**ENGLISH RESOURCE BOOKLET**

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**Weston Collegiate International Baccalaureate Program Honour Code**

HONESTY and INTEGRITY form the cornerstone of the International Baccalaureate (IB) Honour Code at Weston Collegiate Institute, and as such are central to the high standards by which all students should live. The IB Honour Code begins with the belief that every student has the right to pursue an education free from the ills caused by any form of intellectual dishonesty.

I understand that the IB course of study is difficult, and while group study is both accepted and encouraged, ethical conduct is expected at all times. Academic violations of the Honour Code include the following: CHEATING which includes the actual giving or receiving of any unauthorized aid or assistance on any form of any academic work; and PLAGIARISM which includes the copying of or representation of another’s work as one’s own.

Any violation (PLAGIARISM or CHEATING) of the Honour Code will be considered very serious and will jeopardize the student’s status in the IB Program.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date Student Signature

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent Signature

**Academic Integrity in Writing**

*Academic honesty and integrity involves writing and submitting your* ***own*** *work, rather than* ***plagiarizing*** *(submitting the work of someone else, whether a friend, Internet source, or library book). Academic honesty is integral to being an honourable student and human being. If you do want to research not just from your primary source, (that is, the class text), but also from secondary sources (critical interpretations in library books and internet articles), you must give credit in the proper manner through writing a Works Cited page at the end of your assignment, in which you list all your sources. Remember that you will not “appear” smarter by submitting the words or ideas of someone else; in fact, most teachers will recognize your dishonesty and you will face serious and unpleasant consequences, including a mark of zero, a phone call to parents, and a discussion regarding your dishonesty (commonly referred to as cheating) at an IB meeting attended by all your teachers.*

**Accurate Use of Secondary Sources in Literary Analysis**

*The following exercise is designed to encourage honest and appropriate citing of any secondary sources you have incorporated into your analysis of a text. Be sure to carefully consult all necessary documents including Works Cited instructions in both ERB as well as yellow MLA handout (check information that must be included as well as correct formatting).*

***Topic: any aspect of Shakespeare’s play (not the movie) Romeo and Juliet eg. character, theme, imagery, etc.***

1. Go to the library and find one textbook on your topic. Photocopy one page from this source, making sure to note: the name of the author, name of text, city of publication, year, publishing company, and page on which your quotes appear (*see ERB Works Cited page or MLA handout on Works Cited*).
2. Download 2 articles from the Internet on your topic. Try to choose both:

a) a website that includes “**.edu**” (which will be more academic and scholarly)

b) a website that seems less scholarly, even marked by ungrammatical, non-literary use of language, or very mediocre analysis (Sparknotes? Bookrags?) *See MLA handout re. necessary information to be included.*

***\* Note the difference between these 2 levels of academic criticism. It is crucial that you discriminate in your selection of research sources! (See MLA handout on Works Cited of Internet Sources: write down all pertinent information eg. website, etc.)***

1. Underline key points on your photocopied pages (which you will attach at the end of your assignment).
2. Based on both your own interpretation of the play (that is, the primary source - if you have read it), as well as the secondary sources, type one page of literary analysis to be written in paragraph format.
3. Be sure to include:
   1. research from 3 different sources (1 book plus 2 Internet articles).
   2. at least 4 points (2 must be quoted and 2 paraphrased, that is, reworded in your own words).
4. See the proper way to cite your sources in the form of:
   1. parenthetical (bracketed) references following the quote or paraphrase
   2. a Works Cited page which is accurately formatted and punctuated
5. Consult Sample Essays in ERB to see how quotes are properly incorporated into your own writing, including:
   1. introduction in your own words (see ERB page on “character study”).
   2. incorporation (“weaving”) of quotes into your own sentence.
   3. inclusion of only relevant parts of quote (use … [ellipsis] to replace omitted words, making sure that omission does not destroy meaning or grammatical accuracy of quote).
   4. proofreading to ensure that quotes sound grammatically correct (you may have to change your “lead-in” phrases).
   5. avoidance of changes in quotes except to omit unnecessary words, or to indicate in square brackets the identity of a pronoun. eg. She [Juliet] sighs, “Parting is such sweet sorrow” (II.ii.59).
   6. use of both quotes and paraphrasing of quotes.  
      eg. #1 (*the actual quote) –* Hamlet is an “archetypal Romantic figure” (Wilson 52).  
      eg. #2 (*paraphrase) –* Hamlet is a typically romantic hero (Wilson 52).
6. Submit your stapled assignment including:
   1. your analysis
   2. Works Cited page
   3. photocopy of research from text and Internet sources

*Congratulations on your academic honesty!*

**Letter to Parents of I.B. English Students**

We welcome your children to the I.B. program, and look forward to a wonderful and enriching year. Through the I.B. English curriculum, our hope is to develop in them a variety of skills beyond literary analysis, including those highlighted in the new I.B. Learner Profile, such as:

* co-operative learning
* organization and leadership
* oral presentation
* memorization
* interpretive performance
* evaluation by rubric
* peer negotiation

Through individual journal responses to literature and film, group seminar and creative presentations, trips to Hart House Theatre and Stratford, and a variety of other literary and cultural activities, the students will have the opportunity to develop the above learning skills.

Please encourage your children to share with you the following documents:

* English Resource Booklet (especially *Weston Collegiate Honour Code*, *Submission of Assignments*, *Strategies for Success*, *Academic Integrity*, and *Culture and Humanities Folder*)
* key English assignments with teacher evaluation and comments
* Personal Writing File (including *Goals Sheet* and last page of document)

Your support of their progress in English class is very much appreciated. We look forward to an exciting year of culture and communication, in which the students will develop as learners, writers, and citizens of society.

**Culture and Humanities Folder**

*This English course is more than just the study of literature; it will be most meaningful as a Humanities or World Culture course (with an emphasis on literature!) The following steps will enhance your awareness of, and sensitivity to cultural, sociological, and political issues in our world today.*

1. Please keep a folder of articles from newspapers and magazines (*see list at bottom of page*), making sure to include the following:
2. film reviews (*Friday section of Globe and Mail and Toronto Star*)
3. theatre reviews
4. book reviews (*see Saturday Book Review section of Globe and Mail, or Sunday New York Times Book Review section*)
5. articles of sociological or political significance (*avoid sports, stock market and horoscopes!*)
6. “opinion pieces”, that is, editorials and letters to the editor where people express their views on a particular issue
7. Underline key points in the article: not whole sentences, just main ideas.
8. Define words unfamiliar to you: this exercise will widen your vocabulary.
9. Please submit a one page typed response to several of these articles, making sure to take the following steps:

a) Summarize the article (*key points only*) combining brief quotes with paraphrasing (your own wording) of the quotes. Try to write in your own words, *interweaving into your writing “little pieces” of quotes (“cut and paste!”)*

b) Explain whether or not the article is relevant to society and to you personally.

c) State your Personal Response (opinion) regarding the article (stage 1 of editorial writing!)

*Sources*

* *Toronto Star*
* *Globe and Mail*
* *New York Times (Sunday edition)*
* *Time Magazine*
* *Maclean’s*
* *Now magazine*

*Please avoid the Toronto Sun, Metro, 24*

**Submission of Assignments**

Students are expected to submit all assignments both written and oral, promptly and at the beginning of class. Time management is crucial in order to meet due dates, and to prepare students for the world of work.

1. Assignments are***due at the beginning of the period***. All printing of assignments must be done ***before class***. Lateness to class due to printing in the library will result in a loss of marks.

2. Unless a student has made alternative arrangements with the teacher *prior to the due date*, any assignment after the stated due date will be penalized **5% of the total mark per class.**

*No assignment will be accepted after the* ***second*** *class beyond the original due date for a* ***maximum of a 10% mark deduction from the total mark****. Students will be assigned a* ***zero grade beyond the second class.***

3. **Students are responsible for all missed work**.

a) Students should choose 2 reliable homework partners (*do it now!*) who will inform them of work that is due. Exchange of phone numbers and email addresses with these partners will ensure that students are fully aware of, and have completed what is due before their return to class.

b) Whenever possible, students should notify the teacher beforehand about the need to miss any classes. Students who have an appointment or who are part of an extra-curricular activity or field trip during class time are required to notify the teacher **beforehand**, and to present the appropriate documentation in order to be able to re-schedule the assignment. Failure to provide notification and documentation will result in a **zero grade** for any missed assignments, tests, presentations, or group work.

4. In the event a student is expected to be absent from the school for more than two or three classes, parents (or students if over 18) are requested to contact the school to arrange for work to be picked up (416-394-3250).

5. **Assignments** **must be given to the teacher directly.** Students may ***not***leave assignments in the classroom or in a teacher’s mailbox, and no teacher will be responsible for work that is submitted in this manner.

6. All assignments must be stapled and written in M.L.A. format.

7. Students must keep their assignments on their hard drive in case their assignment is lost.

8. **Plagiarism** is the uncredited use of another’s ideas – whether copied from a text, downloaded from the Internet or borrowed from another student. This is intellectual theft or fraud. **Work that reveals plagiarism will result in a mark of zero**. Students who lend work are ***equally guilty*** and will also receive a mark of zero.

Please sign below and keep this copy in the front of your English binder.

**PARENT/GUARDIAN SIGNATURE: STUDENT SIGNATURE:**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Date:**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English Teacher Signature:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Strategies for Success in English Class**

I.Purchase a small dictionary, thesaurus, 3 ring binder, pens (black, blue, red, green), a mini stapler, coloured highlighters, and white-out.

II.Organize your **3 ring binder** very carefully. Keep all key handouts you will refer to during the year in one section, preferably at the front, where you can easily access them. These key documents include:

1. my computerized calendar (which provides more space and a monthly perspective, rather the more limited space indicating only one week, offered in the school planner)
2. English Resource Booklet (ERB) – *Read it thoroughly at home, underlining key sections*.
3. yellow Personal Writing File (a record of all your marks) so that you do not have to ask me for your marks.
4. any material on Writing, Essays, Seminars
5. all major assignments that have been returned to you and corrected
6. your list of Goals, constantly updated

***There is absolutely no excuse for not having with you at all times:***

1. ***your English binder***
2. ***all past assignments (tests, writing assignments) which are to be kept at the front***

***of your binder, NOT at home, and never out of your notebook.***

1. ***textbooks***

***Excuses such as “It’s at home” suggest a lack of interest and effort in this class. It is***

***essential that you take responsibility for what you do and don’t do in this class.***

III. **Homework:**

* + always write title of assignment: *underline* titles of novels and plays, but *quote* titles of short stories and poems e.g. The Reader Writes The Story (*a novel*), “Sucker” (*a short story*), “Ode on a Grecian Urn” (*a poem*)
  + number answers to questions e.g. 1. a) or ① a)
  + point form is fine as long as words of question are included in your answer e.g. *Two reasons Sucker is a sympathetic character are …*
  + always support your points with short quotes, noting page at end in parentheses (in brackets). e.g. Sucker says, “Leave me alone” (52).
  + leave space on your homework page in order to add notes in class. e.g. Leave a margin (1/3 of the page) at the left side, or leave space at the bottom of the assignment, and add these class notes in another colour.

Keep careful, detailed Homework and Journal notes. Since there may not be time to re-read texts for the exam, these notes will be wonderful study material! Remember that the key to successful writing is to prepare thorough, but concise Study Notes.

**IV. Always consult past assignments with teacher’s comments, your corrections, and most important, your updated goals sheet.**

**V. Time management** is an absolutely crucial element in achieving your goals.

a) Carefully complete and study your monthly calendar of due dates so that you can time your work properly.

* *Try to do this planning one night a week. eg. Thursday or Sunday.*
* *Remember to prioritize. eg. A homework assignment is not worth as much as a test or essay and should not require the same number of hours of preparation.*

b) When writing an assignment or test, always do a time plan. For a 70 minute class assignment, allow time for these stages:

1. planning
   * statement of goals (*10 minutes*)
   * point form outline of topics
2. writing the paper (*50 minutes*)

3. proofreading (*10-15 minutes*)

*Remember that you will lose more marks for not proofreading than you will gain   
 marks for writing more information*

VI. Do all work on computer carefully following the rules of **MLA format** (12 pt., 1.5 spacing, 1 inch margins). See sample MLA page. Marks off for violation.

VII. In analytical papers, use **formal** language:

* + no slang
  + no personal references (Instead of saying, "I love the play Hamlet", say "Hamlet is a wonderful play").

VIII. Use **present** **tense** (the literary present) and keep verb tense consistent.

IX. Provide a thoughtful and creative title.

X. In introduction, "**hook**" or engage reader though a creative, interesting comment followed by an equally interesting or shocking quote, idea, anecdote. Think of the essay as a "Funnel" shape: begin from **a wide** perspective, then **narrow** down to the specific thesis statement.

XI. When writing an essay, provide a clear **thesis** statement or **statement of intent** consisting of **3 supportable (**and separate) **thesis support points.** (Be sure, in body paragraphs, to discuss your 3 points in this same order).

It is helpful to write the thesis statement on a separate, brightly coloured sticky note to which you can constantly refer while writing your essay. In this way, you can look at the thesis and at the point you are making to be sure that the point is **clearly supporting the thesis.** Try putting the sticky note on your computer screen or notebook and colour coding the 3 thesis points. You can also use another coloured sticky note for your Goals Sheet, also attached to your computer.

XII. Begin each of your body paragraphs with a **topic sentence** which:

* + clearly expresses the thesis support point (remember to keep the same order as outlined in your thesis statement)
  + links back to the thesis or to the previous paragraph through a **linking (transition)** **word** or phrase eg. first, second, another, in addition, furthermore, as discussed above/previously

XIII. In each paragraph provide at least **5 specific proofs** for your thesis support point. "Proofs" can be quoted or paraphrased. Quotes should be integrated (woven) into your own sentence.

