?

CHAPTER 9

- Valencia Dies; It Had to be Done; What Really Became of Montana Wildhack? -

1. Prereading Exercises: wartime choices

1.1 Relatively early in the Second World War, British and American intelligence offices found a way to decode almost all secret messages and commands from the German headquarters in Berlin. Winston Churchill therefore knew in advance that Germany was planning an air attack against Coventry, large enough to destroy the whole city. He had to make this choice: either warn the people of Coventry, prepare England's air defenses, and risk the Germans' discovery that he could read their secret codes, or allow the attack on Coventry and save the knowledge of the codes for a later, more strategic time in the war. He chose to keep allied knowledge of the codes secret and allow the attack on Coventry. The entire city was burned and many thousands of people were killed in this terrible bombing attack.

a. What would you do if you were in Churchill's position? Do you think allowing the city to be destroyed was the only way to keep safe England's knowledge of the German secret codes?

b. Can you think of any other alternatives to such an extreme choice?

c. Is it ever justified to kill a number of people, or allow them to die, in order to save a larger number of people?

1.2 Imagine that you command a group of soldiers sent out to capture or destroy a band of guerrillas who have been terrorizing the countryside for many months. They are feared and hated by almost everyone in the area. They have no real popularity or support, and survive only through theft, kidnapping, and torture of anyone who tries to fight them. Secretly, in the middle of the night, your troops have surrounded a village where spies have told you the guerrillas and most of their leaders are hiding. They have forced the village people to hide them and give them food. What are you going to do? Here are

some possibilities, together with the problems they could involve:

- a. Order a bomb attack on the village. Almost all of the guerrillas would be killed, but most of the villagers would die, too. You also risk making the guerrillas more popular with the other villages.
- b. Your spies have told you where they think most of the guerrillas are hiding. You could attack their positions with your artillery, but you only have a few light cannons and they are not very accurate. Again, innocent villagers would probably also be killed in the attack.
- c. Order your soldiers to attack the village. Guerrillas could escape, and many of your soldiers could be killed in the house-to-house fighting.
- d. Try to seal off the village, and call for more soldiers and heavy weapons that will enable you to attack the village without risking the lives of too many of your troops. Guerrillas could escape, or hold the townspeople hostage.
- e. Tell the guerrillas their situation is hopeless and they will not be harmed if they surrender.
- f. You have tear gas, grenades that explode with a terrible noise but do little damage, and flares that produce a blinding light. Think of a plan for using these less dangerous weapons to force the guerrillas to surrender.
- g. Or??? Do you have another idea?

The sun will rise soon, and you have only a short time to make your choice. What are you going to do? List each plan in the order that you would choose it. What is your first choice? Your last choice? Why? Aside from danger and loss of life, which plan do you think has the best chance of success? Which is the most important for you -- following orders, capturing the guerrillas, killing the guerrillas, protecting the townspeople, protecting your own soldiers, or protecting the population of the area? Compare and discuss your choices.

2. Vocabulary development: vivid verbs, words with multiple meanings, opposites.

2.1 Match the verbs from the list below with the phrases and situations that suggest the verb or have a similar meaning.

shudder	yelp	slam	shrug	slump
adore	jiggle	snooze	croon	thrill
gloat	sulk	gape	sneak	

a cold shower _____

close the door after an

argument _____

winning \$50 in a
poker game _____

driving for the first time _____

I haven't got
the slightest idea _____

sing to a baby _____

first love _____

step on a dog's tail _____

I'm in a bad mood;
leave me alone _____

short sleep _____

bike riding over
a railroad crossing _____

seeing Mick Jagger in

McDonald's _____

take a piece of cake
when no one is looking _____

a 15 hour plane flight

2.2 Take turns miming the verbs from this list. Alternately, draw pictures that suggest the verbs, and guess. After all the verbs have been guessed correctly, choose 2 or 3 from the list and take a few minutes to associate similar words, situations, or any other words that come to mind while thinking of the verbs on this list. Have a class secretary write down or record these word associations and try telling a circular story using all of these words;

3.1 The Tralfamadorians advise Billy to concentrate on the happy moments in his life and to ignore the unhappy ones.

a. What happy moments has Billy had up to now?

b. Relax, clear your mind, and let your thoughts drift back to what was a very happy moment for you. Describe it. Where were you? When was it? How old were you? Was there anyone else with you? What happened? Are there any smells, tastes, or sounds that help bring back this happy moment to you? What are they?

