

English 11 Honors Syllabus 2020-21

Rachael Gerber

A202

Online Learning will run through Schoology and my webpage:

www.gerbersite.com/gerber/Eng_11Honors/Eng11H_Start.htm

Welcome

English 11 Honors is a Language Arts course devoted to an intense, in-depth study of American Literature that parallels the student's study of U.S. History. By studying the country's literature within a chronological, historical perspective, students will examine attitudes, behavior patterns, and ideals that define and reflect American culture and American people.

At its core, this course will focus on the vast range of possible answers to the essential question: "What is an American?" This is no simple inquiry. Consider some of the following quotes about America from a variety of people, from different backgrounds, uttered at different points in history:

"In the unlikely story that is America, there has never been anything false about hope."
– **Barack Obama** (1961 -)

"In America everybody is of the opinion that he has no social superiors, since all men are equal, but he does not admit that he has no social inferiors, for, from the time of Jefferson onward, the doctrine that all men are equal applies only upwards, not downwards."
– **Bertrand Russell** (1872 - 1970)

"Let America first praise mediocrity even in her children, before she praises...the best excellence in the children of any other land." – **Herman Melville** (1819 – 1891)

"There's the country of America, which you have to defend, but there's also the idea of America. America is more than just a country, it's an idea. An idea that's supposed to be contagious." – **Bono** (1960 -)

"When asked by an anthropologist what the Indians called America before the white man came, an Indian said simply, 'Ours.'" – **Fr. Andrew, SDC**

"It was wonderful to find America, but it would have been more wonderful to miss it." – **Mark Twain** (1835 – 1910)

"America is not merely a nation but a nation of nations." – **Lyndon B. Johnson** (1908 – 1973)

"Europe will never be like America. Europe is a product of history. America is a product of philosophy."
– **Margaret Thatcher** (1925 - 2013)

"I see America through the eyes of the victim. I don't see any American dream; I see an American nightmare." – **Malcolm X** (1925 – 1965)

"America is the only country that went from barbarism to decadence without civilization in between."
– **Oscar Wilde** (1854 – 1900)

"America lives in the heart of every man everywhere who wishes to find a region where he will be free to work out his destiny as he chooses." – **Woodrow Wilson** (1856 – 1924)

"That's why they call it the American Dream, because you have to be asleep to believe it." – **George Carlin** (1937 - 2008)

This class aims to examine, reflect upon, and synthesize these diverse reflections on the American experience and the American people. Students will see that literary philosophies are dictated by the historical, social, and cultural conditions under which authors write (i.e., that history informs the narrative).

Course Requirements: What You Will Need

English 11 Honors has a reputation as a rigorous, demanding course. It is, indeed, a significant step up from previous English courses. Students do have to demonstrate a commitment to the work and to themselves. Reading is critical to participate effectively in this class.

Commitment, motivation, curiosity, a desire to improve and other habits of mind will significantly enhance a student's success in this course.

Literature

Students will read American novels as well as selected American literature and primary documents from the anthology *United States in Literature* and from selections in reading packets.

Writing

Students will write journal entries that explore their own ideas and opinions about the assigned works. Students also write formal essays (in and out of class) structured to verify a thesis. The writing process is emphasized, including timed writings and multi-draft writing, peer editing, and self-editing. A major literary analysis is required in Semester 2.

Vocabulary

Students study 30 new vocabulary words every other week from College Entrance Review, for a total of 19 lists over the year. Students are tested on spelling, denotation, and part of speech. Vocabulary is also assessed each semester with a cumulative midterm worth 25-50 points and a final worth 50-100 points. These numbers vary according to student choice.

Speaking and Listening

Students participate in creating and evaluating oral presentations. Nearly every unit requires students to work in groups of varying size to construct an oral presentation (both formal and informal) that will present an argument relevant to the current text(s) of study.

Notebook and Note Taking

Students are required to create and keep a notebook specifically for this English class. Traditionally, this is done with an English binder and several handouts. However, this year is unique in many ways. You will have the following options:

1. A real binder with dividing tabs to collect your print outs (this would be a LOT of printing at home, so I think your best bet this year is #2.)
2. A Google Drive folder with sub folders inside

Whichever you choose, you will need to have the following tabs/subfolders to help organize your work:

1. **01 Startup material** (this packet and any additional materials)
2. **02 Journals** – These will be assigned in Schoology, but when completed you should make sure they are placed in this section
3. **03 Vocabulary** –Include all Vocabulary Lists: the Master List and the work completed in

class

4. **04 Writing** – Here you will maintain writer’s workshop materials or writing practice work. You will also keep all your essays in this section.
5. **05 Study Units** – Include all materials related to the unit of study – that includes anything I give you and anything you produce, especially unit reading and homework packets. If using Google Drive folders, I would recommend creating a folder for each unit here.
6. **06 Notes** – Taking notes is a key to this class. Use the Cornell method of note-taking. Use these notes to review and study or, when permitted, as support on tests and timed essays. It is critical then that notes are organized and current. I will randomly ask to view these notes to ensure active thinking and applying of knowledge.
7. **07 Miscellaneous**. – Anything left over, including the sea of materials dispersed throughout the year.

Note: During distance learning, it will not be possible for me to check binders. However, maintaining this form will help you with your organization and will serve you when we return to the hybrid model of instruction.

Grades

This class uses a point system as opposed to a weighted system. These are the basic categories for assessment:

- Vocabulary
- Tests
- Reading Quizzes
- Presentations
- Homework Packets
- In-Class Essay
- Journals
- Reader’s Response
- Thesis Development
- Citizenship/Participation (a big one)

Homework

Homework is basically reading and homework packets. Homework will also include writing practice in the form of Reader’s Responses and other assignments. Some weekend time is required to complete independent reading and projects.

CRITICAL: If a student is absent the day a major assignment is due (e.g., term paper, homework packet, oral presentation), OR IF AN ASSIGNMENT IS DUE A WEEK OR MORE PRIOR TO THE DUE DATE, that student must still submit the completed assignment by the due date and by the time the student’s class period begins (the first bell). If the work appears any time after that (even one minute), it will be considered late and not accepted.