**Quotes:**

a) The most important “skill” in writing about literature is to weave in bits of text (quotes) gracefully. Many activities in class while studying/reading a novel are aimed at eventual breaking up chunks of relevant text into manageable bits and weaving in these bits gracefully. Break down text from chunks (of quotes) into bits, and weave these into your paper. Avoid too many quotes or overly lengthy quotes. Use only relevant parts of quotes, and introduce them seamlessly **"weave"** theminto the body of your paragraph so they make grammatical sense. Do not "deposit" quotes in your text without analyzing them. **Remember that "chunks" of text are bad, but "bits" of text are good. Use only details from text which support thesis.**

b) Introduce quotes properly, in your own words.

* + *Incorrect format –* “Take my daughter” (III.i.52). Here, Lear is very insensitive

(*error -> no introduction to quote*).

* + *Correct format* *–* Lear’s comment, “Take my daughter” (III.i.52) shows his shocking insensitivity. (*Note the appropriate introductory phrase, and use of brackets following quote*).

**Sample introductions to a quote**:

Lear’s insensitivity is *shown* *when he says,* “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

*revealed in his statement*, “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

*indicated in his comment*, “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

*demonstrated in his comment*, “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

*illustrated in his comment*, “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

*obvious in his comment*, “\_\_\_\_\_\_\_\_\_\_\_\_” (I.i.50).

c) Read quotes aloud to check for grammatical correctness. Remember to read your whole sentence with the quote in it.

d) Do not use the word “**that**” before a quote, or else the quote will sound grammatically incorrect (*you must read your entire sentence with the quote in it aloud in order to hear whether it sounds awkward*).   
✯ *incorrect format* -> Lear says **that**, “Cordelia was **my joy**”.   
✯ *correct format* -> “Lear says that, “Cordelia was my [his] joy”.   
*Although the use of a square bracket to indicate the correct word makes the quote sound grammatically correct, if the word* ***“that”*** *was not used, then no change would have been necessary.*

**Rule:**

* when using quotes, avoid “that” before the quote
* try to keep the original words of the quote with no alterations, unless it includes an unnamed pronoun [“she”], in which case you must indicate the character’s name in square brackets. e.g. Lear said, “She [Cordelia] was my joy” (I.ii.59).

e) Do practice sheets on quotes.

XIV. Provide **"links" (transitions)** constantly between each sentence and each paragraph. **Lack of transitions can destroy an essay.** eg. Use "first", "another", "in contrast", “as demonstrated earlier” (see page on Transitions).

XV. End each paragraph with a concluding sentence that re-states thesis point.

XVI. In your conclusion, keep the "funnel" shape of the essay. Return your narrowed thesis to its original **wide or universal** perspective. Encourage the reader to think by making an original observation or by posing a question about the meaning of this topic in a more universal perspective, or about some unresolved aspect of the topic. Do not simply re-state the words of the introduction.

XVII. **Allow time for proofreading**.

a) Please do not ask a friend, relative, or another teacher to proofread for you. You may ask me, or your English tutor (preferably I.B.) to indicate (circle) your errors, but **you** must be able to do corrections yourself. Otherwise, the mark should really not be given to you, the mark may not be consistent with lower marks you earn on in-class assignments, and most importantly, you will not be learning the writing skills necessary to perform on in-class tests, assignments, and exams.

b) **Do a separate proofread for each error.**

Sample Proofreading Checklist

\* MLA format

\* interesting hook (a quote?)

\* Q. (question)

\* 3 pt thesis statement

\* PR (pers. ref)

\* L.W. (links between every point)

\* S.F. and R.O.S.

\* slang

\* O.T.

\* unn.

c) If it is inconvenient to read the essay aloud (because you might bother someone), then read the essay silently, moving your lips while you read. No cheating. You have to move your lips. If you do not, you will end up just skimming over the material you have written and the whole point of the exercise will be lost. Do not start skimming alone, "admiring" your handiwork and your clever wording. Concentrate. Read and interpret only what you actually wrote, not what you thought you wrote, or what you meant to write, or what someone should have known you meant to write. If you can turn yourself into an **objective reader**, you will become a good editor of your own work.

XVIII. A most useful technique for writing involves the use of **coloured sticky notes** for:

* + goals
  + thesis
  + topic sentences

XIX. **Please read carefully.**

Remember that if, after a few weeks, you are struggling in English class:

a) ask me for help. e.g. do all corrections; write a practice paper for me; submit an early   
 draft of an assignment for my feedback

b) request an I.B. tutor (ask me even in September since I.B. tutors can only be arranged   
 through the I.B. office in October).

*If you fail to demonstrate the initiative to take these necessary measures in order to improve your writing, you are choosing not to help yourself (whether out of fear or lack of motivation), and will have absolutely no excuse to complain about your English mark. It is not just your ability, but also your* ***initiative and effort*** *that can transform you into a great student and human being. Please remember to return the “Sheet for IB Parents” with your parents’ comments, and to send it with them on Parents’ Night.*

**Further Suggestions for Effective Literary Analysis *(****I.B.)*

* + 1. When analyzing literature, be sure to focus on literary elements, rather than sociological or anthropological ones. Ask yourself the question: What has the writer chosen to do (in presenting this issue), and what are the effects of these choices? In other words, **what issue is the writer presenting, what exactly is their view** *(that is, their theme and tone)***, how** *(by what literary features/techniques)* **do they express this view, and to what effect?** *Try to imagine the writer as a “puppet master” backstage, manipulating the audience.*
    2. Remember that the major problem is an unfocused thesis. Thesis must be:
  + extremely specific
  + arguable (even controversial) not obvious
  + thoroughly developed (a 2-3 point argument)
  + eg. not “**abandonment**” as a topic, but “**male** abandonment of females.”

not “presentation of **females**”, but “**satiric** portrayal of **mother** figures”

* + 1. Memorize accurate Narrative Point of View for each text. (*use correct literary terms*)

1. Conclusion – make a value judgement. eg. which writer is more effective? realistic? complex? evokes more sympathy? Why?
2. Avoid unnecessary repetition of such terms as “reader”, “thus”, “through”, “motif”, “theme”,
3. Meticulously read:
   * Goals Sheet
   * all instructions
   * Assessment Criteria (allow time for self-evaluation)
4. Please do the following activities:

a) colour code

b) write the introductory paragraph (*include all necessary elements in this most challenging section of   
 your paper*).

c) Commentary or Essay Writing in “Real Time” (2 hours)

d) oral assignments (IOP and IOC) – time yourself (10 – 15 minutes)

e) read past assignments

f) constantly update Goals Sheet

g) **correct every single error and try to implement every single suggestion given to you   
 on past assignments. You must change your faulty patterns.**

h) use coloured sticky notes as reminders.

i) proofread differently than usual: orally, aloud, once per error.

1. Do a self-evaluation based on I.B. Assessment Criteria.

***\* See “Writing Commentaries and Essays” in this booklet.***

**Correction of Papers**

*The processing (correction) of all past assignments is an essential element in successful learning. Just as you would not start chapter 5 of your Math book without having mastered chapters 1 to 4, so you should not be writing new English papers until you have corrected the errors in past ones. (This means you can’t stuff marked assignments into your lockers, throw them away, or tell me they are “at home”).* ***All returned assignments must be corrected and filed at the front of your binder****. The prompt, careful and complete correction of all errors I have “generously” and “colourfully” pointed out to you is the best method of improving your writing. The following steps will help you to “process” your papers in order to write more effectively.*

1. As soon as a paper is returned [that period] take the necessary time to:

* study the ERB Comment Code to interpret my comments
* ask for my help if you are still unclear about what to do (we may have to book a later meeting)
* correct every single error (don’t be lazy!)

2. Do not rewrite your entire paper. Instead, correct all errors right on your original paper in a colour other than the one you wrote in (*this should be dark ink),* and also the one I used in my corrections. Please purchase a number of coloured pens (markers are too difficult to read). Do not leave ***any*** error uncorrected; even you feel shy, come to my desk for help.

3. Be sure that you have double-spaced all your written assignments in order to allow space above the line for my comments and for your **neatly written corrections**. (D*o not scratch out or white out your errors; instead, neatly print your corrections above the line using a new colour so that these changes will be easy for me to read. Unless your corrections are clearly legible to me, they will not be marked and you will receive a mark of zero for your corrections).*

4. Corrections will be collected for the first few assignments and then sporadically throughout the year. Marks will be given for these corrections. They may be collected without warning and marked out of 10.

5. Always write Goals in point form on top of all assignments (*perhaps use sticky notes*). See

Goals Sheet in your yellow Personal Writing File booklet.

6. Do exercises in Grammar Booklet for specific errors *eg. if you have been writing in Sentence Fragments or Run on Sentences, and do not do recommended exercises in the Grammar Booklet, you will continue to make the same errors, and will lose marks for this pattern.*

7. Always keep Goals Sheets updated, and transpose your goals onto sticky notes which you should attach to all assignments you submit.

8. Show Goals Sheet to your parents so they will see your efforts.

9. If your early assignments are weak, be sure to ask for a tutor. (*Tutors are available through the I.B. office following the Algonquin Park Trip at the end of September*. *If you wish to arrange for a tutor earlier in September, I will do so for you*).

***Remember to be proactive in your learning. If you ask me for help, I will be more than happy to work with you privately. If you manage your time properly, you can submit assignments to me in advance for my comments and then rewrite them in order to achieve a higher mark. You can also submit “practice papers” to me for my suggestions. All of these steps will definitely improve your writing.***

**Skeleton Essay Outline** *(pre-I.B.)*

**Paragraph 1**

* + title and opening sentence are most important parts of the paper: must "hook", engage, and intrigue the reader. Present a "wide" perspective (view) of the thesis, then quickly narrow to thesis statement.
  + thesis **statement** with 3 clear, supportable points (one sentence) ***\*In years I and II, the thesis statement must present a developed argument, but not necessarily 3 points***
  + when writing rough copy, highlight or write thesis statement on a separate card so you can keep referring to it and making sure your point support this thesis.

**Paragraph 2**

* + Topic sentence (support point #1)
  + Specific Proof #1

*and frequent* ***transitions*** *(linking words) connecting*

* + Specific Proof #2 *sentences and paragraphs to each other and to*   *thesis statement*
  + Specific Proof #3
  + Concluding (“clinching”) sentence

**Paragraph 3**

* + Topic sentence (support point #2)
  + Specific Proof #1
  + Specific Proof #2
  + Specific Proof #3
  + Concluding (“clinching”) sentence

**Paragraph 4**

* + Topic sentence (support point #3)
  + Specific Proof #1
  + Specific Proof #2
  + Specific Proof #3
  + Concluding (“clinching”) sentence

**Paragraph 5**

* + concluding statement (re-statement of thesis in a broader perspective)
  + should be original, reflective, thought-provoking, and indicative of new or unresolved questions

**Works Cited**

* + see sample in ERB, accurate re. punctuation

**Writing Commentaries and Essays**

* *Since 50% of your final I.B. mark in Year II is based on 2 exams [Paper One: Sight Commentary, and Paper Two: Comparative Essay], it is crucial that you develop the skills of literary analysis in order to write commentaries and essays with depth, clarity, and originality.*
* *An essential component of any analysis is a point form plan.*
* *For a 75 minute class writing assignment, consider the following Time Management plan:*
  + *pre-writing (point form) 10 – 15 minutes*
  + *writing 50 minutes*
  + *proofreading 10 – 15 minutes*
* *The following pages consist of suggestions and outlines, which will help you in your analysis and writing.*
* *While there may be a small degree of repetition in this document, it will be extremely helpful for you to go through it very carefully!*

**Part I : Literary Issues To Consider**

1. significance of setting
2. complexity, ambiguity, ironic tension (ie. moral vision)
3. tone – satire (degree)

– sympathy or judgment for protagonist/ intimacy or distancing effect

1. characterization – depth? or two-dimensional?

– literary features eg. foil

1. narrative point of view – exact, precise definition

– reliability

– impact

1. protagonist as heroic/anti-heroic: alienated from society (individual vs. society)
2. rite of passage (development of protagonist)

– separation from original society

– initiation into new world (corrupt, foreign, dangerous)

– re-integration into original society

– **Q** – is there insight? closure? resolution? (at end)

1. secondary characters
   1. foils
   2. voice of political ideals
   3. spiritual guides

**Part II: Literary Analysis Point Form Plan**

***Q. how (by what literary features) does the writer present this issue or character?***

|  |  |
| --- | --- |
| **1. Introduction**   * hook – quote from the text (or both texts), or another documented source   – Q - does writer challenge our stereotype re this issue?  eg. Marriage, women,   * 1-2 sentence plot summary * purposes of passage – “in this passage the writer satirizes   evokes sympathy  – refer to character  tone  theme | *always consider source of tension, ironic ambiguity*  *eg. – sympathy for a flawed character*  *- tension between a married couple* |
| **2. Setting**   * does it reinforce or does it establish an ironic contrast to events and characters? |  |
| **3. Character**  Protagonist   * characteristics? e.g. heroic / anti-heroic: alienated? superior morality?   Secondary   * foils * political ideals * spiritual guides for protagonist | *Q – source of tension in character*  *individual vs. society* |
| **4. Theme**   * look at title – Q – does the passage reinforce or establish an ironic   contrast | *Q – what is the tension in theme?*  *e.g. does writer clarify their moral views or views of a character?* |
| **5. Literary Features**   * **imagery** – key image ①   ②  – does image shift?  – does it reinforce or ironically contrast the issues   * **diction** – are words negative and disturbing?   – slang?  – monosyllables or complex  – foreign   * **Narrative Point of View** *\*memorize exact, precise definitions*   Q – how much is 3rd person omniscient? – detailed setting  – superficial portrayal of character  – how much is 3rd person focused on a character’s thoughts?  – how much is 1st person focused on a character’s thoughts or words?  – how much is dialogue? Is there an ironic contrast between thoughts and dialogue?   * **Narrative Structure** * introduction - what is effective * conclusion * any pattern in structure? * flashback/flashforward * circular * juxtaposed | *Q – tension in imagery*  *eg. lyrical, gentle image juxtaposed to harsh content of passage*  *Q – tension in NPV?*  *eg. juxtaposition between thoughts/- words*  *- little dialogue yet a marriage*  *->emphasizes loneliness and isolation*  *Q – tension in narrative*  *structure?* |
| **6. Personal Response**   * eg. – did it provoke, shock, challenge?   – did it raise questions? |  |

**Part III: Literary Analysis Worksheet *(to be filled in)***

**1. Introductory Paragraph**

* hook eg. quote from passage
* 1 – 2 sentence summary of plot, circumstances
* purposes of passage

**Ironic complexity / ambiguity/**

**tension -> explain fully**

* 1. character
  2. theme
  3. dominant tone eg. irony, reader sympathy/judgment

**2. Character(s)**

**3. Theme**

**4. Literary Features** (to be incorporated into body of paper)

**a) Narrative Point of View**

* memorize definitions accurately! (3rd person omniscient is different from 3rd person centered on the consciousness of a character)
* describe the narrative voice eg. is it reliable? effect – sympathy/ judgment

**b) Imagery**

* central images – effects? progression?

