

*Note: The following prompts are taken from a study guide published in Great Britain, so some may seem a bit odd. There are no answers provided with the prompts, so don't freak out if they don't all make perfect sense: I'm using them to jump-start our thinking on the text. Keep the larger ideas that we discussed at the beginning of the unit in view as we work through the text. The page numbers are based on the Vintage International edition (2006). –Mr. N*

**Pages 3 – 25:**

1. ('When he woke...'): What symbolism can we see in the dream?
2. ('With the first gray light...'): What elements in this section suggest disorientation?
3. ('When it was light enough...'): What is the effect of the part-sentences?
4. ('When he got back...'): What traces of ritual can you detect here? Do they represent something of an attempt to cling onto the past?
5. ('An hour later...'): What signs of the characters' adaptability are evident here?
6. ('They crossed the river...'): What are the indications that life as we know it has changed?
7. ('A quarter mile down the road...'): How do we learn that their situation is long-term?
8. ('On the far side...'): What connection is there between the 'burn' and the city?
9. ('They left the cart...'): How do we know the man has become observant?
10. ('When it has cleared...'): What has artificial light come to mean to them?
11. ('He was a long time...'): What does the frequent use of the word 'Okay' suggest?
12. ('He lay listening...'): Explain, 'Bedrock. this.'
13. ('He woke before dawn...'): What are the paradoxes here?
14. ('They passed through...'): What sense of time does this section provide?
15. ('There was a lake...'): How does this section look towards both the past and the future?
16. ('They bore on south...'): How does this section convey the extent of the devastation?
17. ('They were days...'): What is the boy's condition? What is his mood?
18. ('He woke to the sound...'): How does this section suggest uncertainty?
19. ('The blackness he woke to...'): What is the shift in focus in this section?
20. ('It took two days...'): Examine the images in this section.
21. ('They pushed on together...'): What contrasts of color do you note here?
22. ('They collected some old boxes...'): What touch of hopefulness does this section offer?
23. ('In the morning...'): How does the boy show himself to be more hardened than the man? Can you suggest an explanation for that fact?
24. ('Mostly he worried...'): How does the mood shift, and shift again, in this section?
25. ('In dreams...'): What does this account of the man's dream add to the story?

26. ('He mistrusted all of that...'): Why does he mistrust his dreams?
27. ('From daydreams on the road...'): Why does he not seem to mistrust his daydreams?
28. ('He fashioned sweeps...'): Does the mood of the story lighten at all, in this section?
29. ('At the crest of the hill...'): What do the lake and dam symbolise?
30. ('In that long ago...'): Is this a daydream to be trusted?
31. ('The grainy air...'): How do they appear to be merging with their surroundings?
32. ('And the dreams...'): What more do we learn about how the man mistrusts his dreams?
33. ('The weather lifted...'): What ironies can you find here?
34. ('The roadside hedges...'): What kind of life has been lived in this place?
35. ('On the outskirts...'): What has Cormac McCarthy chosen to include a Coca Cola can in the things they find?
36. ('By dusk of the day following...'): Explore this section's similes.
37. ('They went on...'): What characteristics does this section share with the haiku (a form of poetry commonly consisting of phrases rather than sentences, no more than 17 syllables in length, set out in three lines and describing a scene in nature)?
38. ('The day following...'): How do we sense that both the man and the boy have mixed feelings about entering the house?

**Pages 26 – 50:**

39. ('They slipped out of their backpacks...'): Why does the boy want to leave? Why is the man reluctant to?
40. ('They walked through the dining room...'): What touch of philosophizing can we detect here?
41. ('Three nights later...'): How does this episode widen the story's context?
42. ('In those first years...'): What 'classes' of things seem to have disappeared?
43. ('He sat by a gray window...'): Why does the news he reads seem 'curious', and the concerns 'quaint'? Take into account, in your response, the questions at the end of the section.
44. ('They squatted in the road...'): Explain, 'My heart'.
45. ('Later in the year...'): How does this section suggest that it is important to have purpose?
46. ('They passed through the ruins...'): How in this section does Cormac McCarthy paint with the colors of fear?
47. ('They camped against a boulder...'): What sources of warmth are noted in this chapter?
48. ('He woke toward the morning...'): What illusion does the man experience?
49. ('It was colder...'): What effect is Cormac McCarthy aiming for here?
50. ('In his dream...'): How, in this section, does the man find further reason to mistrust his dreams?
51. ('On this road...'): What comment about religion might we find in this section?