Late Work

Though Honors courses do not generally allow late submissions, I will accept late work during distance learning. Students may submit work up to 24 hours after the due date if accompanied by clear communication about what has/is occurring. After that 24 hours, the work may be submitted **for half points**. Please communicate any problems you may have submitting the work so that alternative arrangements can be made, if appropriate.

Student Responsibility

Communication is central to understanding, and this class is no exception. I am receptive to concerns and invite feedback. If a student is experiencing difficulties with submitting an assignment or understanding the work, contact me as soon as possible so that we may work out options. It is critical students communicate their needs and concerns. But make note, this communication must originate from the student, not the parent. If the student would like to include parents in the interaction, students should cc them in their communications via email; I will follow suit.

Makeup Tests

During distance learning, I will work with each student to provide the best time to make up the work. We will move to set dates when we return to onsite learning.

Distance Learning Protocols

I will provide you with specific distance learning procedures as well as Zoom practices when they become available.

Success in this Class

Students will impress me and enhance their academic standing if they practice these habits of mind:

- Ask probing questions
- Demonstrate engagement
- Exhibit curiosity
- Make academic mistakes
- Challenge your beliefs
- Do *your* best! Don't compare yourself, doubt yourself, or shortchange yourself
- Think outside the box, take chances and generate ideas
- Know class protocols and never plead "not knowing."

The Honors Program

English 11 Honors is an academically challenging course. Students must adhere to the school policy on academic honesty. Any student found cheating, including plagiarism, lack of participation in group projects, or borrowing from past or published works, will be removed from the Honors program.

A Final Word

English 11 Honors like all things American is something of a paradox. It is indeed rigorous, but it is also enjoyable. The literature and documents are enormously engaging, the work satisfying, and the class environment vibrant. Students will be challenged, but it is fair to say that if students engage in the work, they will emerge from the course with a sense of satisfaction and with refined reading, writing, and presentation skills.

I look forward to a wonderful year with you, the wonderful class of 2022.

Reading List for 11th Grade Honors

The Catcher in the Rye, J.D. Salinger (Summer Reading)

The Scarlet Letter, Nathaniel Hawthorne

The Adventures of Huckleberry Finn, Mark Twain

The Great Gatsby, F. Scott Fitzgerald

The Grapes of Wrath, John Steinbeck

In addition to the novels, selections include works from *United States in Literature* and various primary documents. Selections include but are not limited to

Puritanism & Colonialism

- Native American works
- "Of Plymouth Plantation" by William Bradford
- "They're Made Out of Meat" by Terry Bisson
- Poetry by Sherman Alexie
- "Sinners in the Hands of an Angry God" by Jonathan Edwards
- "Upon the Burning of Our House" by Ann Bradstreet
- "Upon What Base" by Edward Taylor
- "Moral Perfection" from *The Autobiography* by Benjamin Franklin
- Notes and Comments from *Poor Richard's Almanack* by Benjamin Franklin
- "Remarks Concerning the Savages of North America" by Benjamin Franklin
- "The Declaration of Independence" by Thomas Jefferson
- "What is an American?" by Hector St. John de Crèvecoeur
- Letters from Abigail and John Adams
- Phillis Wheatley's letter to Reverend Samson Occum

Romanticism & Literary Nationalism

- "The Devil and Tom Walker" by Washington Irving
- "A Rescue" from *The Deer Slayer* by Washington Irving
- "Escape: A Slave Narrative" by James W. C. Pennington
- "The Cask of Amontillado" by Edgar Allan Poe
- "Hop-Frog" by Edgar Allan Poe
- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe
- "A Rose for Emily" by William Faulkner
- "A Good Man is Hard to Find" by Flannery O'Connor

Transcendentalism/Anti-Transcendentalism (the Dark Romantics)

- "A Nonconformist" from *Self-Reliance* by Ralph Waldo Emerson
- "Traveling" from *Self-Reliance* by Ralph Waldo Emerson
- "Reliance on Property" by Ralph Waldo Emerson
- "Man Thinking" from *American Scholar* by Ralph Waldo Emerson
- "Why I Went to the Woods" from *Walden* by Henry David Thoreau

- "The Battle of the Ants" from *Walden* by Henry David Thoreau
- "Why I Left the Woods" from *Walden* by Henry David Thoreau
- from *Civil Disobedience* by Henry David Thoreau
- "The Minister's Black Veil" by Nathaniel Hawthorne
- "What Redburn Saw in Launcelott's-Hey" by Herman Melville
- from "What the Black Man Wants" by Frederick Douglass
- "Gettysburg Address" by Abraham Lincoln
- "This Sacred Soil" by Chief Seattle (p. 282)

The American Classic (1870 - 1915)

- "I Hear America Singing" by Walt Whitman
- "I Sit and Look Out" by Walt Whitman
- "When I Hear the Learn'd Astronomer" by Walt Whitman
- "Sparkles from the Wheel" by Walt Whitman
- "The Celebrated Jumping Frog of Calaveras County" by Samuel Clemens
- from *Life on the Mississippi* by Samuel Clemens
- "My Heart Feels Like Bursting" by Satanta
- "I Will Fight No More Forever" by Chief Joseph
- "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
- "An Episode of War" by Stephen Crane
- "Of the Meaning of Progress" by W. E. B. Du Bois

Neo-Realism (1915 - 1945)

- "Brother Death" by Sherwood Anderson
- "The Bear" by William Faulkner
- "In Another Country" by Ernest Hemingway
- "A Clean, Well-Lit Place" by Ernest Hemingway
- "The Man Who Saw the Flood" by Richard Wright
- "A Worn Path" by Eudora Welty
- "Chicago" by Carl Sandburg
- "Theme for English B" by Langston Hughes
- "Stopping by Woods on a Snowy Evening" by Robert Frost
- "pity this busy monster, manunkind" by ee cummings

Please sign and return *this page of the syllabus* by _____

I have read, understood, and will adhere to the classroom expectations, requirements, and conduct for English 11H, 2020-2021.

(Print Student Name)

(Date)

(Student Signature)

I have read, understood and support the classroom expectations, requirements, and conduct for my student's English class and will help my student adhere to them.

(Print Parent/Guardian Name)

(Date)

(Parent/Guardian Signature)

(Parent/Guardian Phone Number)

The following documents represent critical supports in your evolving knowledge of literature and the art of rhetoric.