**c) Narrative Structure**

* framing?
* juxtaposition

**d) Diction**

* unusual words
* foreign terms
* syntax

**5. Original Ideas or Questions**

**Part IV: Stages in Preparing Commentaries and Essays**

* *always prepare each stage of the analysis and submit it with your final assignment*
* *try to follow suggested times*
* *work from Goals based on past papers.*

**Stage 1 - Did I colour code the passage? (*5 minutes*)** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Stage 2 - Did I write a point form plan (*see Pink sheet*) (*5 minutes*)** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**I. Introductory paragraph** *\*microcosm of paper*

a) **hook**

eg. ✯ is the passage provocative or shocking (by challenging rather than reinforcing

traditional stereotypes)?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* is there a key quote from the passage or another authentic source which you can link to your commentary? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

b) **context** (*for commentaries*)

eg. ✯ where in the text does this occur? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* is it a complication of the conflict, a turning point, climax, resolution? \_\_\_\_\_\_\_\_\_\_\_\_\_
* where was it foreshadowed earlier? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* what events does it foreshadow later in the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

c) **one sentence plot summary of passage**

d) **Statement of Intent** *\*must be an analysis that is both* ***psychological*** *and* ***literary***

* *remember that this is the most crucial aspect of the paper; without it, your analysis will be inadequate and unfocused*
* *to determine the Statement of Intent, consider:*
* ***how*** *(literary features by which) the writer presents this character or issue \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*
* *source of ironic tension/ambiguity regarding presentation of character or motif/theme eg. death as glory (paradox) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*
* **your S.I. should clarify purposes of passage:**

a) to develop **character**-is there a shift \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

- ironic tension \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

- how does the writer develop character? foils/ contrast

b) to develop a **theme** or motif eg. how is death presented: through paradox/ ironic tension? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

c) to reflect a **tone** eg. does the writer evoke sympathy and/or critical judgment for the protagonist? is the writer’s view clear-cut or ambiguous?

* + *tone is part of your analysis of character and theme since it is the writer’s tone (attitude towards characters and events) that determines our understanding of these elements. eg. If Shakespeare’s presentation of the morally flawed Claudius is also sympathetic, our reaction may be both critical and also sympathetic.*

**II. Body Paragraphs**

* each paragraph will discuss:

1. one purpose identified in the Statement of Intent
2. literary features by which the writer emphasizes these purposes

**Imagery**

key image #1 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

key image #2 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ *& effects*

key image #3 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Point of View**

a) Fiction – Narrative Point of View: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* exact narrative point of view and effect eg. 3rd person omniscient \_\_\_\_\_\_\_\_\_\_\_\_
* dialogue – how much? Effect? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

b) Drama

* consider soliloquy, and aside

c) Poetry – speaker’s point of view

**Structure** (*narrative if fiction, dramatic if a play, poetic if poetry*)

* juxtaposition of key elements \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* strong intro. or conclusion or framing \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* syntax (sentence structure eg. questions, exclamation marks, short or lengthy sentences and effects) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Diction** (*if noteworthy eg. slang, allusions and effect*)

**III. Conclusion**

* does it resolve tension? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* does it provoke, shock, confuse, or raise questions for the reader?
* have I expressed any personal, **original** observations or questions?

**Stage 3 - Writing the Paper (60 minutes)**

* Did I time myself? (did I allow at least 10 minutes to Proofread?)

**Stage 4 - Proofreading (approximately 10+ minutes timed)**

Rules for Proofreading

* Did I really proofread once per major goal (was it really different from my last proofreading?)
* Did I proofread for general errors, or did I really focus each proofread on one main goal?

*This may mean proofreading 4 or 5 times*

Elements to Proofread

1) Introductory paragraph with all **4** elements (*no cheating- all 4 including complexity are essential*)

2) Diction

* awkwardness \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* repetition (*read each sentence carefully*) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* literary terms eg. protagonist, anti-hero, foil, paradox

3) Quotes (*introduction of and grammatical use of quotes*) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4) Verb tense consistency\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5) MLA format \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6) Neatness (*whiteout*)

* Did I really proofread moving my lips/ aloud? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Have I seriously read differently / more carefully than in past? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Did I really eliminate errors of past paper? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Stage 5 – Submission of the Paper**

* Did I staple my assignment including colour-coded paper, point form plan, and evaluation sheets?

**Stage 6 – Correction of the Paper**

* Will I make the necessary corrections to the paper (approximately same length of time as it took to write the paper) to ensure that I won’t make the same errors next time?

**Stage 7 – Will I submit a Practice Paper or early draft to my teacher or I.B. tutor?**

**Part V: Writing the Essay** *(\* this includes a Comparative Essay)*

* *Be sure to make thorough notes based on Parts I to IV of this document.*
* *If the essay is an exam question, it will require slow and careful interpretation. You can “deconstruct” this complex-sounding question by underlining key words, and focusing more closely.*
* *Remember to consider* ***theme*** *(writer’s view of the issue).* ***Always*** *link your analysis (no matter what the essay topic is) to the writer’s theme.*
* *Is there a common literary feature both writers use for effect? e.g. narrative point of view, flashbacks, symbolic titles. This issue is crucial for I.B. students, and encouraged for pre-I.B. students.*
* *You are now ready to write the paper!*

**Section I: Introductory Paragraph**

\**This introduction must be sufficiently developed with a hook, background information, question, and thesis statement.* ***This introductory paragraph is probably the most complex and challenging one in a piece of writing.***

1. **title –** specific, strong, and original
2. **hook**

* a great quote (must be linked to thesis, and to both texts in a comparative essay)
* does writer reinforce or challenge stereotypes (and thereby raise Q. for reader)?
* you can use “con/pro” pattern (opposite point of view/your point of view) e.g. although the 2 writers deal with the post-apartheid era in South Africa, writer #1 presents his protagonist in a harshly satiric tone while writer #2 evokes more sympathy for her flawed character.

1. **setting**

* time and place
* culture
* politics (if relevant)

1. **similar circumstances (look for a pattern or any kind of development)**

Example 1

* + protagonist in conflict with society
  + rebellion
  + final stage – reconciliation / hope (***always consider degree of resolution/hope in the ending****)*

**or**

Example 2

* protagonist is morally / emotionally flawed (evokes reader judgment / antipathy)
* experiences conflict (inner and/or social)
* eventually gains insight, experiences rite of passage (evokes reader sympathy)

**\*Please note carefully: look for any ambiguity, ironic tension between 2 elements in above circumstances**

eg. ✯ ending is both disturbing and unresolved, yet also hopeful

* reader feels both antipathy and sympathy for protagonist

1. **tone –** writer’s tone: his/her attitude to the topic (*remember to always consider the writer’s tone, since tone determines theme*)

eg. treats racism in a tragic tone? satiric? shocking? (which text is more satiric/irreverent)?

1. **A question** e.g. how do these 2 writers portray their protagonists?
2. **thesis statement**

* final statement in introductory paragraph (*which answers the above question*)
* one sentence that presents 3 thesis support points (*for pre-I.B. only; I.B. papers may have less than 3 points, but must have a “developed” argument/thesis*)
* ***this is your central argument and must include a 3 point “pattern”***

eg. in Hamlet and Macbeth, the tragic heroes have potential greatness, but due to a flaw and Fate, they bring about suffering for themselves and society.

**Section II: Body Paragraphs**

1. **body paragraphs** (approximately 1 or 2 paragraphs for each thesis support point)
2. **topic sentence** – re-states thesis point #1 (same order as in thesis statement)  
   eg. in both Hamlet and Macbeth, the heroes are respected by the public. (*Remember that in a comparative essay, topic sentence must refer to both texts.*)
3. 5 “**proofs**”

* linked to thesis point (see ERB list of transition words) *e.g. Firstly, to begin*
* short quotes “***woven***” into your own sentence (read sentence aloud to ensure that it sounds grammatically correct). You may have to change your “lead in” words into the quote, or to use more of the quote’s words. (*Be sure to do exercises in ERB on “weaving” quotes into your writing. It is crucial to do so in good essay writing*).
* use transition (linking) words   
  *e.g. In book #1, Samantha is “bursting with agony” (Smith 32), and “waiting to die” (Smith 39). Similarly, in book #2, Lucy shouts, “Why are you so cruel?” (Jones 38) to her “vicious husband” (Jones 92)*.

1. **concluding sentence of paragraph**  
   *eg. Clearly, both writers present a disturbing view of females, although it is more shocking in*

*Macbeth.*

**Section III: Conclusion**

* not just a restatement of thesis: go further!
  + did writer provoke, shock, challenge, raise Q. for you? (*an intelligent question reveals as much insight as a statement does*)
  + what is writer’s view of the issue/human nature? eg. flawed yet capable of insight and redemption. Is writer’s view/moral vision clear, or is it complex/ambiguous?
  + did writer resolve central conflict/tension?
  + did writer evoke sympathy for [flawed] protagonist?
  + is the issue relevant?
  + try to contextualize the topic (compare to another text on the same issue)

**Section IV: Works Cited**

* see ERB sample (use perfect punctuation!)
* include primary and any secondary research you used (internet, books, films).
* see sample handout on MLA format

**Section V: Word Count (on computer)**

* should be 1,000 – 1,500 words

**Section VI: Goals Sheet**

* this sheet should be a work sheet rather than just a list of errors. Review your last few   
   assignments (especially essays and commentaries) and if the marker has circled more than

5 words, your writing needs more work. Questions to consider:

1. Are you really looking at your errors?
2. Are you doing one proofread per error?

e.g. Run On Sentences – 5 minutes

Grammatical use of quotes – 5 minutes

1. Are you proofreading aloud?

**Section V: Self-Evaluation of Essay (***pre-I..B.***)**

**A.** **Knowledge of text** **5 marks**

**B. Interpretation** **5 marks**

* depth (including ironic complexity/ambiguity)
* originality
* full support
* literary

**C.** **Presentation** **10 marks**  
 (*structure and general effectiveness*)

* MLA format
* strong introduction (hook, circumstances/pattern, thesis statement)
* topic sentences
* constant links (transitions)
* strong conclusion
* sufficient quotes properly formatted (*“woven”*)
* Works Cited
* word count

**D. Language** **5 marks**

* spelling
* punctuation
* diction (precise, concise, formal, varied, literary)

\_\_\_\_\_\_\_\_\_

**25 marks**

***\*I.B. students should consult I.B. Assessment Criteria in ERB***

John Green

EN ID7

Mr. Smith

Feb.8, 2002

**The Dramatic Significance of the Supernatural in Julius Caesar**

“Beware the Ides of March” (I. iv. 52). This familiar line by the Soothsayer in Julius Caesar reflects the presence of omens and ghosts in the play. What exactly is the significance of these supernatural references? The supernatural establishes mood, develops character, and foreshadows the plot.

First, the supernatural creates mood in the play. The most important mood is impending doom which gradually increases until the scene of Caesar’s assassination. This mood is first introduced with the scene of a terrible storm on the night before Caesar’s murder. Many supernatural things happen during this storm, including men on fire and lions walking on the streets of Rome. Tension is further created as Casca describes his unearthly visions. The feeling of doom continues as Calphurnia’s dream is revealed when Caesar says, “She dreamt tonight she saw my statue, / Which, like a fountain with a hundred spouts / Did run pure blood, and many lusty Romans / Came smiling and did bathe their hands in it” (II.ii.1.76-79). The audience feels that something is about to happen and that the dream is an omen that foreshadows Caesar’s demise. Tension builds once again as Caesar is warned repeatedly by the soothsayers to beware the ides of March. The supernatural events which occur in the play clearly help to create the mood which keeps the audience’s interest throughout the rest of the play.

A second purpose of the supernatural is to reveal characters. Julius Caesar is a self-confident, conceited man when he ignores the warning of the Soothsayer in his statement, “He is a dreamer, let us leave him. Pass!” (I.ii.1.22-24). His words show that either Caesar does not believe in omens, or he is trying not to appear superstitious in front of the crowd to keep up his public image. Caesar is not the only character in the play who can be assessed by the way he reacts to the supernatural. Some of Brutus’ characteristics are also revealed when he comes into contact with unusual forces of nature. For instance, Brutus is unmoved when the storm is raging outside. However, when Caesar’s ghost appears in front of him, he is shown as a superstitious but noble man, who accepts his destiny. Brutus says, “The ghost of Caesar hath appeared to me / Two several times by night, at Sardis once / And last night here in Philippi fields. / I know my hour is come” (V.v.1.16-19). Brutus believes that everything is predetermined and that there is no way of changing his fate; therefore, he does not try to battle with it and accepts his punishment readily. Clearly, Shakespeare reveals characters through their reaction to the supernatural.

