

LITERATURE SAMPLES

ASSIGNMENT 4: RECOGNIZING TONE/ATTITUDE

PROMPT

In this assignment, you will read passages and highlight or underline the words which seem important to you and also words which may suggest a deeper meaning. Then read back over the passage. Consider the highlighted words to decide which two tones these words may suggest. Then match two complementary tone words in the Word Bank to each passage. Tone words may be various parts of speech (these are adjectives), but they should be consistent in each passage – for example, use two nouns, two adjectives, etc., to indicate tone. Also, notice that the words in the Word Bank are not synonyms; complementary tones are similar but not exactly the same. After you have determined tone, you will need to write two original sentences using each tone word in a sentence that clearly reveals the tone's meaning.

TONE WORD BANK:

ominous, mysterious
majestic, omnipotent

frightening, repulsive
impressionable, admiring

EXAMPLE:

A Tale of Two Cities by Charles Dickens

“There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.”

As we look at the underlined words -- *steaming mist, hollows, clammy, dense* – there is a sense of mystery, of secrecy. Then we see the others – *forlornness, evil spirit, seeking rest, finding none, intensely cold, slow way, overspread, unwholesome sea, shut out everything, reek of labouring horses* – hints of evil, ominous. “Mysterious” and “ominous” are two possible complementary tones, both of which suggest the unknown, perhaps strangeness. Other tones may also be appropriate.

- A. TONES mysterious, ominous
- B. The mysterious new girl in school has made the other students curious because she won't say where she came from and won't talk about her family or her past.
- C. The warning sign on the fence was ominous, so, fearing for our safety, we decided to go no further.

YOU'RE NEXT!

1.

Frankenstein by Mary Shelly

“Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.”

- A. TONES _____
B.
C

2. Look for Huck’s tone as he speaks of the Grangerford’s house. Twain’s tone is different, and you will not be required to determine it at this time.

The Adventures of Huckleberry Finn by Mark Twain

“It was a mighty nice family, and a mighty nice house, too. I hadn’t seen no house out in the country before that was so nice and had so much style. It didn’t have an iron latch on the front door, nor a wooden one with a buckskin string, but a brass knob to turn, the same as houses in a town. There warn’t no bed in the parlor, not a sign of a bed; but heaps of parlors in towns had beds in them. There was a big fireplace that was bricked on the bottom, and the bricks was kept clean and red by pouring water on them and scrubbing them with another brick; sometimes they washed them over with red water-paint that they call Spanish-brown, same as they do in town....There was a clock on the middle of the mantel-piece, with a picture of a town painted on the bottom half of the glass front, and a round place in the middle of it for the sun, and you could see the pendulum swing behind it. It was beautiful to hear that clock tick....”

- A. TONES _____
B.
C.

3. *The Eagle* by Alfred, Lord Tennyson

"He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls."

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**LITERATURE SAMPLES
SIX ADVANCED METHODS FOR WRITING INTRODUCTIONS**

1. THE SMATTERING

"On rare occasions, the writer may 'flood' the reader with impressions, bits, pieces, fragments, shards of description, facts, quotes, and notes, and eventually let the reader piece all these together into one unified whole." (*Writing Solutions* by Thomas Fensch, p. 61) This technique is a listing of appropriate bits of relevant information about the topic. Example: "*Cannery Row is a poem, a stink, a grating noise, a quality of light*" (*Cannery Row* by John Steinbeck)

Another example is Herman Melville's description of Benjamin Franklin. "*Printer, postmaster, almanac maker, essayist, chemist, orator, tinker, statesman, humorist, philosopher, parlor man, political economist, professor of housewifery, ambassador, projector, maxim-monger, herb-doctor, wit: Jack of all trades, master of each, and mastered by none--the type and genius of the land, Franklin was everything but a poet.*"

2. EXTENDED METAPHOR / EPIC SIMILE / ANALOGY

You learned to use stated metaphors, similes, and analogies in basic introductions; here you will learn to write extended metaphors, similes, and analogies which are either stated or implied. This mature type of introduction allows you to create images within your paper. You will be weaving a thread through the essay to tie together ideas and to give yourself a stronger voice.

A. Think of a character or situation that relates to your topic:

(1) **SIMILE:** Many jobs for teenagers are like enslavement.

LITERARY SIMILE: Ethan Frome is like a slave

(2) **METAPHOR:** Many jobs for teenagers are enslavement.

LITERARY METAPHOR: Ethan Frome is a slave to circumstance.

B. Make a list of possible words associated with the character or situation:

WORDS ASSOCIATED WITH ENSLAVEMENT: CHAINS, MASTER, INPRISONMENT, BONDS, CAPTIVE, VICTIM, SERVILITY, CAPTIVITY

C. Use these words subtly throughout the essay as nouns, verbs, adjectives, and possibly adverbs.

D. Save at least one exceptional word for a theme statement in your conclusion.

FOLLOW THE STEPS BELOW:

- A. After reading and understanding the prompt, think of a comparison between a character involved in the prompt and something or someone else. State the comparison as follows:**

_____ is like _____

Example: In "The Most Dangerous Game" by Richard Connell, General Zaroff is like a hungry lion.