3.2 Throughout Slaughterhouse-Five time is stretched, twisted, looped, even tied in knots! In Billy and Montana's new home on Tralfamadore the clocks speed up and slow down, sometimes making very long minutes and very short hours. Think back to the preparation questions at the beginning: When does time go quickly for you? And when does it go slowly? Now answer these questions in more detail.

a. What was the longest minute, hour, day, week, or month in your life?

b. What was the shortest?

c. Describe what happened. What do you think it was that made the time go so slowly or quickly?

3.3 Roleplay a meeting among these people: Dresdeners, prisoners of war, the wounded and crippled German soldiers guarding them, refugees, American and British bomber pilots, the generals who planned and ordered the air raid on Dresden, President Harry Truman, and Brigadier General Bertrand Copeland Rumfoord. The Dresdeners could begin this meeting with the question, "Why did you do this to us?"

3.4 Billy finds a Kilgore Trout book and a magazine article about Montana Wildhack in the porno store.

a. How do they fit in with the story so far?

b. Which parts of the Kilgore Trout book and the Montana Wildhack article

seem to be repeated in Billy's life? Does this make you think Billy has just gone crazy, or do you believe that he really has come unstuck in time and traveled to Tralfamadore?

CHAPTER 10

- Poo-tee-weet? -

1. Prereading questions: Assassination

1.1 Which national leaders, politicians, and other well known people have been murdered in recent history? Which of these people were popular? Which of these were unpopular?

1.2 Have any famous figures in your country been killed? Who were they? When were they killed? Who killed them? Why? Did their deaths change anything?

1.3 Is it sometimes permissible, or even necessary, to kill a national leader who is felt to be an evil and dangerous person, Adolf Hitler for example? Suppose a horrible dictator ruled your country and you were asked by a resistance organization to kill him. A plan has been carefully thought out, has good chances of being successful, and there is also a good chance that you can escape afterwards. There's just one problem: it is possible that a number of innocent people may also be killed as a result of this plan. Would you do it? Why or why not?

1.4 Someone who kills famous people and political figures is called an assassin. This word comes from an Arabic word which means "hashish addict". What could be the connection between these two words?

2. Vocabulary review

2.1 This puzzle is based on 12 vocabulary words from chapters 8 and 9; most of these words have been listed and used in the vocabulary exercises for these two chapters. To solve the puzzle, first fill in the blanks after each clue. The first letter of each vocabulary word has been given as an extra help.

- a) tired; having no energy 1 _ _ _ _ _
- b) sleep lightly d _ _ _ _

- c) cruel person b _ _ _ _
- d) give much praise f _ _ _ _
- e) greatly interested e _ _ _ _ _ _ _ _
- f) very ugly; bizarre g _ _ _ _ _
- g) surprise greatly; amaze a _ _ _ _
- h) person escaping or leaving a country
for political reasons r _ _ _ _
- i) affected by uncontrollable emotions h _ _ _ _ _ _ _
- j) close or hit with great force s _ _ _ _
- k) miserable w _ _ _ _
- l) move in a quiet way s _ _ _ _

Now unscramble all the circled letters to make this 3 word secret message from Slaughterhouse-Five:

2.2 On the board or on a large piece of brown paper, list 10 vocabulary words and/or idiomatic expressions from the chapters read so far.¹³

- Someone begins telling a story, and continues until he or she has used one of the words or expressions listed.
- The next student continues the story until another word from the list has been used.
- Continue telling the story this way, bringing it to an end when the last word has been crossed off from the list.
- Now retell the story from memory, checking back to the words and expressions on the list as you go along. Be sure to use them correctly.