Please maintain these documents in a central and accessible portion of your binder; you will be referring to them regularly.

Successful English Students Do and Know the Following Fundamentals

- **Address the Prompt**
 - What (what insightful answer addresses the prompt?)
 - How (how does the author create meaning?)
- **Embrace AMBIGUITY**
 - What does the complexity and ambiguity in the literature suggest about life?
- **Learn to Move from LITERAL TO FIGURATIVE**
 - Go beyond the obvious to the place of reflection, even epiphany.
- **Know the Terminology for Discussing Literature. Know STYLISTIC DEVICES**
 - Syntax, Diction, Irony, Tone, Style, Narration, Imagery, Figurative Language, Meter
- **Craft a Responsive, Subjective, and Insightful Thesis**
 - Do not parrot the prompt or argue the question. Think in terms of topic, position, and rationale.
- **Argue the THESIS THROUGHOUT THE PAPER**
 - Stick to the purpose established in the introduction.
- **Provide TEXTUAL EVIDENCE to Support the Thesis**
 - Smoothly integrate quotes.
- **Practice CLOSE READING of Novels, Plays and Poems**
 - Analyze WHAT (message) the writer communicates and HOW the author communicates it (rhetoric).
- **Write to Express not to Impress**
- **Use Appropriate COLLEGIATE DICTION**
- **Are Familiar with ALLUSIONS**
 - Mythological, biblical, literary and historical.
- **Possess a Broad Range of Readings**
 - From 16th century to contemporary authors, male and female, of ranging races, cultures,
 - religions, social class, and political viewpoints.
- **TAKE ACADEMIC RISKS!**
- **Bring unique understandings to the work.**
- **Discover Something New Each Day**
- **Realize that the Secret of Success will not Work Unless You**

Reading Strategies for English Students

English 11 Honors

1. Research – We saw how researching the historical period in which the work was written as well as the author’s own background greatly illuminates our understanding and appreciation of the work. In a classroom, the teacher will usually provide this information, but if that does not happen, you will be well served to do this on your own.
2. If available, thoroughly review the cover of the novel. Look to title, critiques, summary, first publication date.
3. Preview the text – the length of the novel, the length of the chapters, the name of the chapters. This could be a defining element of rhetoric (think Elie Wiesel’s *Night*).
4. Preview any exercises, questions, or assignments associated with the reading (homework packet, Reader’s Response).
5. Annotate in pen – highlighters do not specifically address or remind you why you marked a specific area. Pen or pencil provides the details of your annotations.
6. Summarize the chapter as you complete it. Provide 3-5 sentences of what literally happened in this chapter so that you may better access the plot.
7. Question the title and names of characters as you read. How can you relate these names to themes?
8. Think of questions as you read, or note questions you have during the reading.
9. Underline the text as you read. Note in particular
 - The names of characters
 - Names or titles of characters
 - Descriptions – especially prolonged (think opening scene of *A Separate Peace* or the half frozen lake in *The Catcher in the Rye*)
 - Dates
 - Places
 - Weather
 - Motifs – (think of the preponderance of things old and decaying in “The Customs House”)
 - Allusions (biblical and mythological)
 - Words you don’t know
 - Connections you make
 - Questions in general
10. Search for the main idea by sections (chapter).
11. Read through difficult sections – do not stop or become mired in the challenge of reading, rather mark it and come back to it.
12. Use graphics, maps or charts to make connection (e.g. chart Holden’s journey, graph the family of Olympians, map the landscape of Gene and Finny’s school)

13. Complete any exercises, questions, or assignments associated with the reading (homework packet, Reader's Response).
14. Notes on anything unclear
15. Monitor your understanding
16. Talk about literature with others as you read (even read together)
17. Read in chunks – and review.
18. REREAD

Glossary of Literary Terms for English 11 Honors

Abstract: Refers to an idea rather than a concrete object or thing.

Allegory: From the Greek *allos*, meaning “other.” Allegory is an extended metaphor or comparison between two unlike or unlinked things. An allegory works on two levels: on a surface level to entertain, and on a deeper level to teach a lesson or moral. Allegories are intended to make big, complex, and abstract ideas simpler and more accessible. The comparison is not always obvious. *The Crucible* is an allegory of the McCarthyism while *Animal Farm* is an allegory for the Russian Revolution of 1917.

Alliteration: Repetition of consonant sounds.

Allusion: Reference in literature to a familiar person, place, thing, or event.

Anachronism: Use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer.

Analogy: Comparison of objects to suggest they are alike in certain respects

Anecdote: Short summary of a funny or humorous event.

Antagonist: Force in conflict with the protagonist.

Anthropomorphism: Showing or treating of animals, gods, and objects as if they are human in appearance, character, or behavior.

Antihero: Protagonist without traditional qualities of a hero.

Antithesis: Opposition, or contrast of ideas or words in a balanced or parallel construction (Not that I loved Caesar less, but that I loved Rome more).

Anaphora: Repetition of a word or phrase at the beginning of clauses.

Aphorism: General truth or a moral principle (Waste not want not)

Apostrophe: Emotional address to a person or thing not literally listening.

Apotheosis: Elevation of a character (usually a hero) to the status of a god or deity.

Archaic: Words that are old-fashioned and no longer sound natural.

Archetype: Recognizable character or personality type found in every society.

Aside: Line spoken by an actor to the audience but not intended for others on stage.

Assonance: Repetition of a vowel sound in a line of poetry.

Backdrop Setting: Setting relatively unimportant to the plot.

Bias: Attitude or tendency to favor one thing over another.

Blank Verse: Unrhymed form of poetry.

Canon: List of literary works considered permanently established.

Catharsis: Purification or cleansing of the spirit through the emotions.

Cause and Effect: Events in a story are linked.

Character: Actors in a story or poem.

Character Foil: Character who serves to illuminate or reflect the characteristics of the protagonist (also called a foil).

Characterization: Method to describe characters and their various personalities.

Cliché: Word or phrase so overused that it is no longer effective.

Climax: High point or turning point in a work.

Colloquial: Ordinary language.

Comedy: Literature dealing with comic or serious subject matter in life in a light, humorous, or satiric manner.