The final dramatic purpose served by the supernatural is to foreshadow the plot. The storm before Caesar’s assassination is a perfect example. Casca, who is deeply influenced by the storm, describes the unusual sights, “A common slave – you know him well by sight - / Held up his left hand, which did flame and burn / Like twenty torches joined, and yet his hand, / Not sensible of fire, remained unscorched…” (I.iii.l.15-32). These terrible phenomena prophesy violent times for Rome and the death of the emperor. Also, Calphurnia’s dream and the soothsayer's warnings convince the audience that the murder of Caesar is inevitable. Another superstitious event that foreshadows the action, occurs in the first scene of the last act, when Cassius says:

And in their steads do ravens, crows and kites

Fly o’er our heads and downward look on us

As we were sickly pray; their shadows seem

A canopy most fatal, under which

Our army lies, ready to give up the ghost. (V.i.l.84-87)

The ravens and crows are a bad omen and the audience expects the defeat of Brutus and Cassius’ troops. However, the spectators may not be sure and may, therefore, anticipate the ending with interest. Clearly, plot is developed by the supernatural.

In conclusion, supernatural events create the moods of tension, suspense or impending doom; they reveal some strengths and weaknesses of the characters; and they also foreshadow the action which helps to keep the audience’s interest. The characters are warned by the forces of the supernatural about their gloomy future; everything seems to be predetermined. The spectators are left with the feeling that the destiny of humans is preordained and they cannot change their fate.

**Works Cited**

Shakespeare, William. Julius Caesar. London: Oxford Press, 1979.

*Exercise*

*Underline or label the following elements in the essay:*

1. *hook*
2. *question*
3. *thesis statement*
4. *topic sentences*
5. *linking words (transitions)*
6. *specific examples*
7. *quotes “woven” into writer’s sentence*
8. *parenthetical (bracketed) citation of quotes*
9. *indented format for quotes of more than 4 lines*
10. *concluding sentences*
11. *thought-provoking conclusion*
12. *MLA format*

* *12 point*
* *Times New Roman*
* *1.5 spacing*
* *½ inch indentation of paragraphs*
* *surname and page number at top right (½inch from top)*
* *1 inch margins*
* *key information at top left of page 1*
* *title of essay bolded*
* *title of text underlined or italicized*

1. *Works Cited*

* *correct information*
* *correct punctuation*

Vivian Li

ENG 2D7

September 14, 2001

Ms. Wittlin

**Significance of the Garden Scene in The Sword and the Circle**

The Sword and the Circle is a very lyrical book full of beautiful imagery, including that of the garden scene. What is the significance of this scene? Three purposes of this scene are to develop conflict, character, and tone.

The first purpose of the seduction scene is to develop conflict and foreshadowing. Queen Margawse uses the beauty of the garden and herself to seduce King Arthur where their son, Mordred is conceived. Since she is a “spy… for her husband” (35), this foreshadows that “one day she will send him [Mordred] south to be a knight of his father’s court (37), and get him to do the spying for her. The birth of Mordred also creates conflict because, “his father was not Lord of Orkney, but Arthur the High King” (37), therefore making him heir to the throne. Margawse, “thought to have a son to one day claim the High Kingship of Britain” (37), which foreshadows the death of King Arthur being at the hands of Mordred to inherit the throne, and the suffering of Britain. Although this garden scene sounds beautiful, it creates great destruction for Arthur for the rest of his life.

The seduction scene also develops character. Queen Margawse creates the “waking of an old longing and loneliness in him [Arthur]” (36). This reveals the loneliness Arthur has felt throughout his life without his real family and the longing to have someone to love. Another characteristic in Arthur is his gullibility. Arthur’s page says, “She [Queen Margawse] bears a message for you which she says cannot be spoken… in the crowded Hall” (36). Without a word, he gets up quickly without even thinking that it could possibly be a trap. Queen Margawse also reveals that Arthur is not forgetful, “He spent three wakeful nights wrestling with certain horrors within him” (37). Arthur as the main character in this story definitely has his share of making mistakes, including Mordred.

Finally, this scene is significant because it creates an enchanted and romantic tone. The beautiful imagery in this scene helps to create a lovely mood, such as, “the air was like warm milk, and the scent of honeysuckle and sweet briar hung heavy between the high walls” (36).

Li 2

The images in this scene are all related to nature and create a feeling of purity. Further examples of the pureness are the phrases, “the blurred lily-light of the moon; beautiful with a warm richness like fruit” (36), and “the scent of musk and rose-oil” (36). Without imagery this scene would not be as powerful and romantic as it is.

In conclusion, the garden scene has a strong impact on the book in its development of plot, character, and mood. Although it is wrong for the Queen to sleep with her brother, her actions in this scene made this book more interesting and appealing than it already is.

Li 3

*sample 1:* **Works Cited**

Sutcliff**,** Rosemary**.**  The Sword & The Circle**.** London**:** Faber & Faber**,** 1978**.**

**↑ ↑ ↑ ↑ ↑ ↑**

*Surname First Title City Publisher Year*

*name*

*sample 2:* **Works Cited**

Sutcliff**,** Rosemary**.**  **The Sword & The Circle.** London**:** Faber & Faber**,** 1978**.**

**↑ ↑ ↑ ↑ ↑ ↑**

*Surname First Title City Publisher Year*

*Sample 3*

*sample 3:* **Works Cited**

Sutcliff**,** Rosemary**.**  *The Sword & The Circle***.** London**:** Faber & Faber**,** 1978**.**

**↑ ↑ ↑ ↑ ↑ ↑**

*Surname First Title City Publisher Year*

*Exercise*

*Underline or label the following elements in the essay:*

1. *hook*
2. *question*
3. *thesis statement*
4. *topic sentences*
5. *linking words (transitions)*
6. *specific examples*
7. *quotes “woven” into writer’s sentence*
8. *parenthetical (bracketed) citation of quotes*
9. *indented format for quotes of more than 4 lines*
10. *concluding sentences*
11. *thought-provoking conclusion*
12. *MLA format*

* *12 point*
* *Times New Roman*
* *1.5 spacing*
* *½ inch indentation of paragraphs*
* *surname and page number at top right (½inch from top)*
* *1 inch margins*
* *key information at top left of page 1*
* *title of essay bolded*
* *title of text underlined or italicized*

1. *Works Cited*

* *correct information*
* *correct punctuation*

*Exercise*

*Underline or label the following elements in the essay:*

1. *hook*
2. *question*
3. *thesis statement*
4. *topic sentences*
5. *linking words (transitions)*
6. *specific examples*
7. *quotes “woven” into writer’s sentence*
8. *parenthetical (bracketed) citation of quotes*
9. *indented format for quotes of more than 4 lines*
10. *concluding sentences*
11. *thought-provoking conclusion*
12. *MLA format*

* *12 point*
* *Times New Roman*
* *1.5 spacing*
* *½ inch indentation of paragraphs*
* *surname and page number at top right (½inch from top)*
* *1 inch margins*
* *key information at top left of page 1*
* *title of essay bolded*
* *title of text underlined or italicized*

1. *Works Cited*

* *correct information*
* *correct punctuation*

**TRANSITION (LINKING) WORDS**

|  |
| --- |
| TRANSITION FUNCTION WORDS/PHRASES USED  1. *To show a time* • first, second, third  *relationship* • now, simultaneously,  *between points* concurrently, at this point, while  • before, to begin, previously  • after, following this, then,  later, next  • finally, last, subsequently  • during, meanwhile, presently, from time to time, sometimes  2. *To add an idea or*  • in addition, also,  *example to the*  furthermore, besides, *previous point* moreover, for the same reason  • another, similarly, equally  important, likewise  • for example, for instance,  in fact  3. *To show contrast* • although, nevertheless,  *between points* on the other hand, whereas  • but, however, instead, nonetheless  • in contrast, on the contrary,  in spite of, despite  4. *To show a cause-and-* • since, because, thus,  *effect relationship* therefore, hence  *between points* • as a result, consequently,  accordingly  5. *To emphasize or repeat* • in fact, indeed, certainly,  *a significant point* undoubtedly  • in other words  6. *To summarize or* • in brief, on the whole,  *conclude* in summary, in short  • to conclude, in conclusion, last  • therefore, as a result, finally |
|  |

**Essay Evaluation Criteria**

\*please submit for all assignments

**Introduction**

□ interesting “hook” (opening sentences)

□ question

□ clear **thesis statement** (one) consisting of at least 3 separate and supportable arguments

**Conclusion**

□ places topic within a wider perspective; offers a challenging insight or question eg. effect of topic on reader, or why a good book.

**Paragraphs**

□ **topic** sentences

□ **transitions** between and within paragraphs

□ one point per paragraph

□ concluding sentence in each paragraph

□ support which is:

* relevant (on-topic)
* specific
* developed (5 quotes per paragraph)
* offers depth and originality

**Quotes**

□ 5 per paragraph

□ grammatically presented

* introduced in own words
* “woven” into your sentence
* no changes unless to clarify a pronoun
* no “that” before quote
* page in brackets

**Length of Paper**

□ appropriate [do a word count]

**Diction**

□ clear

□ formal (avoidance of slang and personal references)

□ avoidance of cliché (overused phrases)

□ concise (avoidance of wordiness and repetition)

**Spelling**

□ accurate

**Punctuation**

□ avoidance of run-on sentences

□ avoidance of sentence fragments

□ commas

□ quotation marks

□ apostrophes

□ capitalization

**Grammar**

□ subject/verb agreement

□ verb tense consistency

□ consistent point of view

**MLA Format**

□ typed, 1.5 spacing, 12 pt., 1 inch margins, pages numbered at top right (1/2 inch from top)

□ no separate title page -> first page includes title (centred and bolded), as well as student name, course name, teacher name, and date submitted top left (see sample)

□ referencing (footnoting) which is correct and adequate

□ Works Cited

□ book titles underlined or bolded or italicised

**Essay Evaluation** *(for early pre-I.B. papers)* \*

**Style**

thesis 1

topic sentences 3

transitions 3

use of quotes 3

spelling and punctuation 5

\_\_\_\_

15 marks

**Content**

introduction (hook & question) 2

point 1 4

point 2 4

point 3 4

conclusion (thought-provoking) 1

\_\_\_\_

15 marks

**Total 30 marks**

\**to be used only for early essays to polish "specific" skills*

**Correction Code**

cl - cliché

con - contraction

concl. - conclusion

CP ***,*** - comma for a pause

D - diction (*inaccurate word*)

DS - double space

F - format (*e.g. new line for speaker*)

L - link

M - messy

MLA - check MLA format

para - paragraph

O/O - obvious/omit

OT - off topic

PR - personal reference (*“I”, “we”*)

Q - problem with quote (*improper introduction, awkward wording*)

rep - repetitive

ROS - run-on sentence

sl - slang

SF - sentence fragment

sp - spelling

TS - topic sentence

unn - unnecessary

V - vague

VT - verb tense

# - agreement of subject and verb (*both must be singular or both plural*)

WC - Works Cited (*incomplete or punctuation errors*)

WO - use white-out

? - unclear

**Personal Response Assignments** *(EN 1D7)*

**I. First Writing/Reading**

Describe your earliest memory of either reading (or being read to) or writing. Describe the experience in sensory language (taste, smell, sound…) as well as in terms of your thoughts and feelings about the experience. Consider how this experience influenced your present feelings about reading and writing. Write about 3 paragraphs. Aim for language which is powerful, image-filled, original, and reflective.

**II. Rite Of Passage**

Narrate an experience which served as a "**rite (ritual) of passage**" for you: a birth, illness, death, change, loss, or any event which was meaningful and which enlightened, matured, or guided you from adolescence to adulthood. Describe the incident, *but reflect, throughout the writing, and particularly at the end, on how the event changed you emotionally, matured you, and ultimately made you "grow up"*. **Remember that this is not just a narration of your story, but an analysis of psychological and emotional changes as well. If the focus of your paper is on telling the story in detail, you will receive a low mark!**

**Suggestions**

* read samples
* type your paper in MLA format
* length should be 3-4 pages (750/1000 words)
* make language • concise

• vivid and descriptive (*a lot of sensory references - sounds,*

*smells, visuals*)

• fresh and original *–* ***no clichés!***

* don’t *just* ***narrate*** *events; instead,* ***analyze*** *the psychological and* ***emotional*** *effects on the*

*person. (at least 1/3 of the paper)*

* use dialogue (format accurately – examine a short story or novel to note use of quotation

marks and new paragraph for each new speaker)

* perhaps incorporate foreign words (in italics, with translation at bottom of page)

**III. Biography Narrative**

In this assignment, you will interview a family member or friend regarding their emigration from their country of birth to Canada. Through the skills of listening, note-taking, summarizing, narration, and description you will transform this interview into a biography narrative through the voice of the person you interview.

Please follow the procedure described below.

1. Formulate a set of questions, which you will ask a family member, friend or teacher regarding their immigration to Canada.