- B. List the traits of the character (General Zaroff):**

**Ruthless
No regard for human life
Stalking
Conniving
Predatory**

- C. List the characteristics of the inanimate object, animal, or type of person which has similar traits (the hungry lion):**

**Preying
Lurking
Trapping
Trailing
Pouncing**

- D. In the introduction incorporate the image you are trying to project.
Example: *In "The Most Dangerous Game" by Richard Connell, General Zaroff preys like a hungry lion, ruthlessly stalking Rainsford in the jungle.***

In this type of introduction the comparison may be stated or implied. In either case, use the trait words **THROUGHOUT THE ESSAY. Then you will be creating images which are consistent and memorable. Be sure to use one of the strong image words in your conclusion.**

3. ALLUSIONS...

4. PARALLEL CHARACTERS...

(CONTINUED)

LITERATURE SAMPLES

INFERENCE IN CHARACTERIZATION

Characterization utilizes many of an author's tools, allowing him/her to paint a vivid picture of someone, perhaps without ever mentioning that person's name. This information can sometimes tell us far more than we realize at first glance. Read the description below to decide what you can possibly learn about the persons who live in this house. Who are they? What character traits are *suggested* by the diction, detail, and imagery here? What can you infer about the characters from this description? Note that important words are underlined. In characterization, as in most everything in analysis, identification of important words is essential.

EXAMPLE

The Devil and Tom Walker by Washington Irving

"They lived in a forlorn-looking house that stood alone, and had an air of starvation. A few straggling savin trees, emblems of sterility, grew near it; no smoke ever curled from its chimney; no traveler stopped at its door. A miserable horse, whose ribs were as articulate as the bars of a gridiron, stalked about a field where a thin carpet of moss, scarcely covering the ragged beds of pudding stone, tantalized and balked his hunger; and sometimes he would lean his head over the fence, look piteously at the passer-by, and seem to petition deliverance from this land of famine."

Point of view: omniscient

Forlorn-looking = sad

Alone = lonely

air of starvation = emotional void, empty

straggling = malnourished, trying to survive

sterility = empty, nothing grows here

no smoke = no warmth

no traveler stopped = uninviting

miserable horse = not cared for

articulate as the bars of a gridiron = ribs stand out; thin; undernourished

thin carpet of moss scarcely covering the ragged beds of pudding stone = nothing edible grows here

tantalized and balked his hunger = horse is drawn to moss but recoils when he realizes moss is inedible

piteously = sorrowful

deliverance = wants to escape

land of famine = horse as well as inhabitants are starving for food and for care

So how do you infer anything about the people who live here? These people are responsible for the upkeep of the house and the horse. Obviously, they have not taken care of either. The house and the horse are both forlorn, both in need of attention. The inhabitants are likely cold people who don't offer warmth to their animals and certainly not to any traveler who passes by their house. Even the horse recognizes that he would be better off elsewhere, and he seems to beg for "deliverance."

Although the inhabitants are never mentioned, you have learned much about them through close reading about their house and their horse. This is called inference, and this is what you must do when you read to analyze.

The next paragraph from the passage assures the reader that his close reading proves correct as the resident family, Tom Walker and his wife, are introduced:

"The house and its inmates had altogether a bad name. Tom's wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm. Her voice was often heard in wordy warfare with her husband, and his face sometimes showed signs that their conflicts were not confined to words. No one ventured, however, to interfere between them. The lonely wayfarer shrunk within himself at the horrid clamor and clapperclawing,* eyed the den of discord askance, and hurried on his way, rejoicing, if a bachelor, in his celibacy."

*fighting

A PROMPT might ask you to discuss how Washington Irving uses stylistic devices to portray the setting and the people who live there. Your response might be that the setting and the characters are portrayed through diction and syntax. Following is an example paragraph about setting and its portrayal through diction and syntax.

THESIS: In this bleak scene from *The Devil and Tom Walker*, the uncaring, cold-hearted, sometimes violent family is introduced by Washington Irving's subtle use of diction and syntax.

TS: The author sets his story in a barren, uninviting atmosphere that cries out at its neglect, as evidenced through skillful use of language and sentence manipulation.

MP1: Through diction the house and the surrounding land reveal only desolation and utter disregard for property or living creature.

EL1: Offering no warmth, no friendly inviting atmosphere that welcomes others, the "forlorn-looking," lonely house has an "air of starvation."

EL2: Even the "few straggling...trees" offer no sense of caring -- only "sterility."

EL3: The lack of care for the premises seems to reveal the character of the Walkers.

MP2: Irving's compound-complex sentences build upon the negativity of the setting, offering detail upon detail describing neglect.

EL1: One clause after another is filled with testimonies of the Walker's disdain: the "miserable horse" with "articulate" ribs, who "look[s] piteously" because he feeds only upon a "thin carpet of moss, scarcely covering ragged beds."

EL2: As Irving stacks each piece of evidence against the Walkers, one reaches an inevitable conclusion about these uncaring people.