Concrete: Describes a word that refers to an object that can be heard, seen, felt, tasted, or smelled. *Wall, desk, car, and cow* are examples of concrete objects.

Conflict: Struggle between the protagonist and an opposing force; the “problem” in a story that triggers the action. Conflict is divided by internal conflict and external conflict. There are five basic types of external conflict:

- Man vs. Man:* One character in a story has a problem with one or more of the other characters.
- *Man vs. Society:* A character has a conflict or problem with some element of society—the school, the law, the accepted way of doing things, and so on.
- Man vs. Himself:* A character has trouble deciding what to do in a particular situation.

- *Man vs. Nature*: A character has a problem with some natural happening: a snowstorm, an avalanche, the bitter cold, or any of the common elements of nature.
- *Man vs. Fate (God)*: A character has to battle what seems to be an uncontrollable problem. Whenever the problem seems to be a strange or unbelievable coincidence, fate can be considered as the cause of the conflict.

Connotation: Emotions or feelings a word can arouse.

Context: Environment of a word.

Convention: Customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a couplet at the end of a sonnet.

Crisis: Moment when a character faces a harsh situation and must make a decision.

Denotation: Literal or dictionary meaning of a word.

Dialogue: Conversation by the characters.

Diction: Author's choice of words.

Direct Characterization: Author explicitly tells the reader about the character (She is dumb).

Doppelganger: Ghostly counterpart of a living person or an alter ego.

Drama: Plays

Dramatic Irony: A character speaks in ignorance of a situation or event known to the audience or to the other characters.

Dynamic Character: Character who is altered at the end of the story.

Elegy: Poem mourning the death of a person.

Epic: Long poem.

Epigraph: Short saying at the beginning of a book or chapter that suggests its theme.

Epiphany: Sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience.

Epistolary: Literature contained in or carried on by letters.

Epitaph: Writing that praises a deceased person (writing on a tombstone).

Epithet: Adjective or descriptive phrase expressing a characteristic of the person or thing mentioned. (e.g., mother of dragons, king slayer, the imp)

Ethos: Greek root meaning *character*. An appeal to the credibility of the speaker or author. A work with ethos is convincing, the audience trusts, respects, and admires the speaker.

Eulogy: Oration in honor of a deceased person.

Euphemism: Substitution of an agreeable or at least non-offensive expression for a plainer possibly harsher or unpleasant meaning (pre-owned for used; temporary negative cash flow for broke, enhanced interrogation methods for torture).

Exposition: How things are before the action of a story starts.

External Conflict: Conflict that exists outside the character.

Falling Action: Action that occurs after the climax.

Fiction: Imagined story, whether in prose, poetry, or drama.

Figurative Language: Form of language use in which writers and speakers convey something other than the literal meaning of their words.

First Person: Point of view in a work that relies on first-person pronouns like I, me, we, etc.

Flashback: Interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action.

Flat Character: Character who is never fully developed or lacking a sense of depth.

Foreshadowing: Hints of what is to come in the action of a play or a story.

Frame Story: A story told within a story.

Free Verse: Poetry that does not have a regular meter or rhyme scheme.

Genre: Specific type or subtype of music, film, or writing. Your favorite literary genre might be science fiction, your favorite film genre might be horror, and your favorite music genre might be indie rock.

Gothic: Genre of fiction characterized by mystery and supernatural horror, often set in a dark castle or other medieval setting. Edgar Allan Poe is considered the master of the genre.

Hyperbole: Exaggerated statement or claim (big as a house, I could eat a horse).

Imagery: Use of expressive or evocative images in art, literature, or music.

In medias res: Type of narrative timeline that opens the work in the middle of the action

Indirect Characterization: Author suggests character qualities rather than directly stating them (She was fired from the M&M factory for throwing away all the W's = she's dumb).

Integral Setting: Setting that is essential to the plot.

Internal Conflict: Conflict a person experiences within himself or herself.

Internal Rhyme: Rhyming words appear within the same line of poetry.

Irony: Contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen in life and in literature. The opposite of what is expected.

Juxtaposition: Placing ideas, characters, settings, or objects side-by-side for emphasis

Literary Elements: The building blocks of story. These include plot, character, setting, point of view and theme.

Logos: Appeal to logic and reasoning. The speaker or writer intends to make the audience think clearly about the sensible and/or obvious answer to a problem.

Metaphor: Comparison of two unlike objects to show a likeness between them.

Motif: Any reoccurring character, incident, idea, or structure.

Mood: Overall feeling or emotional atmosphere of a story.

Myth: Any story that attempts to explain how the world was created or why the world is the way that it is.

Onomatopoeia: Word whose sound suggests its meaning, as in *clang*, *buzz*, and *twang*.

Oxymoron: Figure of speech that combines two contradictory elements, as in "jumbo shrimp" or "deafening silence."

Paradox: Statement that at first seems contradictory but turns out to have a profound meaning

Parallelism: Framing of words, phrases, sentences, or paragraphs to give structural similarity.

Parody: Imitation with the aim of amusing the audience.

Pathos: Greek root meaning *suffering* or *passion*. It is usually an appeal to the emotions of the reader.

Persona: In literature, the persona is the narrator, or the storyteller, of a literary work created by the author. The persona is not the author, but the author's creation—the voice "through which the author speaks." It could be a character in the work, or a fabricated onlooker, relaying the sequence of events in a narrative.

Personification: Giving human attributes to a non-human creature or thing.

Plot: Action in a story. It is usually a series of related events that builds and grows as the story develops. Plot consists of exposition, rising action, climax, falling action and resolution.

Point of View: Perspective from which a story is told. It consists of first person, second person, third person objective, third person limited, and third person omniscient.

Poetic Devices: Tools an author uses to create the images, meanings, sounds and feelings that move language beyond the literal. Poetic devices are often divided into cognitive devices (those that create meaning) and sound or auditory devices (those that create rhythm and sound).

Poetry: Language that reflects imagination, emotion, and thinking in verse form.

Prose: Ordinary form of written language without metrical structure.

Protagonist: Main character or lead figure in a novel, play, story, or poem.

Pun: Joke exploiting the different possible meanings of a word or the fact that there are words that sound alike but have different meanings.