Questions should relate to:

a) contrast between 2 cultures (way of life). eg. education, customs re. gender, family,

etc.

b) effects of change

c) which culture they prefer and why

1. Take point form notes during the interview: to be submitted with final assignment.
2. Compose a biography narrative based on this interview. Remember that this is not just a **summary/narration of events**, but instead it is a brief narrative enriched by **analysis** of the psychological and emotional effects on the person.
3. Consider these suggestions:
   1. Review comments and goals from last assignment.
   2. Decide on the narrative point of view from which to narrate the story:
      * 1st person (the voice of the person telling their story)
      * your own voice commenting on the person’s story
      * 3rd person detached (omniscient) narration
   3. Be sure to use language that is fresh, interesting, and original
      * no **clichés!** (overused phrases)
      * strong images (reference to all 5 senses including olfactory [smells], as well as tastes)
      * dialogue (consult a novel or short story for correct format)
   4. Type your paper in MLA format (12 pt, 1.5 space, Times New Roman)
   5. Length – 750 -> 1000 words (3-4 pages)
   6. Read Sample Biography Narrative.
   7. Remember this is more than a narration of the events. **If you merely narrate the person’s move to Canada without answering the cultural questions, your mark will be extremely low.**

**Literary Definitions**

**allegory** -an extended metaphor in which objects or persons represent meanings outside the story-a work that has two levels of meaning: literal and symbolic. It draws numerous parallels between its literal (actual) subject or story and its implied, symbolized subject or story.

|  |  |
| --- | --- |
| literal meaning | symbolic meaning |
| 1. Lord of the Flies is set on a desert island | 1. reflects a social situation of humans   isolated from rest of humanity |
| 2. choirboys | 2. the innocents of society |
| 3. hunters | 3. hedonists, pleasure- seekers in society |

**alliteration** -use of same sound or letter at beginning of two consecutive words.

eg. The snake silently slithered along the shore.

**allusion** -a reference to a famous historical or literary event or figure *outside the text.*

eg. In Lord of the Flies, there are allusions to Christ and Simon in the Bible (*Biblical allusion*).

- Allusions may evoke relevant associations that deepen the reader’s appreciation of the work and render it more universal.

**ambiguity** - uncertainty or lack of clarity about meaning, where more than one meaning is possible, usually intended by the author.

**antagonist** -a character who stands opposed to the protagonist (central character)

**anti-hero** 1. a misfit, rebel, "loser", outlaw

2. in conflict with established institutions of society (eg. family, religion, school)

3. ironically, anti-hero's values are more meaningful than those of more "acceptable" members of society.

4. evokes reader identification or sympathy

5. a modern reinterpretation of the traditional “hero”

**archetype** - comes from the Greek and means “the original pattern.” According to Carl Jung, the Swiss psychologist, archetypes are unconscious memories, basic patterns of thought common to humans throughout time and space. In literary terms, archetypes are mythical figures or themes that move through all of literature; for example, the Hero, the Terrible Mother, the Cinderella theme, the Death-Rebirth theme, the Wise Old Man.

**assonance** -the similarity of vowel sounds eg. “sh**a**me” and f**a**te”; “g**a**le” and c**a**ge”; or the long “i” sounds in “Bes**i**de the pumice **i**sle…”

**atmosphere** -the tone or mood of a work.

**blank verse** - is the name given to lines of iambic pentameter that do not rhyme.

**cacophony** -harsh, discordant sound eg."coughing like hags, we cursed through sludge"

**catharsis** - the purging or relieving of terror, pity, or other strong emotional tensions by viewing a performance of tragedy, according to Aristotle.

**character study** -a list of behavioural characteristics supported by specific examples

**characterization** -techniques or methods author uses to present a character

eg. • what they say

• what they do

• how they look

• how they speak

• what other characters say about them

• how other characters reveal their nature through acting as "foils" (contrasts)

• images/symbols associated with the character

• what author or narrator says

**cliché** -a worn-out and overused expression

-do not state themes in terms of clichés eg. "Never judge a book by its cover"

**climax** -highest point of action and emotion

**colloquial** -informal language (slang) used in conversation but not for formal purposes

**comparison** -similarities as well as differences between two elements

**conflict** -opposition of two forces (which may or may note be resolved)

eg. human versus self (internal, psychological conflicts)

human versus others (external conflict)

human versus Nature or divine

**consonance:** - repetition of consonant sounds eg. live/love, wander/wonder

**contrast** -differences between two elements

**couplet:** - a pair of rhyming lines, usually in the same metre. If they form a complete unit of thought and are grammatically complete, the lines are known as a *closed couplet*.

**diction** - language eg. formal, informal, colloquial, slang, poetic techniques (alliteration, images, oxymoron, repetition)

**dissonance/cacophony:** - harsh, unmusical sounds or rhythms eg. knock-kneed, coughing like hags

**dramatic devices -** suspense, surprise, coincidence, contrast, parallelism, nemesis (retributive

justice), foreshadowing, irony, supernatural, humour word play (pun) or satire (ridicule of human weakness)

**dramatic monologue:** - a lyric poem taking the form of an utterance by a single person addressing a silent listener.

**end-stopped:** -a line of poetry is said to be end-stopped when the end of the line coincides with a natural pause in the syntax, such as the conclusion of a sentence.

**enjambment:** -the “running-on” of the sentence from one line of poetry to the next, with no pause created by punctuation or syntax

**euphony** -the sweetness of sound eg. chimes, hush, wisdom

**figures of speech** - language which departs from the normal order to reveal similarities in otherwise dissimilar things through use of simile, metaphor, and personification

**foil** - a secondary character whose purpose is to provide contrast with a major character, thereby setting the major character in relief

**foot:** -a unit of a line of verse which contains a particular combination of stressed and unstressed syllables. Dividing a line into metrical feet, then counting the number of feet per line, is part of *scansion*.

**free verse:** - (or *vers libre*) is the term used to describe poetry that conforms to no regular metre, rhyme, line length, or stanzaic pattern.

**genre** -type of writing: science fiction, mystery, tragedy, autobiography biography, allegory, fable, magic realism, myth, psychological fictions, political fictions, romance, satire, comedy

**hyperbole:** -exaggeration

**image** 1. a **literal,** concrete representation of a sensory experience or of an object that can be known by the physical senses (visual, auditory, tactile, olfactory, gustatory, kinesthetic [movement], organic [body]. eg. image of blood, animals, sleep, Nature, **(Look for main image)**

2. a **figurative** (comparative) representation of a sensory experience

eg. simile, metaphor, personification

- a word (or more than one word) appealing to at least one of our senses; an image deals, then, with reader response. Of our five senses the visual is the strongest.

**imagery** -collection of images or figures of speech including symbols, similes, metaphors. Imagery reveals the theme of a work

eg. sleep, animals, illness in Macbeth

**image pattern** - the repetition of **three** images, not necessarily in uninterrupted succession

**irony** - in Greek comedy, character “eiron” was a “dissembler” who pretended to be less intelligent than he was.

- irony means hiding the truth, not to deceive, but to achieve artistic effects.

1. verbal irony – a statement in which speaker’s implicit (real or hidden) meaning differs from expressed meaning. Requires an intelligent reader to “read between the lines”, to decipher what author is really saying. eg. sarcasm is the use of apparent praise for criticism.

2. structural irony – author uses a structural feature to express duplicity of meaning. eg. use of a naïve hero or narrator who interprets events which reader and writer know is false. Reader aware of writer’s ironic intention. eg. readers of Great Expectations are aware that Pip’s perceptions are faulty, and that Dickens is satiring Pip’s naiveté.

3. dramatic irony – a situation in which reader shares with author knowledge of circumstances of which a character is ignorant. eg. audience in Greek plays like Oedipus knew outcome of plots before protagonist did.

**juxtaposition** -placing of 2 elements side by side eg. ironic juxtaposition – placing of 2 dissimilar elements side by side

**lyric:** -a poem, usually short, expressing the speaker’s feelings or private thoughts. The lyric poem is often noted for musicality of rhyme and rhythm. The lyric genre includes a variety of forms, including the *sonnet*, the *ode*, the *elegy*, the *aubade*, and the *dramatic monologue*.

**lyric poetry:** - is personal and subjective. Its name suggests that it was once composed to be sung to the accompaniment of the music of the lyre. a lyric is usually brief and unique in its effect. It is an expression of a poet’s temperament and emotional experience.

**magic realism** - is an artistic [genre](http://en.wikipedia.org/wiki/Genre) in which magical elements or illogical scenarios appear in an otherwise realistic or even "normal" setting.

**metonymy** -meaning “change of name,” in which a writer refers to an object or idea by substituting the name of another object or idea closely associated with it.

**metaphor** -a comparison of 2 unlike things, in which one thing is said to **be** another (an implied or suggested analogy); **literally** false but poetically true

eg. I **froze** when I saw him. I **tore** out of the room.

\* *language is highly metaphorical*

**mood** -emotional environment of the poem; atmosphere; tone

eg. a quiet, reflective mood

**motif -** the predominant idea or theme in a work of art

- a repeated pattern of any type within a work. Note that an image pattern is a motif, but a motif is not always an image pattern.

**narrative structure** - writer’s placement of events, construction of plot

* How are ideas or events structured? Pay close attention to pattern?

a) is the development?

* linear (chronological)
* circular (framed: end echoes beginning with some variation) Note first and last words of lines, sentences, chapters.
* psychological (flashbacks, flashforwards, dream sequences)
* echoing motif?
* juxtaposed (consider ironic juxtaposition)

b) can passage be viewed as a whole, or is it divided into distinct parts (this does not mean chapters)

c) sub-plots

d) how important and effective is the ending? Are there unresolved issues and to what effect?

e) what period of time is covered: Short or long (“epic”) and effect?

f) in a poem, consider:

* traditional patterns (eg. ode, sonnet) and effect
* regular stanzae with rhyme, or longer units with loose or no rhyme
* end stopping or enjambment
* regular sentences? effect?
* “grammatical”
* syntax: are sentences simple, complex, fragmented, elliptical, rhetorical? Questions used?

**ode** - is a lyric poem that expresses exalted feeling in dignified form. Its subject may be either a person or an event of great importance. An **elegy** is also a lyric poem of great dignity and complex workmanship, but an elegy is a lament over the death of a person or persons, or the passing away of something revered.

**onomatopoeia** - (composed of two Greek words *onoma*, meaning “name,”: and *poieo*, meaning “make”) is the term applied when the **sound** of a word reflects its meaning.

}

eg.The *moan* of doves in immemorial elms, euphony (sweet sound)

And *murmur* of innumerable bees.

eg. murmuring, oozing, crash (*both euphony and cacophony*)

**oxymoron** - means “sharp dull” or “pointedly foolish” in Greek. This term is used to describe the placing side by side of two **words** or two **phrases** that are opposite in meaning.

eg. hateful love, wise fool, eloquent silence, act naturally, found missing, safe sex, alone together, passive aggression, taped live, clearly misunderstood, Toronto life, pretty ugly, working vacation, exact estimate, pointedly foolish.

His honour rooted in dishonour stood,

And faith unfaithful kept him falsely true.

**paradox** - (meaning “contrary to opinion”) is the name given to **a statement or situation** that appears to be absurd but which is really full of wisdom.

eg. ✯ “Blessed are the meek, for they shall inherit the earth”

✯ a character who evokes both sympathy and antipathy

**parallelism**

**(parallel structure)** -similar (parallel) ideas set in similar (parallel) format

eg. He is kind, loving, bright, and ambitious. (**all adjectives)**

Kindness, love, intelligence and ambition are his good qualities **(all**

**nouns)**

**pastoral** - idealization of rural life; literary device to render things which are complex, simple. Used in proletarian novel. eg. Animal Farm

**pathetic fallacy** - a kind of personification that attributes human feelings or animate qualities to inanimate things; false emotionalism. World of nature reflects human, political world. eg. a storm the night before Caesar’s assassination.

**persona** - a second self created by an author to tell a story; in poetry, a speaker who is clearly completely different from the poet.

**personification** -the attribution of human qualities to objects, animals, or ideas

eg. At night, the empty buildings **stare** from their windows at the street.

**plot** -events of a story

**point of view** -vantage point or position from which the author presents the story

eg. **First person** narration: use of word "I" by narrator; narrator is involved in story. Effect=more personal; perhaps less reliable.

**Third person** narration: narrator is invisible to the reader and outside events. Can be omniscient (all-knowing). Effect=wider perspective. Can also be third person centred on a single or several centres of consciousness.

**postmodernism** Post Modernism challenges traditional cultural values and concerns itself with the use of experimental forms in art, architecture, fashion, sociology, society, music, film, literature.  
Rejects boundaries between high and low forms of art; rejects rigid genre distinctions emphasizing pastiches, parody, irony; favours reflexivity and self-consciousness, fragmentation, discontinuity, especially in narrative structure: ambiguity, simultaneity, emphasis on the structured, decentred, dehumanized subject.  
In contrast to modernism, does not lament idea of fragmentation, provisionality or incoherence, but rather celebrates it. The world is meaningless? Let’s not pretend that art can make meaning then, let’s just play with nonsense.  
For example, *The Curious Incident of the Dog in the Nightime* is post-modern because it challenges society’s perception of those with special needs. Its writing can be most easily identified by post-modern literary devices.

**prose** - language without the metre of poetry (paragraph form)

- used in Shakespeare for letters, lower class, and intense emotional states

**prosody** - analysis of versification of poetry eg. meter, rhyme, stanza format, and speech/sound patterns (alliteration, assonance, euphony and onomatopoeia).

**protagonist** - main character; rival of antagonist

**pun** - a play on words. Two words with similar sound but different meanings

**Renaissance** - the alleged rebirth of learning and art in Europe, influenced by the discovery of classical ideals and methods which emphasized the individual and this world. In Italy, the movement started in the fourteenth century and lasted through the sixteenth; in England, the Renaissance started later and reached its zenith in the Elizabethan period.

**rhyme** - similarity of sounds between words

**(sound parallelism)** **end-rhyme:** rhyming word or syllable at the end of a line.

**internal rhyme:** rhyming words within a line. eg. in mist or **cloud**, on mast or **shroud**.

**masculine rhyme:** rhyme in a stressed syllable

**feminine rhyme:** rhyme in an unstressed syllable

**imperfect (near) rhyme:** words rhyme to the eye, not the ear.

eg. have/gave, loves/moves.