52. ('Dark of the invisible moon...'): What does the cosmic imagery contribute?
53. ('People sitting on the sidewalk'): What does this section's final sentence suggest about human behavior?
54. ('The air grew thin...'): How does the description of the scenery match the man's mood?
55. ('At every curve...'): In what ways does the story take a step forward here?
56. ('In the morning...'): What do we learn here about the relationship between the man and the boy?
57. ('They slogged all day...'): How are despair and faith juxtaposed in this section?
58. ('Still they came...'): What significance might the yellow truck have for the boy – and perhaps, too, for the man?
59. ('They camped in a bench of land...'): How is the shifting line of struggle between nature and civilization represented in this section?
60. ('He woke whimpering...'): What explanation for their situation might the boy's dream suggest?
61. ('It took four more days...'): What is the impact of this section's final sentence?
62. ('High rock bluffs...'): How does this section, too, suggest uncertainty?
63. ('They left the cart...'): Why, perhaps, does the man watch the boy closely?
64. ('He squatted...'): Why is this apparently a satisfying experience for them both?
65. ('The waterfall fell into the pool...'): What precise responsibility for the boy does the man seem to have taken on?
66. ('They dressed shivering...'): How does he continue to exercise that responsibility here?
67. ('They walked out through the woods...'): What does this section suggest about the man's past?
68. ('They pulled the morels from the ground...'): How does the sentence structure of this section convey something of their mood?
69. ('They ate the little mushrooms...'): Why, 'Old stories'?
70. ('He walked out in the morning...'): How is nature perceived here?
71. ('We cant stay...'): What might puzzle us in this section?
72. ('When the bridge came in sight...'): Why do you think they pause?
73. ('The bridge spanned the river...'): How are the things of man and the things of nature set in contrast here?
74. ('The truck had been there for years...'): Why does the man pull the driver's door shut behind him?
75. ('They slept that night...'): What probably makes it difficult for the man to pull himself up onto the roof? What makes it easier?
76. ('There was a skylight...'): How do we know that the man is unlikely to be surprised by what he finds in the truck?
77. ('They camped that night...'): Compare the drama of this section with the drama of the previous one. How do the two sections differ in this respect?

78. ('When he woke again...'): How in this section does Cormac McCarthy seek to suggest the importance of the story he is telling?
79. ('All the day following...'): What is the narrative effect of this pause in their journey?
80. ('They backtracked...'): Explain, 'Who is anybody?'
81. ('They came upon him...'): How do we sense that this figure is going to represent a challenge?
82. ('They followed him a good ways...'): What idea of the boy's age might this section give us?
83. ('They went on.'): How does the concept of necessity enter the story at this point?

**Pages 51 – 75:**

84. ('At evening...'): What connection is there between this section and the next?
85. ('He'd carried his billfold...'): See previous question.
86. ('In the morning...'): In what ways does the boy seem older than in the two recent sections, 'They followed him a good ways...' and 'They went on.'?
87. ('They stood on the far shore...'): What does the image in 'tattered gods' suggest?
88. ('The clocks stopped...'): How does this section confirm what we may have suspected earlier?
89. ('Once in those early years...'): Does this section pass any comment on their journey?
90. ('He'd a deck of cards...'): What examples of compromise are to be found here?
91. ('No lists of things...'): Why are 'All things of grace and beauty' necessarily linked with pain?
92. ('He thought about the picture...'): What is the predominant mood here?
93. ('We're survivors...'): In what ways is the woman being 'faithless'?
94. ('She was gone...'): How is it appropriate that the woman should use a sharp flake of obsidian (known for its hardness) to kill herself?
95. ('Always so deliberate...'): How does this section help explain the manner of his wife's death?
96. ('Did you have any friends?'): What purpose in the narrative does this piece of dialogue serve?
97. ('They were all day...'): What does the boy's game with the truck suggest?
98. ('Something woke him...'): What earlier in the story explains the man's fear?
99. ('He slung their knapsacks...'): What does Cormac McCarthy emphasize about the boy?
100. ('He could see a break...'): How do the truck and its passengers present more of a threat in this section?
101. ('He sank down...'): Show how this section relies for its effect on the sounds it describes.
102. ('He cocked the pistol...'): Explain how compromise fails to work in this section.
103. ('They came to an old iron bridge...'): How has nature suffered, it seems, as much as civilization?
104. ('In the long cold evening...'): What is the cumulative effect of the negatives in this section?