Repetition: Repeating of a word or idea for emphasis.

Resolution: The way a story ends, with all the loose ends are tied up.

Rhetoric: Art of effective or persuasive speaking or writing.

Rhetorical Question: Question that has no expectation of a reply. *Who knew?*

Rising Action: Sequence of conflicts and crises that lead to a climax.

Round Character: Character who is fully developed and appears to have a variety of realistic character attributes.

Satire: Like parody, satire conveys humor but their goals are different. Parody aims to entertain while satire often results in political or social change. Parody leaves the observer amused, while satire may leave the observer with a variety of emotions such as scorn, indignation, and also amusement. Parody imitates its object, while satire derogates the object, making it appear ridiculous. Satire makes a serious point through humor, exposing the flaws, hypocrisy or fallacies of the object of ridicule. It uses humor as a weapon. *The Colbert Report* and *The Daily Show* are prime examples of satire.

Science Fiction: Futuristic technology or otherwise altered scientific principles contribute in a significant way to the adventures.

Second Person: Point of view that employs a conversational convention, often through the use of the pronoun “you.”

Setting: Total environment for the action of a fictional work. Setting includes time period (such as the 1890's), the weather, the place (such as downtown Warsaw), the historical milieu (such as during the Crimean War), as well as the social, political, and perhaps even spiritual realities.

Simile: Comparison of two unlike objects using “like” or “as.”

Situational Irony: Sometimes called *irony of events*, is most broadly defined as a situation where the outcome is incongruous with what was expected, but it is also more generally understood as a situation that includes contradictions or sharp contrasts. (A fireman’s house catches on fire; a psychiatrist is crazy).

Soliloquy: Dramatic speech; character does not address any of the other characters.

Static Character: Character who does not change over the course of the story.

Style: Author’s distinctive voice; the manner of expression of a particular writer, produced by choice of words, grammatical structures, use of literary devices, and all the possible parts of language use.

Subplot: Subordinate or minor collection of events in a novel or drama.

Syllogism: Form of reasoning in which a conclusion is drawn from two premises, each of which shares a term with the conclusion, and shares a common or middle term not present in the conclusion (e.g., *all dogs are animals; all animals have four legs; therefore all dogs have four legs*).

Symbol: Object that represents or stands for something else, especially a material object representing something abstract (a flag represents patriotism; a cross represents Christianity).

Synecdoche: Figure of speech in which a part is made to represent the whole For example, calling a car “wheels”, calling food “bread”, or referring to a ship as merely “sails”.

Syntax: Way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words.

Theme: Message or reoccurring idea of a literary work; the universal truth of a story.

Third Person Limited: When the story is seen through the eyes of one particular character. The narrator reveals only one character’s inner thoughts.

Third Person Objective: When the author uses “he” or “she” to refer to the character. The author states only what can be seen; not what’s in characters’ minds. Called the camera eye.

Third Person Omniscient: When the story is told through the point of view of an all-knowing (i.e., omniscient) narrator who supplies more information about all of the characters and events than any one character could know. The narrator knows the thoughts and feelings of all the characters.

Tone: Writer's attitude toward the work. A writer can be formal, informal, playful, ironic, and especially, optimistic or pessimistic.

Tragedy: Broadly defined, a literary and particularly a dramatic presentation of serious actions in which the chief character has a disastrous fate.

Tricolon: Series of three parallel words, phrases, or clauses. (Of the people, for the people, by the people).

Understatement: Ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Unreliable Narrator: Narrator whose credibility has been seriously compromised. The reader must wade through evidence to form his/her own sense of reality or truth rather than believing a novel’s narrator.

Verbal Irony: Characters say the opposite of what they mean.

Verisimilitude: Verisimilitude refers to the resemblance a work bears to reality. If a work of literature has verisimilitude, it has a certain likeness to actual life.

What is Rhetoric?

In its long history, rhetoric has enjoyed many definitions, served many purposes, and included many different disciplines.

What we can say about rhetoric, in a very simple way, is that it is the art of persuasion.

So who uses rhetoric? We all do? A politician who wants your vote; a lawyer who wants you to acquit his client; a salesman who wants you to buy his product; even a little child who wants you to give him a cookie; we all use rhetoric because we all shape language to our purposes, and we all use persuasion.

Today, the definition may be a bit confusing as it embraces both positive and negative connotations. Rhetoric can refer to exaggerated or inflated talk, much like what we hear in political speeches. Since rhetoric refers to persuasion through carefully crafted words, it can be used as a negative term because it suggests that the speaker (or writer) uses words falsely, instead of using "plain talk" to convey something. It sounds good, but what is it really saying? It's a lot of style without a lot of substance.

In literature – and for the purposes of this class - rhetoric is what convinces the reader/or listener to feel a certain way about a topic. It is the art of conveying a point in a convincing, eloquent, and effective way. Rhetoric is what makes some writing beautiful and other writing bland.

The study of rhetoric goes back to ancient Greece, when speakers began to practice the art of persuasion in courts of law. The ancients realized that presentation is as important, or perhaps more important, as facts.

According to Aristotle, rhetoric is "the ability, in each particular case, to see the available means of persuasion." He described three main forms of rhetoric: **Ethos, Pathos, and Logos**.

- **Ethos (Credibility), or ethical appeal**, means convincing by the character of the author. We tend to believe people whom we respect. The writer/speaker must be someone worth listening
- **Pathos (Emotional)** means persuading by appealing to the reader's emotions. We can look at texts ranging from classic essays to political speeches to contemporary advertisements to see how pathos, emotional appeals, are used to persuade. Language choice affects the audience's emotional response, and emotional appeal can be used to enhance an argument.
- **Logos (Logical)** means persuading by the use of reasoning. This was Aristotle's favorite appeal because it relies on good sense. Logic is used to support a claim. Most academic writing, including ours, will center on good solid reasoning. We'll look at deductive and inductive reasoning, and discuss what makes an effective, persuasive reason to back up your claims.

For each of the writing assignments I assign, I will also provide you with the appropriate rhetorical appeal and the appropriate voice. Remember, knowing your audience and the proper register are key to effective persuasion. Now that you have the tools, go on and convince me.