3. For discussion and interpretation

3.1 Except for very short mentions of himself in chapters 3 and 5, Kurt Vonnegut has simply told the story of Billy Pilgrim. Now, at the beginning

of chapter 10, he begins with "I", telling some of his own story. Why do you think he does this?

3.2 The Tralfamadorians most admire Charles Darwin, who, according to Kurt Vonnegut, "... taught that those who die are meant to die, that corpses are improvements.". Does Vonnegut really believe this? Does he want you, the reader, to believe this? Or is this only to show Billy's hopelessness and pessimism?

3.3 In this chapter Vonnegut gives statistics for world births, deaths, and population growth. Then he adds, "I suppose they will all want dignity." Why? Do you think he is being cynical? Throughout this whole book Vonnegut has been describing war, suffering, and senseless death. Do you think that he really cares? Could his quote "So it goes" really mean "Who cares?"

*3.4 a. Look at this quote again: "I suppose they will all want dignity." What does this "dignity" mean for you? What do you need in your life to live with dignity? What must you have? What would be nice, but isn't really necessary? Make 3 columns on a blank sheet of typing paper. Head the first column with the symbol ! to indicate what you must have in order to lead a good life. Over the next column put ? to show what would be nice, but isn't a "must". And over the third column put X to show what would make a good life impossible for you. Now fill in the columns, but with pictures only; no words. Compare your chart with your classmates, guess what each other's symbols and drawings mean, and discuss.

b. Do you think it is possible for everyone in the world to live with dignity? Why or why not? If it's possible, even partly possible, how can this best be achieved? What can you do to help not only yourself, but also others to live in dignity?

*For question 3.4 it may be necessary to review the modals must/have to, don't have to/don't need to, and mustn't, making clear the difference in

meaning between mustn't and don't have to.

3.5 Sum up Billy Pilgrim's life from what you know so far. Write an obituary about him--read some newspaper and magazine obituaries to check on the style. Was Billy a remarkable man, a prophet, who taught Earthlings an important lesson about the true nature of time and the meaning of life? Or was he a failure, a nut, a suffering man who became senile in his mid 40's and was finally put away in the Pine Knoll Rest Home?

3.6 The last words in the story are the birds calling, "Poo-tee-weet". Isn't that a strange ending, after all the horrors of the Dresden bombing? What, if anything, could "Poo-tee-weet" mean?

CHAPTER 1

- Farewell, Hello, Farewell, Hello -

For discussion and interpretation

(These questions should be answered after reading chapter 1)

*Translation of Goethe quote on p. 18:

"From the dome of the Frauenkirche (Church of Our Lady) I saw this sad wreckage scattered throughout the beautiful city; the sexton praised the architect's skill in already having taken such regrettable events into account and making the church and the dome bomb-proof. Thereupon the kindly sexton pointed out to me the ruins on all sides, saying gravely and laconically, 'That's what the enemy did!'".

1. Chapter 1 begins with, "All this happened, more or less." What do you think really did happen in the story, and what parts are products of Vonnegut's imagination? Which details can you find here that show up later in the following chapters?
2. There are some unusual parts in Chapter 1 that at first may not seem to fit in: the "Yon Yonson" song, the story about the Chicago City News Bureau, The Children's Crusade, Vonnegut's strange experience with clocks while waiting for a plane in Boston, the account of Sodom and Gomorrah and Lot's wife. Do you think these details help explain the whole story about Billy Pilgrim? If so, in what ways?
3. Has Kurt Vonnegut simply written an "anti-glacier book", a useless protest against war which will always come in human history, just as regularly as spring, summer, fall, and winter? How do you feel? Did this "anti-glacier book" change your way of thinking about war in any way? If so, describe how your opinions or ways of thinking changed, and how Slaughterhouse-Five helped change them.
4. Vonnegut describes very well the horrors of modern warfare, but does

he suggest any ways of preventing war in the future, of providing a life with dignity for the seven billion people who will live on the earth in the year 2000? What is he trying to say in Slaughterhouse-Five? Can you sum up his message in a few sentences? Or is there no message at all? Perhaps he just shrugs his shoulders and says, "So it goes." What do you think?