Concluding Sentence: Their overwhelming lack of regard for anything other than themselves is proof of their selfishness; these knaves deserve whatever evil ending Washington Irving has planned for them.

LITERATURE SAMPLES
FIGURATIVE LANGUAGE PART II

The figurative language in Part II is probably less familiar to you than that found in Part I. You need to know and recognize the figurative language in Part I. And you will write a more effective essay and know more on the multiple choice AP questions if you know and recognize the less familiar figurative language in Part I.

Most of the figures of speech covered in this unit are often – but not exclusively -- found in poetry. The AP Literature exam has consistently had one poem on it, so you are very likely to see figurative language. And you must be able to analyze and discuss the relevance to and the effects of figurative language on the poem. Also, in Part II you will begin to incorporate figurative language into your own writing. If Shakespeare and Mark Twain can do it, so can YOU!!

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ASSIGNMENT 11: FIGURATIVE LANGUAGE ASSESSMENT

PART I: MATCHING

MATCH EACH EXCERPT WITH THE CORRECT FIGURE OF SPEECH

anaphora conceit consonance kenning metonymy

1. "...Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony...."

The Rime of the Ancient Mariner by Samuel Taylor Coleridge

2. "I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks,
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads,
And then a quarry pare..."

I Like to See It Lap the Miles by Emily Dickinson

3. "...We hailed, 'Good morrow, mother!' to a shawl-covered head,
And bought a morning paper, which neither of us read...."
Recuerdo by Edna St. Vincent Millay
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**ASSIGNMENT 11: FIGURATIVE LANGUAGE ASSESSMENT
PART 2: ANALYSIS**

1. In this poem, Shakespeare compares his feelings about nature to his feelings about people. In a well-developed essay, discuss Shakespeare's use of figurative language to reveal his thoughts. Your essay should include pre-writing, an introduction, two or three body paragraphs, and a conclusion.

Blow, Blow, Thou Winter Wind by William Shakespeare

“Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most Friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,*
Thy sting is not so sharp
As friend remembered not.
Heigh-ho! sing....”

*roughen by freezing

2. Read the following poem by Anne Bradstreet. In a well-developed essay, discuss the way she uses an extended metaphor to reveal her feelings about the subject. Your essay should include pre-writing, an introduction, two or three body paragraphs, and a conclusion.

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LITERATURE SAMPLES SYMBOLS, MOTIFS, ARCHETYPES

ARCHETYPES

Archetypes are somewhat more difficult to understand than symbols and motifs. The concept of archetypes was developed by Carl Jung who said that we all have a “collective unconscious” consisting of plots, character types, and patterns common to any culture. Embedded in our past experiences, certain images and patterns we expect to recur. And they often do in our literature. For example, the most common archetypal character is that of the hero. He/she usually must endure some sort of ritual or test, go on a journey, perform a task, and save the day. This hero/heroine, prevalent in fiction and non-fiction, represents a major archetype because we expect him/her to act like a hero. Any deviation from what is expected is unacceptable.

Listed below are several examples of well-known archetypes and examples of each

SITUATIONS

Initiation – an individual understands his/her responsibility; often a rite of passage into adulthood. Huckleberry Finn, King Arthur

Transcendence – sometimes the initiate undergoes an ordeal and assumes a new role as an adult. Stephen Dedalus in *Portrait of the Artist as a Young Man*

Task – an extraordinary feat which must be accomplished to save the day. Arthur pulls the sword from the stone

Quest – the search for someone or something needed to save the day. The Holy Grail

Journey – the difficulties which the hero must undergo to accomplish the task, usually involves traveling. *The Canterbury Tales*, *The Odyssey*

Ritual – an official ceremony; may be part of the initiation or rite of passage. Weddings, graduation

(SITUATIONS CONTINUED)

CHARACTERS

Hero – usually rises from a rather lowly birth to become a leader or king after facing many trials. Examples are Arthur, Jesus, Beowulf, Harry Potter, Superman

Young person from the provinces – taken from home and returns with a new perspective. Tarzan; Dorothy from *The Wizard of Oz*; Alice from *Alice in Wonderland*

Initiates – innocents who train for the quest. Luke Skywalker; Aragorn from *Lord of the Rings*

Mentors – teachers or counselors for the initiates. Yoda from *Star Wars*; Gandolf from *Lord of the Rings*

Benevolent guide – usually an older person who gives the hero wise counsel. Merlin; fairy godmothers

Shaman – protector of rituals and traditions. Rafiki in *The Lion King*; witch doctor

Parent-child conflict – generational tension. Romeo and Lord Montague, Luke Skywalker and Darth Vader

(CHARACTERS CONTINUED)

ASSIGNMENT 8: ASSESSMENT ON SYMBOLS AND MOTIFS

Read the following passage from *Black Elk Speaks*. In a well-developed essay, discuss how Black Elk's use of the circle as a symbol and/or motif makes his message clear.

“You have noticed that everything an Indian does is in a circle, and that is because the Power of the World always works in circles, and everything tries to be round. In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation, and so long as the hoop was unbroken, the people flourished.... Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our teepees were round like the nests of the birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.”