What Constitutes Rhetoric?

You are already familiar with several elements of rhetoric, including our favorite elements, the literary elements.

This includes the basics you learned in 9th grade: plot, character, setting, theme, point of view, mood, tone, diction, and word choice.

Consider the use of figurative language: imagery, simile, metaphor, alliteration, personification, onomatopoeia, hyperbole, irony, symbols, idioms to name just a few.

Look also at the structure and organization of the work itself. Look to the size, the way the work is divided, where and when characters or events are introduced. Consider

Rhetorical question

Can we really expect the school to keep paying from its limited resources?

Emotive language

Imagine being cast out into the street, cold, lonely and frightened.

Parallel structures

To show kindness is praiseworthy; to show hatred is evil.

Sound patterns

Alliteration: **C**allous, **c**alculating **c**ruelty – is this what we must expect?

Assonance: A **f**ine **t**ime we all had, too.

Contrast

Sometimes we have to be cruel to be kind.

Description and Imagery

While we wait and do nothing, we must not forget that the fuse is already burning.

The ‘rule of three’

I ask you, is this fair, is it right, is it just?

Repetition

Evil minds will use evil means.

Hyperbole (using exaggeration for effect)

While we await your decision, the whole school holds its breath.

Anecdote

a short story that is significant to the topic at hand; usually adding personal knowledge or experience to the topic.

Key: Remember, ask yourself why an author did what he or she did in the work - this device may or may not be there to illuminate theme, but you must at a minimum ask ourselves what is this device and why is it there? And as always, your assumptions and inferences must be consistent with the rest of the work and based on evidence.

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Taboo Words and Forms to Avoid

In high school students must take care to write with academically appropriate language. Therefore, avoid taboo words and conventions. These words not only suck the life out of the work but represent a basic, immature, and unimaginative understanding of language.

- thing, things
- stuff
- a lot of
- okay, ok
- common adjectives (good, bad, happy, sad, mad) choose more precise language
- wanna
- gonna
- kid
- guy
- kind of/sort of
- Nowadays
- Common modifiers such as very, extremely, incredibly (choose a precise word)
- could of, would of, should of (could have, would have)
- & instead of **and**
- Contractions (won't = will not)
- Text messaging terms: lol = hilarious, 2 = to, 4 = for, GF = death
- First person in academic writing except personal narratives: **I, we, us, our, me**
- Second person: you
- Use of the word Mr. before an author's name
- Referencing the author by his or her first name (not J.D. but Salinger)
- Numbers ten and under are spelled out unless part of a date, street numbers or proper names. Numbers over ten are spelled out if they start a sentence.
- Slang (my bad, emo, fugly, peeps, dawgs, homies, sup, rad)
- Anything obscene (in direct quotes, use only the first and last letters, replace each missing letter with an asterisk = s**t)
- Jargon ("technical talk" example: Bilateral probital hematoma for a black eye, or "shiner" (SLANG))
- Clichés (I got your back 24/7; and I'd go to the moon and back for you)
- True or truly – as it applies to the essence of something
- **Poser Stuff**
 - Utilize = use
 - The fact that = that
 - In order to = to
 - One - reword the sentence to address the people you are actually referencing, like Americans, individuals, women, pioneers, etc.

Additionally, avoid conventions like:

- Talks about" when referencing a writer's statement in a novel
- This proves – as it applies to arguing mean and matter (you do the proving)
- Being and all its forms and, as much as possible, all its forms
- There is (are) (there is a woman I know who is insane about her dog = A woman I know is insane about her dog). This grammar error actually has a name: an expletive.

- Gerunds are words that take a form of to and add an ing to the verb “Paul is reflecting on the war” should read “Paul reflects on the war.”
- The author wants to show/the author intends (assumes and you just do not know that)
- Do not refer to the reader (the reader will see that... should be the author shows)
- Do not refer to the quote (the quote is important because...)
- Passive voice Not: The review will be performed by Ms. Miller. BUT: Ms. Miller will perform the review; Ms. Gerber’s food was cheered by all = Everyone cheered Ms. Gerber’s food
- “What people don’t know/realize is” (assumes)
- Rhetorical questions except in intro and conclusion
- The author “is able to” – this implies a questioning of qualifications.
- Generalizations and ambiguous language – always be as specific as possible
- Syllogistic logic – we aim to prove through explanations and examples
- Attempt antecedents over pronouns - use pronouns only where the reference is clear.
- Wordiness - in academic writing, less is more. Aim for a depth of meaning and a brevity of words.

Know your standard heading for class work and the standard heading for MLA. They are different:

MLA Standard Heading	Standard Heading for Gerber Work
place on left side of paper Double space – no more, no less Note order and abbreviations	(place on right side of paper, at the top)
Joe M. Student	Joe Student
Ms. Gerber	Period 1
English 11 Honors	Nov. 18, 2019
18 Nov. 2019	Ms. Gerber

Additionally:

When you write about fiction, use present tense.

Non-fiction is written in authentic tense

Never critique (“Steinbeck beautifully and accurately portrays the life of dispossessed migrants.”)

Omit all summary – ARGUE instead

Finally: KNOW THY AUDIENCE – Your audience is me, your teacher, who has read the works countless times. You do not need to say “Jim, a slave, is set adrift on the vast Mississippi River” nor “The protagonist in the novel is a boy named Huckleberry Finn, who takes a journey down the river.” This type of writing reads as fluff and filler and signals you do not have much to say.

KNOW THY REGISTER – unless specifically stated, assume the register for academic writing is formal – do not adopt a friendly, casual demeanor with your reader, do not invoke second person, and do not EVER summon the egregious first person (I, we, us, our). EVER.

American Literary Movements

Native American – The dates for this period are very unclear because we have absolutely no idea when they started. Much of the literature were myths, and, of course, the Native Americans still write today. Most of what our text calls Native American myths were written long before Europeans settled in North America.

Puritan – (1472-1750) – Most of this is histories, journals, personal poems, sermons, and diaries. Most of this literature is either utilitarian, very personal, or religious. We call it *Puritan* because the majority of the writers during this period were strongly influenced by Puritan ideals and values. Jonathan Edwards continues to be recognized from this period.

