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This expositor description of Quigley firmly establishes his character. From the description of his childhood, to his family background, the evolution of his character is traced. The author provides a vivid impression of Quigley through the use of language in providing visual images of Quigley and by exposing his thoughts and feelings to the reader.

Quigley's childhood is described as miserable. Indeed, the use of the term "survived" indicates that life in these "gut-wrenching," "drab" town was near-fatal. The term "camouflaged" further conveys a need to survive through hiding. This theme of hiding is developed with the recurrent theme of Quigley's chin: he is forced to hide it, and like a hunted animal, "invent stratagems" to deflect attention away from it. The repetition of this theme ("kept his hand over his chin") emphasizes the shame associated with it, and the constant worry it entails for Quigley. In effect, he describes it as a "freakish shell"; adding to the physical failings that monotonously he attributes to himself: "monotone," "freakish," "amorphous," "bustling." It is evident that Quigley has an alarmingly small amount of self-esteem.

The author goes on to explain the origins of this lack of self-esteem: traumatic childhood experiences, the latter throwing him in the pool, his brother making fun of him... His repeated failures, which the author emphasizes by repeating the term "failure" in an anaphoric manner - make him into a plague for the father, a sort of cancer ("virulent cells"). All of his mistakes and deceptions stem from one chief failure, which the author does not state until the end of the 6th paragraph: that of "normal appearance." By waiting so long to indicate the reason for Quigley's lack of success, the author builds up the pejorative description of his character and makes him even more vivid in our mind.

Piraula goes on to describe Quigley's adult life. He "shuffles" through his twenties, creating the allegation of an arduous trek through his twenties, and makes his many jobs into a list - a boring, unimportant, monotonous list, removing any importance they might ever have had.
The pejorative term "the rock" to name his homeland "decretes all value Newfoundland might have. And Quayle's natural difficulties—speech impediment, large build—were unerringly alluded to in the author's style of writing. The constant use of fragmented sentences, especially in the 7th paragraph, refer to Quayle's "failure to speak clearly", whereas the "large lexical field" ("giant's", "a great damp roof", "a head taller"), allude to his embarrassing height.

Quayle is further established as a character through his thoughts. We feel his constant embarrassment with the author's constant mention of his chin and great body; we understand the shame he feels around his family (accumulation of insults in l. 32-33: his father's condescension); we can actually feel Quayle's father's "clenched grip" on us, and take the "thick and waterweed": we can identify with his longing to be part of a different family; most of all, we are trapped in his confusion: just as "nothing isn't clear to lonesome Quayle", everything is "blurred" and "muddled" for us as well.

The author of this passage thus creates a very vivid description of her character. She creates a sensual and tactile portrait of him, and a compelling and moving biography of him through a subtle use of language and style.
The author of the passage does create a vivid description of Quayle’s character. He or she uses visual imagery, syntax, and diction to give readers the outcasted qualities of Quayle, reducing his self-worth and social appearance. The author’s visual imagery shows Quayle’s monstrous physical appearance and apparent insecurities. The passage is littered with phrases such as “hivel-spangled,” “a great damp loaf of a body,” and “a freakish shelf jutting from the lower face.” Quayle’s physical appearance contains such visual hyperbole because of Quayle’s lack of self-worth; his features lead to attempts to hide his body and soul behind his hand. Quayle feels he is incapable of productive contribution to society based on his self-worth, and the visual imagery shows the reader his lack of self-esteem.

Beyond visual imagery, the syntax of the passage further paints Quayle as a simplistic character. Quayle’s life becomes a mixture of telegraphic phrases and incomplete sentences. The author writes as though Quayle were a series of newspaper headlines, giving others little opportunity to investigate the story inside. Quayle’s self-worth and simple
Ways become short and plain clauses with little elaborate language to decorate his life. The author has displayed Quayle as a simpleton, with no chance to show others his inner potential.

The diction of the passage clinches Quayle’s trap of ridicule and unproductivity. Though random bits of intelligent language poke through the passage, like “an explosion of virulent cells,” “head shaped like a crenshaw, no neck, reddish hair pushed back,” or “went home for weekends of excoriation,” Quayle’s lack of self-worth brings such intelligent talk down to plain and simple truths. Quayle always feels he is a “failure” and simply disappointed his family and social environment. Through the potential for productivity appears, Quayle reduces himself to a social pariah and a self-denied outcast.

The passage’s diction reflects the denial of Quayle’s self-value.

The author of this passage has used diction, syntax, and visual imagery to relay Quayle’s low self-esteem and social outcast to the reader. The author’s description vividly portrays Quayle’s inadequacies and dampened opportunities.
Quayle as a character, as portrayed by the author, seems to be a very indifferent and lonely guy as is shown by the author's use of diction, syntax, imagery, and figurative language.

First of his diction, choice of words, are very vivid. From the very beginning (lines 3) "drayny, upstate town," the author starts to describe Quayle of a negative tone. It also serves to foreshadow the negative outcome of this passage. His brother, Dick, calls him "Fatface, Ugly Pig, Idiot, Stupid, Smelly, Queasy" (lines 3-33). The author's choice of words show how laughed upon he is by his brother. These words serve to portray Quayle in yet again, a negative scale. With the author's use of diction, imagery is also created in order to bring out Quayle's character. Describing in the second paragraph is the start of visual imagery, stating that Quayle as "fat, spangled, gut warbling w/ gas cramp" (line 4), which brings a visual image of a fat guy accompanied with the feeling of this that the words that Dick calls his brother + this imagery that the true character of Quayle is shown to the reader.

In lines 7-43, also show great use imagery with great adjectives such as: "great damp leaf of a body" (lines 37), "stained under... flesh" (lines 38-39), "head, like a crumpled" (lines 36), "mucked, matted, hair mucked crust" (lines 38-40), "eyes unseen of plastic" (line 41), "monstrous chin" (lines 41-43). These images help the reader visually what Quayle looks like as a person which in effect helps one to see what Quayle is like as a character. With the imagery the author also uses figurative language to bring out Quayle's character.

In lines 22-27 it shows the moment when Quayle, as a character is close to be liked. It started from his fear of water. He couldn't swim, and his dad was disappointed in him. And it's from this moment on in the stream of passage that Quayle is seen more portrayed in a negative manner. His father says that Quayle "falters multiply like an explosion of violent cells" (lines 23-24). This use of a metaphor shows how his failure spun off even more into the eye of his father.
In lines 41-47 figurative language is again used. "Some anomalous gene had fixed up at the... given him a giant chin." (lines 41-45) The author is giving character to the gene. He is personifying it to help the how Quasigene is shown.