5. Imagine that you meet Kurt at a party and you have time for a short talk. Now that you've read Slaughterhouse-Five, tell him what you think of the book. Are there any questions you'd like to ask him?

6. Kurt Vonnegut's father said to him, "You know--you never wrote a story with a villain in it." Are there any villains in this book? Any heroes? Why or why not? Do you have any favorite characters? Who are they, and why do you like them? Which characters do you like least? Why?

7. Near the end of this chapter Vonnegut says, "This (book) is a failure, and had to be, since it was written by a pillar of salt." Do you agree? What does he mean by "a pillar of salt"?

8. What parts have women played in this story? Were they important? Why or why not?

9. Sum up, now, what you got out of reading Slaughterhouse-Five--what it was like, how you felt, what you learned.

Some suggestions:

a. In chapter 1 Vonnegut describes a colored chart he drew while planning his novel. Make your own chart, graph or abstract picture of what the book was like for you. Try describing the story through an abstract picture, using only different colors and shapes. Or, make a collage showing your feelings about this book. Compare and discuss your drawings or collages.

b. Act out a scene from Slaughterhouse-Five that is especially funny, tragic, dramatic, meaningful, or even absurd. If you like, change the characters, dialogue, and events to a version you like better. For example: What if

Roland Weary hadn't died, and blamed Billy for his death? How could things have ended differently for Edgar Derby? What if other characters from the story joined Billy and Montana on Tralfamadore?

c. Have a "now it's all over" cocktail party; everyone takes the part of either a main character in the story, or of someone else who was in the story: Dresdeners, German soldiers, American and British prisoners of war, Billy's family, and so on. Dress to fit the part, if you like, wear a name card describing your role in the story, or simply introduce yourself to your fellow characters. With drinks, light refreshments, and music, relax and talk about what it was like being in Slaughterhouse-Five.

Notes

- ¹ Jorg Muller, "The Changing Countryside", "The Changing City" (New York: Atheneum Publishers, 1977).
- ² Diane Larsen-Freeman, The Grammar Book (Rowley, Massachusetts: Newbury House Publishers 1983), pp. 75-76 "Creativity - How is a _____ like a _____?" and "Choose 1 - Which Would You Rather Be, and Why?",
- ³ Joe Wayman, in Good Apple Workshops Present: Joe Wayman, (Box 299, Carthage, Illinois: Good Apple, Inc. 1977), no pagination.
- ⁴ Sidney Simon, Leland W. Howe, Howard Kirschenbaum, Values Clarification (New York: Hart Publishing, 1972).
- ⁵ Donald Batchelder, "Martian Anthropology Exercise", in Beyond Experience, Donald Batchelder and Elizabeth G. Warner, eds., (Brattleboro, Vermont: The Experiment Press, 1977), pp. 121-124.
- ⁶ Joe Wayman, "Ways of Seeing", in Good Apple Workshops Present: Joe Wayman.
- ⁷ Raymond C. Clark, ed. Index Card Games for ESL, (Brattleboro, Vermont: The Experiment Press and Pro Lingua Associates, 1982), pp. 3-6.
- ⁸ Joe Wayman, "My Bag, Your Bag", in Good Apple Workshops Present: Joe Wayman.
- ⁹ Alan Cunningsworth, "Teaching Tips for Vocabulary", Practical English Teaching, Sept. 1983, pp. 26-27/
- ¹⁰ Simon, Howe, Kirschenbaum, Values Clarification.

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- 11 Gertrude Moslowitz, "Melody on my Mind" and "Songs That Say a Lot", in Caring and Sharing in the Foreign Language Class (Rowley, Massachusetts: Newbury House Publishers, 1978), pp. 171-173.
- 12 Simon, Howe, Kirschenbaum Values Clarification.
- 13 Barry Tomalin, "Teaching Literature as Problem Solving", Practical English Teaching, Sept. 1983, pp. 39-40.
- 14 Jerome Klinkowitz, "Vonnegut and the New Novel", in Kurt Vonnegut, (London and New York: Methuen, 1982), pp. 21-33.