Enlightenment – (1750-1800) – Called the *Enlightenment* period due to the influence of science and logic, this period is marked in US literature by political writings. Genres included political documents, speeches, and letters. Benjamin Franklin is typical of this period. There is a lack of emphasis and dependence on the Bible and more use of common sense (logic) and science. There was not a divorce from the Bible but an adding to or expanding of the truths found there.

Romanticism – (1800-1840) - *Romanticism* was a literary and artistic movement of the nineteenth century that arose in reaction against eighteenth-century Neoclassicism and placed a premium on fancy, imagination, emotion, nature, individuality, and exotica. There's a movement here from personal and political documents to entertaining ones. Purely American topics were introduced such as frontier life.

Transcendentalism – (1840-1855) - *Transcendentalism* was an American literary and philosophical movement of the nineteenth century. The Transcendentalists, who were based in New England, believed that intuition and the individual conscience “transcend” experience and thus are better guides to truth than are the senses and logical reason. Influenced by Romanticism, the Transcendentalists respected the individual spirit and the natural world, believing that divinity was present everywhere, in nature and in each person. The Transcendentalists included Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, W.H. Channing, Margaret Fuller, and Elizabeth Peabody. The anti-Transcendentalist (Hawthorne and Melville) rebelled against the philosophy that man is basically good. A third group, the Fireside poets, wrote about more practical aspects of life such as dying and patriotism.

Realism – (1865-1915) - *Realism* is the presentation in art of the details of actual life. Realism was also a literary movement that began during the nineteenth century and stressed the actual as opposed to the imagined or the fanciful. The Realists tried to write truthfully and objectively about ordinary characters in ordinary situations. They reacted against *Romanticism*, rejecting heroic, adventurous, unusual, or unfamiliar subjects. The Realists, in turn, were followed by the *Naturalists*, who traced the effects of heredity and environment on people helpless to change their situations. American realism grew from the work of local-color writers such as Bret Harte and Sarah Orne Jewett and is evident in the writings of major figures such as Mark Twain and Henry James.

Naturalism – An outgrowth of *Realism*, *Naturalism* was a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. The

Naturalists tended to view people as hapless victims of immutable natural laws. Early exponents of Naturalism included Stephen Crane, Jack London, and Theodore Dreiser.

Regionalism – Another outgrowth of *Realism*, *Regionalism* in literature is the tendency among certain authors to write about specific geographical areas. Regional writers like Willa Cather and William Faulkner, present the distinct culture of an area, including its speech, customs, beliefs, and history. Local-color writing may be considered a type of Regionalism, but Regionalists, like the southern writers of the 1920's, usually go beyond mere presentation of cultural idiosyncrasies and attempt, instead, a sophisticated sociological or anthropological treatment of the culture of a region.

Imagism – *Imagism* was a literary movement that flourished between 1912 and 1927. Led by Ezra Pound and Amy Lowell, the Imagist poets rejected nineteenth-century poetic forms and language. Instead, they wrote short poems that used ordinary language and free verse to create sharp, exact, concentrated pictures.

Modern Age – (1915-1946) – An age of disillusionment and confusion—just look at what was happening in history in the US during these dates—this period brought us perhaps our best writers. The authors during this period raised all the great questions of life...but offered no answers. Faulkner, Steinbeck, Fitzgerald, Hemingway, and Frost are all examples.

Harlem Renaissance – Part of the Modern Age, The *Harlem Renaissance*, which occurred during the 1920's, was a time of African American artistic creativity centered in Harlem, in New York City. Writers of the Harlem Renaissance include Countee Cullen, Claude McKay, Jean Toomer, Langston Hughes, and Arna Bontemps.

Classicism – *Classicism* is an approach to literature and the other arts that stresses reason, balance, clarity, ideal beauty, and orderly form in imitation of the arts of ancient Greece and Rome. Classicism is often contrasted with *Romanticism*, which stresses imagination, emotion, and individualism. Classicism also differs from *Realism*, which stresses the actual rather than the ideal.

Local Color – *Local Color* is the use in a literary work of characters and details unique to a particular geographic area. Local color can be created by the use of dialect and by descriptions of customs, clothing, manners, attitudes, scenery, and landscape. Local-color stories were especially popular after the Civil War, bringing readers the West of Bret harte, the Mississippi River of Mark Twain, and the New England of Sarah Orne Jewett.

Gothic – *Gothic* refers to the use of primitive medieval, wild, or mysterious elements in literature. Gothic elements offended eighteenth-century classical writers but appealed to the Romantic writers who followed them. Gothic novels feature places like mysterious and gloomy castles, where horrifying, supernatural events take place. Their influence on Edgar Allan Poe is evident in “The Fall of the House of Usher.”

Grotesque – *Grotesque* refers to the use of bizarre, absurd, or fantastic elements in literature. The grotesque is generally characterized by distortions or striking incongruities. *Grotesque characters*, like those in Flannery O'Connor's “A Good Man is Hard to Find” are characters who have become ludicrous or bizarre through their obsession with an idea or value, or as a result of an emotional problem.

Archetypes and Symbols

SITUATION ARCHETYPES

1. **The Quest** – This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.
2. **The Task** – This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal.
3. **The Journey** – The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.
4. **The Initiation** – This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the initiation, will accept responsibility.
5. **The Ritual** – Not to be confused with the initiation, the ritual refers to an organized ceremony that involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.
6. **The Fall** – Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.
7. **Death and Rebirth** – The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.
8. **Nature vs. Mechanistic World** – Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.
9. **Battle Between Good and Evil** – These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.
10. **The Unhealable Wound** – This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness.