- 105.('He held the boy's hand...'): What truth, do you think?
- 106.('In the grudging light...'): What may have affected the boy?
- 107.('They moved on east...'): How appropriate is the comparison with lepers?
- 108.('He'd no way to know...'): Why do you think the man says, 'Of course not'?
- 109.('The truck people...'): What elements in their relationship are further clarified here?
- 110.('He walked out through the woods...'): Why does he not allow the boy to go with him?
- 111.('They pushed the cart...'): How are certain aspects of this episode emphasized by the description of the man's and the boy's physical movements?
- 112.('He scrambled up the bank...'): How is the lighting of the fire depicted as a matter of both urgency and ritual?
- 113.('He made two more trips...'): What produces this section's stark visual effect?
- 114.('He sat in the sand...'): How do we gather from this section that the story may soon enter a new phase?
- 115.('When they'd eaten...'): How, again, do ritual and necessity come together?
- 116.('The boy sat tottering...'): How is a theme in this section reflected in some of its language?
- 117.('He woke in the night...'): Explain the 'chalice' image.
- 118.('All the wood...'): Who is the figure in his dreams?

**Pages 76 – 100:**

- 119.('The new snow...'): What further sign is there here that a new stage in their journey is about to begin?
- 120.('They trudged all day...'): What does the man mean when he says, 'I should have been more careful.'?
- 121.('In the morning...'): What is ambiguous about the boy's music?
- 122.('He sat cross-legged...'): Human society seems to have split into three groups. What signs have there been in the story so far that the man and the boy do not wholly belong with the refugees?
- 123.('They left the cart in the woods...'): A 'sapper' is a military engineer, sometimes given the task of entering enemy territory to lay mines. Why might the term be appropriate here? Can you think of another possible meaning for the word, which might fit this context better?
- 124.('He thought there had to be...'): Why has Cormac McCarthy described the ash as 'eternal'?
- 125.('The houses at the edge...'): What story might the wallpaper 'documents' tell?
- 126.('At the top of the hill...'): How convincing is the man's certainty?
- 127.('They slept in a parked car...'): What is the effect of the man's uncertainty?
- 128.('He woke in the night...'): How is this section almost liturgical in tone? (Liturgy – forms of public worship and expressions of faith.)
- 129.('In the morning...'): What connection might there be between the last two sentences?

- 130.('They found some utensils...'): What is the significance of the phrase 'the long ago'?
- 131.('The boy was sitting...'): Explain the boy's behavior.
- 132.('They made their way...'): How does Cormac McCarthy want us to perceive the boy's behavior here?
- 133.('At a crossroads...'): Go back where?
- 134.('They made a dry camp...'): What effect is Cormac McCarthy aiming for here?
- 135.('The dog that he remembers...'): What do these fragmentary memories add to the story?
- 136.('He'd put a handful...'): What has the word 'Okay' come to represent by now?
- 137.('In the evening...'): How could this section be aptly named, 'The Coming of Night'?
- 138.('They slept through the night...'): What is suggested by the fact that the man does not know what month it is?
- 139.('They hiked out along the dirt road...'): Has the narrative become too repetitive?
- 140.('They followed a stone wall...'): Explain the gold earrings and the tattoos.
- 141.('He'd come to see a message...'): What is the most disturbing feature of this passing group?
- 142.('They pulled the cart...'): What does the phrase, 'like an afterimage' suggest about the effect the marchers have had on the man and the boy?
- 143.('In the afternoon...'): How does the scenery match the boy's mood?
- 144.('The falling snow...'): How has uncertainty crept in again?
- 145.('They left the cart overturned...'): Why might they regard themselves as lucky, here?
- 146.('They settled under a tree...'): What does the boy's question suggest?
- 147.('The snow by now...'): What is the man likely to feel, when he sees the boy doing this?
- 148.('The snow fell...'): Against whom, do you think, the man feels rage?
- 149.('He was half asleep...'): How does the man contradict himself?
- 150.('He scooped up the bedding...'): What is nightmarish about this episode?
- 151.('When day broke...'): How does Cormac McCarthy highlight the fact that the man is ill?
- 152.('We have to go...'): How, perhaps, is a crisis looming?
- 153.('He waded out...'): Why is the man apologizing?
- 154.('They were a long time...'): Why might we find this section painful to read?
- 155.('It was harder going...'): What methods does the man use to reassure the boy?