**rhythm** -the rise and fall of stress in a poetic line

the flow of the words

/ = stressed syllable

◡ = unstressed syllable

Types of rhythm (rhythmic feet):

1. **Iambic** ◡**/**: oppose, delight, amuse, eject, repeat. (serious tone; common in Shakespeare and English Poetry)

2. **Anapestic** ◡◡**/**: disappear, interrupt, undergo (musical, waltz-like)

3. **Trochaic /**◡: gather, heartless, feeling, never

4. **Dactylic /**◡◡: merrily, happiness, sentiment, Washington

5. **Spondaic //**: humdrum, heart break, wineglass (slow and strong)

• A *FOOT* is one of the five groupings of stressed and unstressed syllables shown above

Number of metric feet per line (type of metre)

Monometre **(1 foot)** › silence

Dimetre **(2 feet)** › In a land / far away

Trimetre **(3 feet)** › “Man and / boy stood / cheering / by”

Tetremetre **(4 feet)** › “Double, / double / toil and / trouble;”

Pentameter **(5 feet)** ›“When I / do count / the clock / that tells / the time”

**Romanticism:** - a major social and cultural movement, originating in Europe, that shaped much of Western artistic thought in the 19th century. Opposing the controlled, rational order of the Enlightenment, Romanticism emphasizes the importance of free, spontaneous self-expression; emotions; and individual experience in producing art. In Romanticism, the “natural” is valued over the conventional or the artificial.

**-** was a literary movement which emphasized the emotional, the picturesque, the imaginative, the subjective, and the rural

**sarcasm** -(Greek: "to tear flesh") -scornful, contemptuous criticism

**satire** -humorous criticism meant to improve an individual or society by exposing its weakness. Its tools are irony and exaggeration.

**setting** -time and place

**simile** -a comparison in which one thing is said to be **"like"** or **"as"** another thing. An explicit (stated) analogy. eg. This sauce is as **smooth as silk.**

**slang** -unconventional language often limited to a certain time, place or group. It is the extreme of colloquial (everyday) language.

-informal language used in conversation but not for formal purposes

- unconventional

**sonnet** - lyric poem consisting of 14 lines usually in iambic pentameter; the **Italian** sonnet follows the pattern of an octave and sestet; the **Shakespearean** sonnet follows the pattern of three quatrains and a couplet. The quatrains rhyme internally but do not interlock: *abab cdcd efef gg*. The *turn* may occur after the second quatrain, but is usually revealed in the final couplet. Shakespeare’s sonnets are the finest examples of this.

**style** - is the way of writing, the manner of expression. An author’s style includes choice of words (diction), rhythm, tone, structure.

**surrealism** - an artistic movement that during the 1920’s and 1930’s which sought to present the world of the subconscious and irrational rather than the everyday, realistic world of the logical mind. Surrealistic works emphasized feeling, sincerity, spontaneity, and irrationality.

**symbol -** something which represents something else

eg. Water symbolizes rebirth.

White symbolizes purity.

**synaesthesia** - a figure of speech by which one sense is described with the attribute of another sense (usually weaker sense evokes stronger one).

eg. down the rivers of the windfall light.

**syntax** - the order of words or structure of sentences.

**theme** - message, moral, view of human nature expressed in story

**tone** - attitude of author toward the subject and toward the audience, which creates the emotional atmosphere (mood)

eg. formal or informal; intimate or detached; serious or playful; ironic; condescending

Achieved through diction, imagery, structure.

**tragic hero** A hero of **exceptional greatness** or moral virtue, often of public importance; hence, his fall is greater. eg. the genius of Hamlet, the grandeur of Lear and Macbeth. (See sheet on Tragic Hero)

Achieved through diction, imagery, structure.

**verisimilitude** - the attempt to portray realism in literature.

**voice** - individual style and point of view of a particular writer.

**\*Tone / Attitude Words**

*\* The* ***author's*** *attitude to his / her subject which creates the emotional atmosphere or mood.*

*Remember that speaker/narrator’s attitude may differ from author’s. eg. Author may present narrator’s character*

*in an ironic/satiric tone -> Dickens’ satiric, ironic tone in presenting Pip‘s character in Great Expectations.*

1. **lyrical** - expressive of inner feelings; emotional; full of images; song-like

2. **contemplative/reflective**-studying, thinking, reflecting on an issue

3. **satirical** – humorously critical

4. **cynical**-questions the basic sincerity and goodness of people

5. **awe** -wonder

6. **ironic** – opposite in meaning to what is expressed

7. **irreverent** – disrespectful, critical of

8. **optimistic** - hopeful; cheerful

9. **objective** - unbiased

10. **intimate**-very familiar

11. **whimsical** - odd, fantastic, imaginative

12. accusatory-accusing

13. apathetic-indifferent

14. bitter

15. condescending-a feeling of superiority

16. callous-unfeeling, insensitive

17. **critical**

18. contemptuous- showing or feeling that something is worthless; disrespectful

19. caustic- sarcastic, stinging, biting

20. conventional-lacking spontaneity, originality, individuality

21. disdainful - scornful

22. didactic - instructive, academic

23. derisive-ridiculing; mocking

24. earnest-intense; sincere

25. erudite - learned, polished, scholarly

26. fanciful - imaginative

27. forthright- frank

28. gloomy- dark; sad

29. haughty-proud; vain ; arrogant

30. indignant- angry

31. **judgmental**- critical

32. matter - of-fact- accepting of conditions; not fanciful or emotional

33. mocking - ridiculing, scornful

34. morose - gloomy, sullen, despondent

35. malicious - hurtful

36. obsequious - polite; obedient, hopeful of gain

37. patronizing - condescending

38. pessimistic - seeing the worst side of things

39. quizzical-odd, eccentric, amusing

40. ridiculing - critical

41. **reflective** - revealing thought

42. sarcastic - sneering, caustic

43. sardonic-scornfully and bitterly sarcastic

44. solemn – serious

**Colour Coding Passages**

*Colour coding is an extremely effective exercise to detect* ***patterns*** *of all sorts in a passage. It is not a waste of time, but instead, both playful yet enlightening. It allows us to notice motifs and elements that might not otherwise be apparent.*

Consider these definitions:

**image:** a word (or more than one word) appealing to at least one of our senses. Of our five senses (visual, auditory, olfactory, tactile, and gustatory), the visual is the strongest.

**image pattern/**

**extended image:** the repetition of three images, not necessarily in uninterrupted succession. *eg. extended metaphor/extended personification*

**motif:** a repeated pattern of any type within a work. Note that an image pattern is a motif, but a motif is not always an image pattern.

**I. Colour Coding for Imagery**

1. Mark with a different colour each type of image predominant in the passage.

2. Based on your colour-marking, ask these questions:

a) Is one colour predominant? Why?

b) Is there some logical progression of images, from one type to another?

c) Consider how the images are used. Do they:

* reinforce the meaning of the passage
* reinforce meaning through ironic contrast / contradiction (*image appears to contradict content, but actually reinforces content*)

d) Is a specific tone created by imagery?

**II. Colour Coding for Any Other Elements/Motifs**

1. Mark with a different colour, each aspect of **diction:**

* denotation/connotation
* repetition
* allusion
* syntax (position of words)
* symbols
* alliteration
* rhyme scheme
* metrical (rhythmic) pattern
* irony
* paradox
* structure (*format*)

2. Colour code any other element/motif.

**Literary Analysis of a Text**

* *In the I.B. program, students are expected to reflect on literature in a critical (i.e. analytical) fashion. The focus should NOT be on plot summary, but rather, on the author’s use of such literary elements as character, tone, setting, diction, imagery, narrative point of view and narrative structure, and more specifically, how the writer uses these literary elements to present his or her theme (view of an issue/human nature).*
* *As students read each chapter, they should make detailed notes on the areas listed below. Do these as you read; don’t put them off for later, since they may be checked/collected in class.*
* *Unless otherwise stated, this literary analysis should be the focus for all written oral and written work, including Journals, Commentaries (written and oral), Essays, as well as Oral Presentations (Seminars, Individual Oral Presentation – I.O.P., and Individual Oral Commentary – I.O.C.).*
* *Analysis should be original and independent, reflecting student’s “personal engagement in the text.” The analysis should not be a based solely on (shallow) Internet sources such as Sparknotes or Bookrags; while students may choose to read these sources after they have read the text, they are NOT to be the basis of the analysis. If students wish to include any of this research, the source must be acknowledged / cited (orally or in writing) at the beginning of the presentation. Any evidence of quoting or paraphrasing (rewording) of these secondary sources without acknowledgement (citation) constitutes Plagiarism, and will result in a mark of zero, phonecalls to parents, and other serious and unpleasant consequences.*
* *Elements listed below should be included in the analysis, although some may be less significant than others.*
* ***These elements are to be the focus of all written and oral work*** *(Journals, Commentaries, Essays, Oral Presentations).*
* *Students are to treat these Journals and Journal Presentations (on chapters/scenes/ texts) as I.B. Commentaries (literary analysis of a passage).*
* *Students will often teach (present) these Journals to the class, much as a university professor would. They should not read from 8 x 11 inch notes, head down, inaudibly, or mumbling but should, instead, use small cue cards (listing only key points), which they may glance at but not read from. They must look at/talk to audience in an energetic, enthusiastic, thought-provoking manner.*
* *Marks will be awarded for depth, originality, clarity, and enthusiasm. An analysis which is superficial (plot summary or plagiarized material), or poorly delivered (inarticulate, inaudible, monotonous, boring) will receive low or no marks.*
* *See ERB pages on Journals, Oral Presentations and Seminars.*
* ***I.B. students, think of yourselves as lecturers, whose job it is to present a literary, thought-provoking interpretation which thoroughly engages the class.***

**Topics to Include in Chapter Notes**

I. **Background Notes** *(key, relevant points)*

II. **Journal Notes on Chapters** *(\* carefully read ERB document on “Journals”)*

1. key background points

2. chapter questions (if provided in Study Guide for that text)

3. any other Journal topics (not listed in chapter questions)

i. **setting**

• time? place? politics? eg. a dictatorship? Nazi Germany?

ii. **central conflict**

• psychological

• individual vs society eg. anti-hero?

• resolution?

iii. **character:**

• protagonist

a) protagonist – characteristics and examples

eg. anti-hero

b) is character morally complex/ambiguous (evoking both criticism yet sympathy)?

• morally flawed? (evoking judgement) yet still redeeming/sympathetic?

• moral growth – insight (resolution of tension in text) 🡪 evokes sympathy

• secondary characters – significance:

a) foils (to protagonist)

b) representative of values/themes

c) sources of irony/humour/sympathy?

iv. **dominant** **tone** – writer’s attitude to the issue (ironic, sympathetic, satiric, shocking)

v. **theme**

• consider title - central metaphor

• ironic complexity/ambiguity in the writer’s view?

vi. **imagery**

• **dominant** (often the title) image eg. title?

-metaphor? personification (extended)?

-is there a pattern / shift in the image? (ironic use of imagery)

• one or two key images (look for image patterns: 3 or more examples of image)

vii. **diction** (only if noteworthy) eg. slang, allusions?

viii. **narrative point of view** (perspective from which story is delivered)

**a) specify exact NPV (including degree of reliability and effects):**

• first person – flashback? (more reliable)

i) at time of narration 🡪 Q: ironic gap between narrators perception and reality of situation?

ii) flashback 🡪 Q: is it more reliable?

• second person

• third person

i) one character?

ii) two characters?

iii) many characters?

iv) no particular character (omniscient)

• dialogue – how much of the story is it? Juxtaposed to character’s thoughts to create irony?

✯ how much is dialogue?   
✯ how much is third person NPV - from the perspective of one character? more than one? no particular character (omniscient)? effects?   
✯ how much is first person NPV? effects of this NPV?

ix. narrative structure (only if significant eg. flashback, juxtaposition)

III. **Seminar Topics** *(if provided in Study Guide): otherwise, see ERB for IB Exam Topics*

✯ the most basic questions to consider re any text or film include:

1. writer’s view of this issue / character? (theme or moral values)

2. literary features (conventions) used to express theme or views

3. effects of literary features

✯ Key issues to consider:

1. sexuality
2. violence
3. gender eg. how women/wives are (re)presented in this culture
4. values eg. materialism, spiritualism, liberalism
5. any other issue (*see ERB “Exam Questions”*)

IV. **Questions** *(provocative, challenging, literary)*

✯ *Did text challenge stereotypes / raise questions / change your values?*

✯ *What would the effect have been if the NPV was first person rather than third person?*

*✯ Is this character realistic? If not, is he/she symbolic?*

V. **Personal Response**

✯ relevance/link to another text/film

✯ comparison to another text / film 🡪 how does this text compare? By what literary features does the writer achieve this?