11. **The Magic Weapon** – Sometimes connected with the task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.
12. **Father-Son Conflict** – Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.
13. **Innate Wisdom vs. Educated Stupidity** – Some characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

SYMBOLIC ARCHETYPES

1. **Light vs. Darkness** – Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair. (this is, of course reversed in Romeo and Juliet)
2. **Water vs. Desert** – Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth.
3. **Heaven vs. Hell** – Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.
4. **Haven vs. Wilderness** – Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.
5. **Supernatural Intervention** – The gods intervene on the side of the hero or sometimes against him.
6. **Fire vs. Ice** – Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.
7. **Colors**
 - A. **Black** (darkness) – chaos, mystery, the unknown, before existence, death, the unconscious, evil
 - B. **Red** – blood, sacrifice; violent passion, disorder, sunrise, birth, fire, emotion, wounds, death, sentiment, mother, Mars, the note C, anger, excitement, heat, physical stimulation
 - C. **Green** – hope, growth, envy, Earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, Jupiter and Venus, the note G, envy
 - D. **White** (light) – purity, peace, innocence, goodness, Spirit, morality, creative force, the direction East, spiritual thought
 - E. **Orange** – fire, pride, ambition, egoism, Venus, the note D
 - F. **Blue** – clear sky, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, spirituality, Jupiter, the note F, physical soothing and cooling
 - G. **Violet** – water, nostalgia, memory, advanced spirituality, Neptune, the note B
 - H. **Gold** – Majesty, sun, wealth, corn (life dependency), truth
 - I. **Silver** – Moon, wealth

8. Numbers:

- A. **Three** – the Trinity (Father, Son, Holy Ghost); Mind, Body, Spirit, Birth, Life, Death
- B. **Four** – Mankind (four limbs), four elements, four seasons
- C. **Six** – devil, evil
- D. **Seven** – Divinity (3) + **Mankind** (4) = relationship between man and God, seven deadly sins, seven days of week, seven days to create the world, seven stages of civilization, seven colors of the rainbow, seven gifts of Holy Spirit.

9. Shapes:

- A. **Oval** – woman, passivity
- B. **Triangle** – communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight, light
- C. **Square** – pluralism, earth, firmness, stability, construction, material solidity, the number four
- D. **Rectangle** – the most rational, most secure
- E. **Cross** – the Tree of life, axis of the world, struggle, martyrdom, orientation in space
- F. **Circle** – Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing, sound
- G. **Spiral** – the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

10. Nature:

- A. **Air** – activity, creativity, breath, light, freedom (liberty), movement
- B. **Ascent** – height, transcendence, inward journey, increasing intensity
- C. **Center** – thought, unity, timelessness, spacelessness, paradise, creator, infinity,
- D. **Descent** – unconscious, potentialities of being, animal nature
- E. **Duality** – Yin-Yang, opposites, complements, positive-negative, male-female, life-death
- F. **Earth** – passive, feminine, receptive, solid
- G. **Fire** – the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
- H. **Lake** – mystery, depth, unconscious
- I. **Crescent moon** – change, transition
- J. **Mountain** – height, mass, loftiness, center of the world, ambition, goals
- K. **Valley** – depression, low-points, evil, unknown
- L. **Sun** – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
- M. **Water** – passive, feminine
- N. **Rivers/Streams** – life force, life cycle
- O. **Stars** – guidance
- P. **Wind** – Holy Spirit, life, messenger
- Q. **Ice/Snow** – coldness, barrenness
- R. **Clouds/Mist** – mystery, sacred
- S. **Rain** – life giver
- T. **Steam** – transformation to the Holy Spirit
- U. **Cave** – feminine
- V. **Lightning** – intuition, inspiration
- W. **Tree** – where we learn, tree of life, tree of knowledge
- X. **Forest** – evil, lost, fear, chaos

10. **Objects:**

- A. **Feathers** – lightness, speed
- B. **Shadow** – our dark side, evil, devil
- C. **Masks** – concealment
- D. **Boats/Rafts** – safe passage
- E. **Bridge** – change, transformation
- F. **Right hand** – rectitude, correctness
- G. **Left hand** – deviousness
- H. **Feet** – stability, freedom
- I. **Skeleton** – mortality
- J. **Heart** – love, emotions
- K. **Hourglass** – the passage of time

CHARACTER ARCHETYPES

1. **The Hero** – In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. The hero character is the one who typically experiences an initiation, who goes the community's ritual (s), et cetera. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL, and SON.
2. **Young Person from the Provinces** – This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions. (Moses, Oedipus)
3. **The Initiates** – These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage. (Neo)
4. **Mentors** – These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.
5. **Hunting Group of Companions** – These loyal companions are willing to face any number of perils to be together.
6. **Loyal Retainers** – These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.
7. **Friendly Beast** – These animals assist the hero and reflect that nature is on the hero's side.
8. **The Devil Figure** – This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.
9. **The Evil Figure with the Ultimately Good Heart** – This redeemable devil figure (or servant to the devil figure) is saved by the hero's nobility or good heart.

10. **The Scapegoat** – An animal or more usually a human whose death, often in a public ceremony, excuses some taint or sin that has been visited upon the community. This death often makes them a more powerful force to the hero.
11. **The Outcast** – This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.
12. **The Earth Mother** – This character is symbolic of fulfillment, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors, with large breasts and hips.
13. **The Temptress** – Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.
14. **The Platonic Ideal** – This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.
15. **The Unfaithful Wife** – This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.
16. **The Damsel in Distress** – This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.
17. **The Star-Crossed Lovers** – These two characters are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.
18. **The Creature of Nightmare** – This monster, physical or abstract, is summoned from the deepest, darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

RECOGNIZING PATTERNS

The following list of patterns comes from the book *How to Read Literature Like a Professor* by Thomas C. Foster who teaches at the University of Michigan. You can access this informative and entertaining work from the link on my website under the 11 Honors homepage.

- Trips tend to become quests to discover self.
- Meals together tend to be acts of communion/community or isolation.
- Ghosts, vampires, monsters, and nasty people and sometimes simply the antagonists are not about supernatural brew-ha-ha; they tend to depict some sort of exploitation.
- Look for allusions and archetypes.
- Weather matters.
- Violence can be both literal and figurative.
- Symbols can be objects, images, events, and actions.
- Sometimes a story is meant to change us, the readers, and through us change society.
- Keep an eye out for Christ-figures.
- Flying tends to represent freedom. What do you think falling represents?
- Getting dunked or just sprinkled in something wet tends to be a baptism.
- Geography tends to be a metaphor for the psyche.
- Seasons tend to be traditional symbols.
- Disabilities, scars, and deformities show character and theme.
- Heart disease tends to represent problems with character and society.
- So do illness and disease.
- Read with your imagination.
- Irony trumps everything!
- Remember the difference between public and private symbols.