**Pages 101 -125:**

- 156.('He studied the sky...'): What changes are taking place?
- 157.('He thought the road...'): Explain the boy's 'strange beauty'. You may find it helpful to look back at your

answer to the question, 'Why are "All things of grace and beauty" necessarily linked with pain?' Page 54 ('No lists of things...').

- 158.('They walked out to the road...'): How are we made aware of the fact that the man and the boy are 'different'?
- 159.('He'd thought to find...'): What must be frustrating for them?
- 160.('The site they picked...'): What is the effect of the several sentences beginning with 'And' or 'But'?
- 161.('They'd had no food...'): What warning sign is to be seen?
- 162.('They approached slowly...'): What kind of life has been lived in this house, previously?
- 163.('He took the pistol...'): How has the house been used more recently? Does Cormac McCarthy give us any sense that it has been desecrated?
- 164.('The ashes were cold...'): What might the purpose of the bell be?
- 165.('In the floor of this room...'): Why do you think the boy is uneasy?
- 166.('They pushed out through the back door...'): Why does the man 'see and not see' some of the items in the yard?
- 167.('Back in the house...'): What new tone does the man use towards the boy here?
- 168.('He started down...'): How are the man's curses significant?
- 169.('They tore through the house...'): What do the man's words, 'This is the moment' suggest?
- 170.('They lay in the leaves...'): How, symbolically, is the man having too many demands made on him?
- 171.('They crawled slowly...'): What are the flaws in the man's plan?
- 172.('They lay listening...'): What does this section suggest about human nature?
- 173.('He waited...'): Explain, 'Cold and starless. Blessed.'
- 174.('In the night...'): What new aspect does the road take on here?
- 175.('They set out...'): How does Cormac McCarthy use the boy in this section?
- 176.('He'd no idea...'): What 'phantoms' is the man referring to?
- 177.('He woke in this dark...'): What does Cormac McCarthy emphasize here?
- 178.('When he woke again...'): Examine the unusual words Cormac McCarthy uses on this .
- 179.('He carried him across the field...'): What reminder of human history has Cormac McCarthy inserted in this section? To what purpose?
- 180.('Across the fields...'): What carelessness is he referring to?
- 181.('The boy wouldn't wake...'): What else that the man has trained the boy to do are we reminded of here?
- 182.('He came upon the barn...'): What in the man's behavior is emphasized?
- 183.('There were bales of hay...'): What act of faith does he perform?
- 184.('The grass between the house...'): Comment on the objects he finds.

- 185.('He went through the house...'): How does Cormac McCarthy convey the painstaking nature of the man's behavior?
- 186.('We walked back out...'): Why does the man show no excitement at his find?
- 187.('In the mudroom...'): How does Cormac McCarthy add suspense to this episode?
- 188.('He went back to the mudroom...'): Why does he replace the cover on the cistern?
- 189.('He was gone longer...'): At the beginning of this section, do we anticipate that something bad may have happened to the boy?
- 190.('They spent the afternoon...'): Has any optimism emerged?
- 191.('The boy hung onto his coat...'): Is this section anything of a disappointment to the reader?
- 192.('It was as long a night...'): What repeated phrase helps establish the mood of this section?