Appendix: Notes on Kurt Vonnegut's Life and Work ¹⁴

Kurt Vonnegut was born of a large and well-off middle class family in Indianapolis, Indiana, on November 11, 1922. Although he enjoyed a near-ideal childhood, the Great Depression and later the Second World War broke up this comfortable idyll.

Vonnegut went off to Cornell University in 1940 to study biology and chemistry. At the same time he pursued his interest in writing by working as managing editor for the Cornell student paper. In 1942 he left college because of ill health, and soon after that enlisted in the US Army.

Sent overseas as an infantry scout, he was captured during the Battle of the Bulge in December 1944. As a prisoner of war he witnessed the fire-bombing of Dresden and remained a prisoner in Germany until May 1945.

Released from the Army and back in the United States, he married his childhood sweetheart, enrolled as an anthropology graduate student at the University of Chicago, and worked as a reporter for the Chicago City News Bureau.

In 1947 he left Chicago without his degree - his master's thesis was rejected - and took a job as public relations writer for General Electric in Schenectady, New York. Here he began work on Player Piano (1952), a novel describing a technological society where machines perform all the work and humans have nothing more to do. In order to sell more copies, the publisher renamed Player Piano Utopia-14 and printed it in a strange-looking science fiction cover that had nothing to do with the story itself.

Vonnegut's next book, The Sirens of Titan (1959), fared similarly. On the cover appeared three outer space beauties: one blonde, one redhead, and one brunette. The parallel between Vonnegut's novels in these lurid covers and Kilgore Trout's novels appearing in porno shops is clear. This novel introduces flying saucers from Tralfamadore and a traveler in time and space named

Malachi Constant.

Mother Night (1961) presents the story of Howard W. Campbell, Jr., here a double agent who actually passes information to the Allies in the texts of his Nazi propaganda speeches. After the war, however, he is captured and tried as a Nazi war criminal.

Cat's Cradle (1963) concerns an invented religion called Bokononism, the fictitious Caribbean republic of San Lorenzo, a fanciful language, and the end of the world through a sinister substance known as "Ice Nice". The University of Chicago belatedly awarded Vonnegut an M.A. in anthropology for his creation of this imaginary society.

God Bless You, Mr. Rosewater (1965) shows Eliot Rosewater as a wealthy heir consumed by guilt for having killed three firemen he thought were S.S. troops during the war in Germany. To atone for this guilt he sets up the Rosewater Foundation in rural Indiana to help the poor and despairing people of his town. Kilgore Trout also appears in this novel.

Long popular among a relatively small circle of readers for his distinctive blend of black humor and sentimentality, Kurt Vonnegut became widely known with the publication of Slaughterhouse-Five in 1969. This novel finally brought together from his previous works the elements of time and space travel, world disasters, flying saucers from Tralfamadore, Howard W. Campbell, Eliot Rosewater, and Kilgore Trout. Slaughterhouse-Five helped purge Vonnegut of wartime experiences that had been haunting him for more than twenty years, and many critics consider this book, along with Cat's Cradle, to be his finest work.

In 1973 Vonnegut published Breakfast of Champions, in which Kilgore Trout is a main character. Vonnegut attempts to free Trout from being one of his characters through a chain reaction of human errors and catastrophes in small town Indiana.

Since then, Vonnegut has written three more novels:

Slapstick (1976), Jailbird (1979), and Deadeye Dick (1982). In the books since Slaughterhouse-Five elements of science, fiction, fantasy, and social criticism continue to play a part.

Since Player Piano, Kurt Vonnegut has supported himself by his writing and by leading writing seminars at various American Universities. He is married for the second time and lives in New York City.

For a detailed autobiography and more information on the themes in his work, consult Vonnegut's collection of interviews, talks, and essays, Palm Sunday (1981).

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