**Journals**

• *Students will write detailed journals in response to books they are reading.*

• *Journals are extremely important in allowing students to respond analytically as well as personally to a text.*

*• Journals will serve as study notes for tests, research notes for essays, and sources of possible essay and creative topics (Remember that the best thinking and writing is self-directed rather than teacher directed).*

*• Page references for quotes must be provided. eg. I like the phrase, "Meadows studded with emerald - frost"(52).*

*• Any "item" you comment on can be developed into a paragraph or even a full page response.*

*• In addition to noting your observations, include your thoughts / feelings/ interpretations/ reaction to the observation. E.g.” I notice the metaphors and they made me feel shocked...”*

*• Some classess will begin with students reading from their Journals.*

*• Vary format ( point form and paragraph form)*

*• Observations must be original, not a re-statement of material discussed in class: marks will be awarded for originality, creativity, and insight.*

*• include 6 – 10 entries (topics) for each chapter or section*

**I. Carefully read English Resource Booklet explanations on:**

*a) Journals eg. significance of character, narrative point of view, imagery*

*b) format*

*• MLA format*

*• bullet (point form) format*

*• title and sub-titles bolded, not underlined*

*• examples and explanations of points indented ½ inch*

*• all points specific, not vague*

*• frequent use of brief quotes (with page number following in brackets)*

*• citation of all secondary (research) sources both after the* ***quote*** *or* ***paraphrase*** *of the quote (page # following the quote), and at end of Journal (****Works Cited*** *page – see ERB sample).*

*•* ***format modelled on this document***

1. **author’s name and nationality** (*and whether an English translation from another language*)

2. **setting** – time? place? culture(*and effects*) What is learned about this culture?

3. **plot summary** – 1-2 sentences including central conflict and whether resolved.

4. **character** (*1 page*)

a) 2 point character study of protagonist (*note their development or rite of passage later in the text*)

b) significance of 2 or 3 secondary characters:

• how they develop plot e.g. by conflict or foreshadowing

• how they reflect characteristics of central character (eg. acting as "**foils**" to

reflect character by contrast)

• how they develop tone e.g. humour, irony

• how they reflect theme

c) characterization – by what methods does writer reveal character? (*see ERB*)

d) your reaction to characters (most appealing, disturbing, inspirational)

e) who they remind you of in other books, films, songs, TV programs

5. **central issue/topic -> theme**

*• A theme is the writer’s message or view on a particular topic/issue. eg. If the issue/topic is racism, the theme may be the complexity of racism where both races bear responsibility. If the issue is dysfunctional families, the theme may be the trauma caused by a dysfunctional family, and the possibility of healing.* ***Theme requires a full statement, not a one word reference.***

*• To determine theme, examine both the novel’s title and its central metaphor.*

*• Remember that a good writer will present a character or theme in a complex,*

*sometimes ambiguous (not clear-cut) manner eg. a flawed protagonist who is*

*also human and pathetic, or a socially unacceptable behaviour whose origins*

*are explained sympathetically, for example, addictions. This complex/*

*ambiguous presentation of character and theme creates irony and*

*psychological realism and is the essence of powerful writing.*

6. **tone**

• *author’s attitude to subject*

• *see English Resource Booklet page on Tone. eg. ironic, satiric*

a) choose **1 dominant** tone (and any shift) eg. satiric, shocking, lyrical, cynical

b) always consider the source of **irony/ambiguity** in the writer’s tone eg. **Q** – *does the writer establish both* ***sympathy*** *and/or* ***critical judgement*** *(antipathy) for the protagonist? If writer’s tone is both, it is* ***ambiguous****, and reader will experience* ***ambivalence*** *(conflicting feelings) towards the protagonist.*

7. **imagery/symbolism**

• identify 2 or 3 **key** **images** (**image patterns**-repeated 3 or more times) eg. extended metaphor/personification (*and effects*)

8. **diction** (*if significant*)

• type of language eg. slang (*and effects*)

9. **narrative point of view** (*see English Resource Booklet*)

a) type of narrative point of view

• 1st person

• 3rd person – omniscient (*all – knowing, detached*)

• 3rd person focused on the consciousness of one or more characters

• a combination of the above

b) reliability of N.P.V.

c) effects eg. intimacy, realism, sympathy, confusion

10. **narrative structure** (*if significant*)

a) type of narrative structure (*and effects*):

* chronological
* circular (framed: end echoes beginning with some variation) Note first and last words of lines, sentences, chapters.
* psychological (flashbacks, flashforwards, dream sequences)
* juxtaposed (consider ironic juxtaposition)

b) how important and effective is the ending? Are there unresolved issues and to what effect?

12. **conclusion** (*a personal response*)

• original ideas or questions/concerns you have

• relevance of theme/text to you personally, and to society

• comparison to another text or film on the same theme

**Additional Topics**

13. **Colour code** one passage from text (can be single most important paragraph)

a) write it out (creates a learning experience) or photocopy it

b) colour code according to patterns in images, sounds (harsh/soft), grammar (nouns, verbs), or any other pattern.

c) write a commentary on this passage.

14. inter-disciplinary study (comparison of a passage/text to a song, film or painting)

15. an original title for each chapter

16. challenging and original questions for tests, essays and assignments

17. Immediately after finishing the text, write a summary response to text or ending, commenting on resolution/lack of resolution of some tension, possibility of hope, etc.

18. Write down words you do not know or find particularly effective. Define these words.

19. Write the single most important paragraph in the book and defend your choice.

20. How novel reflects title.

21. **Creative topics:**

*For all topics, write a page carefully outlining exactly how your work echoes the literature studied, in terms of the writing style (imagery, point of view), as well as the characters and themes.*

a) a poem (30 lines) or series of poems (read “Writing Original Poetry” in ERB)

b) a chapter , scene or dialogue before, during, or after the text, which develops a theme, character, image, or motif from the text.

c) part of a chapter or scene in which you experiment with an alternative technique *eg. change the narrative point of view, diction, setting, ending, and genre (change prose to poetry or novel to drama)*

d) an inter-disciplinary study: a painting or piece of music (*original or published which   
reflects the text*).

e) a painting or photographic collage

f) a verbal collage of striking sentences/images from a text

g) ***any other creative possibility, as long as you check with me***

22. **Journals on Shakespeare:**

a) topics for each Act:

\* Act I: an original scene based on what you think happened in the past with these characters

Act II: a short essay to show what a scene reveals about character, themes, or imagery

Act III: an in-class passage commentary

Act IV: an original piece of writing (prose, poetry, drama)

Act V: an essay

: an individual or group oral passage commentary or visual project

\* Act VI: an original scene that follows the last act of the play

\**Try to keep characters and events consistent with Shakespeare’s intent.*

**Journals: A Summary**

*Students should practice and become comfortable and proficient in reading and analyzing literature independently. They should be able to complete the following questions for any text read in class or on their own.*

1. For each chapter (section), keep a “running list” of key items:

* patterns
* images
* phrases/sentences/passages (note importance)
* ideas/themes
* narrative point of view
* narrative structure
* character development (foils, etc.)
* questions you have
* anything else of note (eg. something that puzzles or confuses you)

Aim for at least 10 items per section/chapter.

1. Keep a “running list” of comparisons and contrasts between/among texts studied so far (for essay/exams).
2. Do a full writing per week, at least two typed pages (12pt./1.5 space). Can be:

* commentary on passage/key aspect
* comparison/contrast to another text
* creative (poem of 25-30 lines, or part of a chapter or scene). Your writing should reflect or experiment with themes and style of the author (diction, imagery, setting, point of view).

Be sure to choose a range of assignments, but also practice with assignments you feel you need to work on eg. essay or passage commentary.

**Writing a Character Study**

* A character study consists of adjectives (single words) describing a behaviour.
* Each characteristic must be supported by a brief example from the text *(often a quote)*.
* Acharacter study requires language that is concise and precise.

eg. Myra is sensitive as *shown* by Helen’s *comment***,** **“ ” (**53**).**

(adjective) *revealed* *statement***,**

*illustrated confession****,***

*obvious*

*evident*

*demonstrated*

*exemplified*

**or**

Myra’s sensitivity is *evident* in her reference to **“**feelings of guilt**” (**53**).**

*(noun)*

She is also intelligent**;** an example is her *reference to* her **“**math skills**” (**53**).**

*comment on*

*linking word acknowledgement of*

Note the following rules for quotes:

1. Introduce quotes in your own words, rather than starting the sentence with a quote. *incorrect:* “Parting is such sweet sorrow” (III.i.21).  
   *correct*: Juliet sighs, “Parting is such sweet sorrow” (III.i.21).
2. Memorize various “lead-in” (*transition/linking*) words which can introduce the quote (*lead-in words listed above*).
3. Read your sentence carefully aloud to hear whether it sounds grammatically correct with the quote in it. Read it again! In order to make it sound correct, you may need to eliminate or add words:
4. to your lead-in words *consult page on “character study”.*
5. to the quote (*you may omit unnecessary words from the quote, as long as it still sounds grammatically correct. The omission of these unnecessary words is indicated by an ellipsis – 3 dots above the line*).
6. While you may have to change some sentences if they sound awkward or confusing, try to avoid making changes in the quote itself unless it is to clarify the identity of a pronoun. eg. She **[**Juliet**]** says,   
     
   Instead of changing the words in the quote, change your own “lead-in” words.
7. Avoid the following words before a quotation:
8. quote

*incorrect:* Romeo quotes, “I ne’er saw true beauty**/**until this night”

*correct:* Romeo admits (*states, confesses…*), “

*0.*

”

1. that

*incorrect:* Romeo states that, “My mind misgives some some consequence yet hanging in the stars ”

*correct:* Romeo states, *“*My mind misgives some some consequence yet hanging in the stars*”*

**Significance of a Literary Element** *(a character, speech, scene or image)*

*\*referred to as “dramatic significance” in drama*

1. develops conflict or foreshadows [plot]

2. reflects character (*a character can’t reflect their own character, only someone else’s*)

3. reflects author's values or themes

4. creates tone eg. depression, humour, irony

**Sample - Dramatic Significance of Lady Macbeth**

1. Develops conflicts: • Macbeth versus Duncan (she incites Macbeth to murder Duncan) · • Macbeth versus self (should he commit murder?)

2. Reveals character of Macbeth

• weak

• ambitious

• conflicted

3. Reflects theme of • evil

• deceptiveness of appearances

4. Creates tone of horror, shock, pity, irony (innocent-looking, beautiful female is evil)

**Characterization** = author's methods of revealing character:

1. what the character (or narrator) says eg. through monologues, soliloquies

2. what the character does

3. what other characters say

\*4. foils (other characters, who by contrast, reveal characteristics of that character)

\*5. symbols, physical images associated with character

**Exercise**

*1. Analyze the significance of a character in the text.*

*2. Analyze the methods of characterization the author has used, using support from the text.*

**Oral or Written Commentary on a Passage** (*pre-I.B.*)

* *since in the final I.B. assessment in Year II, 30% of the mark is based on oral presentations, it is crucial that students develop effective speaking and presentation skills*
* *although in years I and II, these oral presentations will be done individually, for this particular assignment you are to work with a partner*
* *as you read the text, choose 2 or 3 effective passages to colour code*
* *choose 1 effective passage for analysis (no repetition of same passage by 2 groups)*
* *your presentation will consist of a* ***dramatic reading*** *(can be shared) followed by a* ***literary analysis****. Length should be 10 minutes.*

**Writing the Commentary**

I. Photocopy a passage. Colour codeit according to patterns you observe.

II. Do a point form outline of your commentary

1. Introduction

a) a hook e.g. a great quote, interesting question or comment ->. does writer reinforce or challenge accepted stereotype?

b) a 1-2 sentence summary of contents of passage

c) contextualizion of the passage (place the passage in context ->link it to rest of text)

* is it a key structural point? e.g. turning point or climax?
* was it foreshadowed earlier?
* does it foreshadow/echo other parts of text (i.e. characters, events, imagery)

d) a statement of intent e.g. how the passage develops:

* conflict

Question – source of complexity, ambiguity, ironic tension in passage e.g. contrast between 2 elements.

}

* character
* theme
* tone

2. Body Paragraphs

* discussion of purposes as listed in Statement of Intent (1 purpose per paragraph)
* analysis of literary features and their effects on the passage

a) imagery

b) diction

c) narrative point of view

d) narrative structure

3. Conclusion

* offer original thoughts on the passage, questions e.g. did it change your views or values?
* can you link this text with another one or a film?
* is it relevant to you or to society?

4. A creative element to enhance (not overshadow) your reading and analysis

* you may use music, props, costumes, or any original element that reflects the themes and writing style of the text

e.g.

* a modern dialogue
* a talk show
* satire on any element (remember that humourous criticism can be instructive without being offensive). Decide how far you want to take your satire
* a painting
* set design
* soundtrack

**Evaluation**

**I. Analysis**

• purposes 6 marks

• literary devices 4 marks  **10 marks**

**II. Structure**

1. • thought-provoking introduction **5 marks**
2. • though-provoking conclusion
3. • logical progression of topics
4. • appropriate time length

**III. Oral** **5 marks**

• audible

• dramatic and enthusiastic

• articulate (formal and concise diction)

**IV. Creative**  **5 marks**

• polished, formal

• introduction and conclusion

• linked to the text in ideas and writing style

\_\_\_\_\_\_\_\_\_

**25 marks**

**Tragic Hero**

1. A hero of **exceptional greatness** or moral virtue, often of public importance; hence, his fall is greater; e.g. the genius of Hamlet, the grandeur of Lear and Macbeth.

2. He faces **powers greater than himself**; e.g. Fate or Fortune, chance or coincidence. He is a “doomed” man, to some degree.

3. Tragedy arises from his **character**; that is, his character also becomes his destiny. He has a **tragic flaw** or weakness (Greek: “**hamartia**”) often: **pride** (Greek: “**hubris**”), leading to **blindness**, or obsession (single-mindedness).

4. He experiences an ironic **reversal of fortune** (Greek: “peripeteia”), exceptional and unexpected suffering, calamity, death.

5. Hero’s suffering arouses in the audience:

1. feelings **of pity** because his misfortune is greater than he deserves

2. **fear** because we recognize similar consequences for ourselves

3. **physical horror** at the needless waste of good; a feeling of awe that humans are playthings of Fortune. The experiences of these emotions produces a purging on cleansing (Greek: “**catharsis”**) of the audience’s emotions. Audience does not feel depressed but relieved or elated.

6. The ultimate power in a tragic world is a moral order which is restored at the end, both for the hero, who **experiences moral recognition or insight** (Greek: “anagnorisis”), and also for society or the state.