**Pages 126 – 150:**

- 193.('He wrapped their coats...'): How appropriate is the simile?
- 194.('By evening...'): What characteristics of childhood does the boy display?
- 195.('They passed through towns...'): The word 'starving' really means 'dying' rather than just 'hungry' (we can be starving with –dying of – cold as well as hunger). Is the man playing with words, then? Why might he be doing that?
- 196.('He found pieces of flint...'): Comment on this section's figurative language.
- 197.('He was beginning to think...'): How is this dream different from the man's other dreams?
- 198.('They scabbled through...'): How has the nature of the man's perceptions changed?
- 199.('At the edge...'): What irony lies in the sign?
- 200.('Rich dreams...'): What, as the man sees it, is the danger of remembering?
- 201.('They walked through the streets...'): What repeated phrase points up what seems to be the randomness of their journey?
- 202.('He stood in the back door...'): Why does the man usually leave the boy behind in situations like this?
- 203.('He crossed the yard...'): Why does he pocket the seeds?
- 204.('Crossing the grass...'): What new danger emerges?
- 205.('Slow going...'): How does Cormac McCarthy make the most of this narrative moment?
- 206.('They walked through the house...'): What is it that may have 'gone'?
- 207.('They went out...'): Why do you think the boy chooses to hold the lamp rather than the pistol?
- 208.('The bunker...'): Comment on the man's exclamations.
- 209.('Crate upon crate...'): What does, '...everything. Everything' mean?



- 210.('There was just headroom...'): What assumptions does the man make?
- 211.('There were knives...'): Why has the boy 'probably not fully committed himself to any of this'?
- 212.('They sat side by side...'): Comment on the way they eat.
- 213.('He put the boy to bed...'): How are reminded of the insecurity of their situation?
- 214.('While the boy slept...'): Why does he knead the *krugerrands* in his hand? Why does he replace them?
- 215.('He sorted through everything...'): Why, perhaps, is there no gun?
- 216.('When he woke...'): What new problems do they face?
- 217.('What woke the boy...'): What is the effect of the boy's 'Wow'?
- 218.('He dragged a footlocker...'): The boy seems both 'drugged' and 'lost'. How does he find his way, and his voice?
- 219.('He wouldn't stay...'): Why does the man pick up on the boy's phrase, 'Warm at last'?
- 220.('He washed...'): Is there any element of ritual here?
- 221.('They sat on the cot...'): Do we mistrust the man's certainty? Does the boy?
- 222.('Later...'): How does the man turn to subterfuge here? What other subterfuges has he used so far in the story?
- 223.('He'd saved...'): What is the significance of the word 'trembling'?
- 224.('The town...'): How would you describe the boy's questioning?

**Pages 151 – 175:**

- 225.('He sat the boy...'): Do they tell the truth about each other's appearance?
- 226.('They ate a sumptuous meal...'): The only descriptive word in the passage is 'sumptuous'. Has Cormac McCarthy missed an opportunity?
- 227.('In the night...'): Why, perhaps, does the man take this risk? Look for confirmation of your answer in the next section.
- 228.('When he woke again...'): hat hard truth must the man face?
- 229.('He checked the valve...'): Find some adjectives to describe the man's actions in this section.
- 230.('They spent the day...'): What question looms larger in this section?
- 231.('The cart was too heavy...'): What does Cormac McCarthy emphasize about the boy here?
- 232.('In the long grey dusk...'): Is the man being truthful? If so, what implications does that have for the story?
- 233.('Later in the day following...'): What, as readers, might we expect from the figure ahead in the road?
- 234.('The traveler...'): What are their 'new world standards'? What remains of their old world standards?
- 235.('He untied the tarp...'): What struggle takes place within the man?
- 236.('They helped the old man...'): What are the old man's expectations? What are his defenses?

- 237.('They bivouacked in the woods...'): What insights does the old man have to offer them? How does Cormac McCarthy want us to view them?
- 238.('In the morning...'): What elements of the fairy tale might we detect in this section? What might they lead us to expect?
- 239.('In the early afternoon...'): How do we get the sense that the man and the boy are talking more like equals here?
- 240.('In the night...'): Who is the man talking to?

**Pages 176 – 200:**

- 241.('The day following...'): What suspicions might we have, here?
- 242.('They ate a cold supper...'): Is there any fault?
- 243.('They plodded on...'): Explore the figurative language in this section.
- 244.('The land was gullied...'): How has Cormac McCarthy given the impression that this is a hostile environment?
- 245.('He'd slept little...'): How does the boy seem to be acting out of character?
- 246.('They crossed the field...'): How can Cormac McCarthy be seen to be controlling the action at this point, and in the next section?
- 247.('They sat on the embankment...'): As above.
- 248.('Everything was covered in ash...'): Why does South seem to be the direction of choice in the story?
- 249.('They went through...'): Where does the pathos of this section lie?
- 250.('They began to come upon...'): How has the world as we know it lost its identity?
- 251.('Long before they reached...'): What reassurance is to be found in maps and telephone directories?
- 252.('In the late afternoon...'): Why does the boy apparently not tell his father what he has dreamt?
- 253.('In the morning...'): How can their dreams possibly be worse than the realities they have encountered?
- 254.('There are other good guys...'): Why would the 'good guys' hide from each other?
- 255.('They hiked back down...'): Explain the phrase 'any common migratory killer'.
- 256.('They lay in a field...'): Why are they now forcing themselves to travel by night?
- 257.('He'd come down with a fever...'): Why 'like fugitives'? Surely they are fugitives?
- 258.('His dreams brightened...'): What lies has he felt rage at?
- 259.('Three days...'): Who is the man talking to, here?
- 260.('He got the little oil lamp lit...'): What are we to assume the man has seen on this occasion?
- 261.('Standing at the edge...'): What light does this memory of the man's throw on some of things that have happened?
- 262.('One night...'): How in this section is the difference between 'good' dreams and 'bad' dreams clarified?

- 263.('When they set out again...'): What 'distance' seems to have developed between the man and the boy?
- 264.('Beyond a crossroads...'): Why do you think the boy is 'strangely untroubled'?
- 265.('They picked their way...'): What is the effect of the word 'forever'?
- 266.('They passed through the site...'): Explain the last two sentences.
- 267.('They sat in the road...'): How is the boy beginning to assert himself?
- 268.('It was late...'): How does their anxiety show?
- 269.('They hid the cart...'): Is this section anti-climactic?
- 270.('It was a long night anyway...'): What further signs are here of mankind's passing?
- 271.('You always think...'): What is symbolic about the map and the way it is described here?
- 272.('Do you think your fathers...'): What feeling does this section express?
- 273.('The country went...'): What further signs are here of Nature's passing?
- 274.('On the road...'): Is caution or desperation the predominant factor here?
- 275.('They left the cart...'): Does McCarthy over-emphasize the boy's timidity?
- 276.('They walked into...'): Is this the worst thing they have seen so far? If it is, is it part of a deliberate intensification of the story's horror?
- 277.('He didn't know...'): What do they draw some comfort from here?
- 278.('The following day...'): What does the dead man 'announce', in fact?
- 279.('Odd things scattered...'): If what the boy said about the burnt people was not 'bad', why does he apologize? (see the section beginning 'Beyond a crossroads...', 190).
- 280.('Slow water...'): Why does the man bite his lip?

**Pages 201 – 225:**

- 281.('The water...'): What does Cormac McCarthy remind us about the man?
- 282.('They slept more and more...'): What risk does the man take in making such a promise?
- 283.('They set out...'): What is significant in the man's finds?
- 284.('They stood in front...'): Why is it surprising that the boy wants to wait?
- 285.('They went up the stairs...'): What does the man's use of the word 'secured' suggest?
- 286.('They entered...'): Explain the phrase, 'like skeptical house buyers'.
- 287.('In the kitchen...'): What do you note about the way this decision is taken?
- 288.('They carried armloads...'): Why does the man whisper?
- 289.('He found candles...'): How do the practicalities of survival provide relief from the desperate nature of their situation – both for the travellers themselves and for the reader?

- 290.('They ate slowly...'): How do practicalities give way to mysticism here?
- 291.('The boy didn't want...'): What methods does the man use here to reassure the boy?
- 292.('They stayed at the house...'): Do we have the sense that these activities principally represent an erasing of the past, or a preparation for the future?
- 293.('They rummaged through...'): What auspicious sign accompanies their leaving?
- 294.('They ate well...'): What examples do we have here of science failing both the man and humanity?
- 295.('They stood...'): Can we make a connection between the two animal references?
- 296.('Long days...'): What is the boy's increasing interest in the map a sign of?
- 297.('They ate more sparingly...'): In what ways is the sea a disappointment?
- 298.('An hour later...'): Why do they sit on the beach for a long time?
- 299.('Do you think...'): Does this section bring us any closer to knowing what 'the fire' is?
- 300.('He rose...'): Can you find any contrasts in this section? If so, what purpose do they serve?
- 301.('By the time...'): Why, perhaps, is the boy crying?
- 302.('With dark...'): Do the man's imaginings offer hope or despair?
- 303.('He remembered...'): What does this anecdote add to the story?
- 304.('When he got back...'): In what different ways has the sea been too 'loud' to allow the man to hear the boy?
- 305.('In the morning...'): Are 'value' and 'usefulness' viewed as the same things here?
- 306.('They stood...'): How in this section do they follow a familiar pattern of behavior?
- 307.('They trekked...'): Does this section give us any further ideas about how this situation may have arisen?
- 308.('From the end...'): How does the man treat the boy like a child again, here?
- 309.('He swam the length...'): What is ironic in the boat's name ('Bird of Hope')?
- 310.('The cabin was low...'): Have we come to expect yet another anti-climax?
- 311.('A stagnant bilge...'): '...it was the sea that had done it.' What does this statement suggest?
- 312.('He was half expecting...'): Does the man perhaps take more than just warmth from putting these clothes on?

**Pages 226 – 250:**

- 313.('In the second stateroom...'): How does the 'utility principle' operate here?
- 314.('He found a rubberized...'): How is the apparent randomness of his search in line with the rest of the story?
- 315.('He unlatched...'): How in this section would we expect the man to experience a mixture of disappointment, satisfaction and relief? Why do you think Cormac McCarthy does not detail those feelings for us?
- 316.('He carried the toolbox...'): Why does the sextant stir him? Why does he leave it behind?

- 317.('When he went back...'): What is the boy's mood?
- 318.('He'd brought the two coils...'): How has the ship's journey matched their own, in one respect?
- 319.('The cans in the galley floor...'): How does the man seem to have become deadened to the situation?
- 320.('He found a can...'): How do we get the sense that we have 'been here before'?
- 321.('He waded ashore...'): Why does the man use the word 'stuff'?
- 322.('They hurried down the beach...'): Why is the boy 'horrified' when he realizes he has lost the pistol?
- 323.('The pistol was...'): How does the man reassure the boy here?
- 324.('The dark did catch them...'): How does Cormac McCarthy convey the hostility of their immediate environment?
- 325.('They went on...'): What is surprising here?
- 326.('They went on...'): How are we reminded of the boy's 'oddity'?
- 327.('They stood in the downpour...'): Is this a further anti-climax? Take into account, in your answer, the narrative in the previous section.
- 328.('They went on...'): What is the effect of this third, almost consecutive, identical section opening?
- 329.('In the night...'): How does this section carry a sense of oppressive weight?
- 330.('They were most of the morning...'): In what sense is every day 'a lie'?
- 331.('They carried their new stores...'): What draws the man back to the ship?
- 332.('He went over the ship...'): What might we expect the man to be feeling? Why does Cormac McCarthy give no indication of that?
- 333.('He waded ashore...'): What do they have to celebrate?
- 334.('He got dressed...'): How is the boy 'wearing the man out'?
- 335.('He fixed dinner...'): What mistake does the man think he has made?
- 336.('He loaded the flare pistol...'): How may the man have made a mistake here, too?
- 337.('In the morning...'): What indications are here of how close the man and boy are?
- 338.('He carried him...'): Why is the man terrified?
- 339.('He held him all night...'): What do you think the man has promised?
- 340.('He went through...'): How does Cormac McCarthy make us aware of the man's helplessness?
- 341.('He carried the boy's filthy clothes...'): What does, 'Yes' mean here?
- 342.('He rekindled the fire...'): What suggests how desperate the man is?
- 343.('He walked the beach...'): What does he mean by 'You have to be quick'?
- 344.('The boy slept all day...'): What bad signs are there in this section?

345.('He tried to stay awake...'): Rage against who or what?

346.('It rained briefly...'): Why, perhaps, does the man not dream?

**Pages 251 – 275:**

347.('When he woke again...'): Why, once more, has Cormac McCarthy not described the man's feelings?

348.('He built a fire...'): What unexpected word does the boy use? Why is it unexpected?

349.('He checked all the food tins...'): Why is the man watching the boy so intently?

350.('In two days' time...'): What episode in a well-known work of literature does this section echo?

351.('The tarp was gone...'): What are they left with?

352.('He could see the tracks...'): How does the man treat the boy here?

353.('They set off down the blacktop...'): Is this the first time the man has praised the boy?

354.('They set off at a jogtrot...'): What subterfuge does the man use here?

355.('They went on...'): What two kinds of response to human misdemeanor are juxtaposed here?

356.('When they got to the curve...'): What truth emerges further in this section?

357.('They wheeled the tottering cart...'): Why do you think the man has let the boy have his way?

358.('They made a dry camp...'): Explain the boy's words.

359.('In the morning...'): Whose words are given at the end of the sentence?

360.('He went through the cans...'): What does the man's concern about the boy developing rickets suggest? How does that run against one of the constant likelihoods in the story?

361.('They walked through the town...'): Why is there a particular pathos about the docks?

362.('They wheeled the cart...'): How does the man try to protect the boy once more?

363.('He entered the house...'): Do we expect the novel to begin to reach its climax at last, in this section?

364.('A woman was sitting...'): What traces of humanity remain?

365.('They put up...'): Why does McCarthy pay so much attention to the arrowhead?

366.('In the morning...'): Why might we describe the mood of this section as fatalistic?

367.('They spent the day there...'): What do the boy's words, 'You were there' suggest?

368.('They'd pulled worktable...'): What is the boy's major concern here?

369.('They left two days later...'): How does Cormac McCarthy give us the impression that they have settled back into a routine?

370.('He sat in the road...'): How is the man making an attempt at humor, in his replies to the boy's questions? What is the effect of that attempt, at this late stage in the story?

- 371.('In the evening...'): Why will the man regard his dreams as a bad sign?
- 372.('He leaned his forehead...'): How have their positions become reversed?
- 373.('The days sloughed past...'): Comment on the following words and phrases: 'sloughed', 'ensepulchred', 'crozzled', 'like rats on a wheel', 'like a tabernacle'.
- 374.('The road crossed...'): How is life completing a circle?
- 375.('They'd begun to come...'): In what way are the tangled wires symbolic?
- 376.('They sorted through...'): What has pursued them?
- 377.('In two days' time...'): How has their reversal of position continued?

**Pages 276 – 286:**

- 378.('They walked out...'): What is significant about the fact that all four elements (earth, air, fire and water) are mentioned in this section?
- 379.('The next day...'): Why does it matter that they have travelled only ten miles in two days?
- 380.('He watched him...'): How are prophets being honored here?
- 381.('The boy thought...'): How is the man trying to make this easier for the boy?
- 382.('He went down the road...'): What does the repetition of 'his' and 'him' emphasize?
- 383.('He woke in the darkness...'): Where has this dream come from?
- 384.('Do you remember...'): Are the man's replies to the boy's questions an expression of what we can call blind faith?
- 385.('He slept close...'): How and why does Cormac McCarthy minimize the drama of this event?
- 386.('He stayed three days...'): Is the timing of the new man's arrival too coincidental?
- 387.('They went into the woods...'): How does the man behave with a mixture of practicality and humanity? Why is that significant?
- 388.('He waited in the road...'): Does Cormac McCarthy control the pathos of this event sufficiently?
- 389.('The woman when she saw him...'): Why is talking to his father 'best' for the boy? Take into account in your response what the woman says.
- 390.('Once there were brook trout...'): What is the force of this section's opening word?