*Note: For Greeks, #2 (Fate) was considered a stronger force than for Elizabethans (Shakespeare), and certainly for modern writers.*

**Stages in Life of Mythological Hero**

**(from Joseph Campbell: Hero With A Thousand Faces)**

*Hero on a quest in search of truth and self-fulfillment.*

*Quest is marked by three stages, or “rites de passage”.*

Stage 1 - **Separation**

Flood begins and ends the cycle.

Mysterious origin of child.

Adventure begins with a blunder (chance) which reveals an unsuspected world.

Initial refusal of call marks awakening of hero’s self; old ideals no longer fit.

Must go on quest to heal the spiritual wasteland and the Fisher-King.

Quest for Holy Grail: Christ’s Holy Cup, which has a secret connected with it. Women cannot discuss it. Revealer brings misfortune to society.

Stage 2 – **Initiation**

Descent into underworld, unknown earth, dream landscape.

Crossing of threshold (encounters “shadow-presence”) guarding the passage.

Trials (brother battle, dragon battle, hunt, dismemberment, crucifixion, abduction, night sea journey, supreme ordeal).

Aided by supernatural helper hero met earlier.

Change in identity.

Twin, demonic double or shadow.

Oracle (God’s will).

Hero lonely and alienated.

Seduced by unscrupulous female.

Mystical marriage with Queen (Goddess) of Underworld: the Good Mother (“Bad Mother” is absent).

Father both good and bad. Can be androgynous (hermaphroditic, bisexual). Recognition by father creator.

Death of old self.

Stage 3 – **Return, Ascent**

Refusal of his return by powers.

Magic flight (he is pursued).

Recognition – riddle, laughter of recognition scene.

Casting off disguise.

New identify – rebirth, apotheosis (divinization)

Boon, reward which restores the world.

**Oral Presentations on chapters/scenes from a Text**

*Students are expected to present an analysis, which reflects much more than knowledge of the plot. In fact they are expected to reflect a personal engagement in the text. They are to do this through reference to the following elements:*

1. reference to background notes (link notes to your chapter)
2. Journal Topics  
   eg. character
   * characteristics
   * author’s methods of characterization
   * character’s complexity/ambiguity eg. are they morally flawed yet sympathetically presented
   * contrast/foil

*Any relevant Journal Topics are appropriate. Please carefully reread the ERB Journal Topics.*

1. Seminar Topics
2. original questions
3. an original title

*Students are to “teach” the class, demonstrating the IB elements of depth, originality, insight, articulate commutation. The depth and clarity of student analysis will determine the presentation mark. Remember that a 1 to 2 sentence plot summary is all that is required in terms of plot events. Finally, students are to write and communicate their own, original analysis, not a “borrowed” (translate: plagiarized) interpretation from the Internet. In other words students who plagiarize even one sentence may be given a zero for their presentation. It is not appropriate for pre-I.B. and I.B. students to download notes from such non-literary sources as Sparknotes or Bookrags. Original analysis engagingly presented will interest the class and secure a strong mark.*

**Group Novel Study: Seminar Presentations** *(EN1D7)*

*Pick a novel from the Group Novel Study List. Each of these novels deals with a relevant social or psychological issue or theme. Your Seminar Presentation will involve an in-depth analysis of this theme as well as the literary features (writing style) used by the author in his or her presentation of this theme. Your presentation will consist of overheads, an excerpt from a relevant film, a creative/imaginative response, and an individual editorial on the central issue. Prepare point form Journal Notes as you are reading based on the topics listed below. You will be given 2 class periods to share these notes with your group members, in preparation for your Seminar Presentation*

**Group Novels**

Catcher in the Rye (J.D. Salinger) *U.S.*

The Diary of Anne Frank (Anne Frank) *Holland*

Fasting, Feasting(Anita Desai) *India*

Huck Finn (Mark Twain) *England*

The Kite Runner (Khaled Hosseini) *Afghanistan*

Lord of the Flies (William Golding) *England*

To Kill a Mockingbird (Harper Lee) *U.S.*

Walkabout (Vance Marshall) *Australia*

**Part I: Overhead Presentation**

**I. Carefully read English Resource Booklet explanations on:**

*a) Journals eg. significance of character, narrative point of view, imagery*

*b) Format for Seminar Presentations*

*• MLA format*

*• bullet (point form) format*

*• title and sub-titles bolded, not underlined*

*• examples and explanations of points indented ½ inch*

*• all points specific, not vague*

*• frequent use of brief quotes (with page number following in brackets)*

*• citation of all secondary (research) sources both after the* ***quote*** *or* ***paraphrase*** *of the quote (page # following the quote), and at end of Journal (****Works Cited*** *page – see ERB sample).*

*•* ***format modelled on this document***

**II. Prepare 4 to 5 pages of point form Journal Notes on overhead transparencies,**

**based on the topics listed below:**

1. an introduction

• an engaging hook ***e.g. does writer reinforce or challenge stereotypes (accepted views) regarding this topic***

• a question (allow a brief audience response)

• statement of intent

2. an **excerpt** (½ 🡪 1 page) that best reflects the text’s themes and writing style

3. **author’s name and nationality** (*and whether an English translation from another language*)

4. **setting** – *time, place, politics*(*and effects*) eg. What is learned about this culture?

5. **plot summary** – 3-4 key events (**sentences**) including central conflict and whether resolved.

6. **character** (*1 page*)

a) 2 point character study of protagonist (including their development or rite of passage)

b) significance of 2 or 3 secondary characters:

• how they develop plot eg. by conflict or foreshadowing

• how they reflect characteristics of central character (eg. acting as "**foils**" to

reflect character by contrast)

• how they develop tone eg. humour, irony

• how they reflect theme

c) your reaction to characters (most appealing, disturbing, inspirational)

d) who they remind you of in other books, films, songs, TV programs

7. **themes** (*1 page*) – state 2 or 3 key themes

*• A theme is the writer’s message or view on a particular topic/issue. eg. If the issue/topic is racism, the theme may be the complexity of racism where both races bear responsibility. If the issue is dysfunctional families, the theme may be the trauma of a dysfunctional family, but ironically the possibility of healing.* ***Theme requires a full statement, not a one word reference.***

*• To determine theme, examine both the novel’s title and its central metaphor.*

*• Remember that a good writer will present a character or theme in a complex,*

*sometimes ambiguous (not clear-cut) manner eg. a flawed protagonist who is*

*also human and pathetic, or a socially unacceptable behaviour whose origins*

*are explained sympathetically, for example, addictions. This complex/*

*ambiguous presentation of character and theme creates irony and*

*psychological realism and is the essence of powerful writing.*

8. **tone**

• *author’s attitude to subject*

• *see English Resource Booklet page on Tone. eg. ironic, satiric*

a) choose **1 dominant** tone (and any shift) eg. satiric, shocking, lyrical, cynical

b) always consider the source of **irony/ambiguity** in the writer’s tone eg. **Q** – *does the writer establish both* ***sympathy*** *and/or* ***critical judgement*** *(antipathy) for the protagonist? If writer’s tone is both, it is* ***ambiguous****, and reader will experience* ***ambivalence*** *(conflicting feelings) towards the protagonist.*

9. **imagery/symbolism**

• identify 2 or 3 key images (**image patterns**-repeated 3 or more times)

(*and effects*)

10. **diction** (*if significant*)

• type of language eg. slang (*and effects*)

11. **narrative point of view** (*see English Resource Booklet*)

a) type of narrative point of view

• 1st person

• 3rd person – omniscient (*all – knowing, detached*)

• 3rd person focused on the consciousness of one or more characters

• a combination of the above

b) reliability of N.P.V.

c) effects eg. intimacy, realism, sympathy, confusion

12. **narrative structure** (*if significant*)

a) type of narrative structure (*and effects*):

* chronological
* circular (framed: end echoes beginning with some variation) Note first and last words of lines, sentences, chapters.
* psychological (flashbacks, flashforwards, dream sequences)
* juxtaposed (consider ironic juxtaposition)

b) how important and effective is the ending? Are there unresolved issues and to what effect?

13. **sample essay topics for exam** – e.g. Significance of Three Images

14. **conclusion** (*a personal response*)

• original ideas or questions ***e.g. what questions did the text raise for you?***

***did it change your values?***

• relevance of theme/text to you personally, and to society

• comparison to another text or film on the same theme

**Part II: Film Excerpts**

* *Provide a film clip (3-5 minutes) from a film based on the book, or if that is not available, a related film on the same issue (perhaps from another culture).*
* ***Before you show the film, be sure to introduce it fully in terms of:***
  + *director and nationality*
  + *setting*
  + *central issue -> theme*
  + *how it reflects your text*

**Part III: Creative or Imaginative Response**

*From the list of Creative Journal Topics in the English Resource Booklet, choose the activity that will best allow you to dramatically present the central issue or theme of your text, for example, rite of passage, racism, or dysfunctional relationships. You will have 10 minutes to present your response. Marks will be awarded for depth, originality, and creativity. Your presentation should be instructive and even entertaining.*

**Part IV: Individual Personal Response (written)**

* *Write a 1 page editorial or personal response based on a key issue in the text (to be submitted separately by each student). Remember that an editorial is a persuasive article expressing your viewpoint on a particular issue, supported by convincing proof.*
* *Refer back to your folder of editorials.*
* *Be sure to include:*
  + *a strong title, hook and introductory paragraph*
  + *sufficient and convincing proof*
  + *powerful diction that is original, imaginative, and convincing*
  + *a thought-provoking conclusion*

**Part V: Evaluation**

**I. overheads**

* format
* M.L.A. 1
* strong intro. including a question 2
* effective visual cues 1
* strong conclusion 1

**Total 5**

* analysis
* development of all topics **Total 10**
* writing
* precise and concise diction
* proper spelling, grammar, punctuation

**Total 5**

**II. oral presentation**

* volume 1
* pronunciation 1
* enthusiasm 1
* eye contact 1
* appropriate body language 1

**Total 5**

**III. film**

* full introduction
* explanation of relevance

**Total 5**

**IV. creative**

* original
* relevant
* developed (*5 – 10 minutes*)
* polished

**Total 5**

**Group Mark 40**

**Individual Mark (*personal response / editorial*) 20**

*\* This assignment constitutes 10% of your final mark in this course.*

**Group Presentation of a Text**

**Instructions**

1. Group work is a wonderful way to encourage development of the skills listed in I.B.O.’s New Learner Profile:

* *co-operative learning*
* *organization and leadership*
* *creative self-expression*
* *oral presentation*
* *memorization*
* *interpretive performance*
* *evaluation rubric*
* *peer negotiation*

1. Your group will prepare a “Reader’s Guide to the Text” *(that is, one section or element)*.
2. If you do read any secondary sources (even those questionable, non-literary sources like *sparknotes.com* or *bookrags.com*), it should be only to enhance your understanding of the book, which you should have already read on your own. In addition, you must footnote any of these sources.
3. Remember that group work means that every member will read, evaluate, and therefore be responsible for the entire document your group produces. This means that if any member of the group plagiarizes (STEALS) even one phrase or idea from a secondary source, the entire group will be responsible, and will therefore earn a collective zero.
4. Imagine this scenario:

*You are exhausted, and decide to “give in” and copy a “great sounding” section of bookrags.com. You are, not surprisingly, “caught” for plagiarism and “consequenced.”*

Now imagine:

* 1. *a mark of zero*
  2. *a phone call to your parents (imagine the dinner conversation)*
  3. *a meeting in which all your teachers are informed of your dishonesty*

In order to avoid the above scenario, read the book, footnote if you research from any secondary source, and carefully read and evaluate the work of every member of your group.

1. Carefully read “Seminars and Oral Presentations”, including the Evaluation (Assessment) Criteria (in the ERB).

**The Presentation**

You are to prepare a 15 minute seminar presentation in which you “teach” your section or element of the text. In order to prepare this presentation, please take the following steps:

1. Make careful and detailed notes on the key literary elements listed in:

a) chapter questions

b) Journal Topics

c) Seminar or Essay Topics *(listed in your assignment booklet for the text)*

d) relevant background notes *(read carefully)*

1. Meet with your group members to compile notes which are:

|  |  |  |
| --- | --- | --- |
| * *insightful* * *thorough* * *concise* | * *articulate* * *original* * *organized* | * *thought-provoking (through the use of questions)* |

1. Present your seminar to the class in an engaging manner through the use of:

a) overheads (3-4) ***\*remember to read instructions and see samples in ERB***

b) effective communications skills

c) a thought-provoking introduction and conclusion*,* and challenging questions

**Commentary Writing**

**A. Suggestions**

*Preparing an intelligent, literary commentary is a daunting but rewarding process. There are a number of steps which you absolutely must follow to accomplish this: remember, every single step (no cheating)! If you prepare only your own passage, and at best, some casual underlining and/or margin notes on the other passages, you will probably earn very (below) average marks for your oral and written commentary work, including your I.O.C. Your analysis will most likely be superficial, unfocused, and disorganized.*

1. **Do your homework every night.** This means:
   1. Memorizing and then listing all steps to be included in commentary outline.
   2. Colour-coding, not just your own, but all passages, using a legend of 7 to 8 colours.
   3. Completing point form plan stage #1.
   4. Completing point form plan stage #2.
   5. Writing the actual commentary (*based on your point form notes*).

If you omit stages b) 🡪 d) (or worse, from a) 🡪 d), and go directly to e), you inevitably will probably forget some points and/or be unfocused and disorganized.

1. Make copies of the passage or passages, preferably before color-coding them (especially for I.O.C. prep).
2. Make a point form outline of all elements necessary in a commentary (this is actually stage#1). Omission of this step will increase likelihood of forgetting to include a particular element.
3. Color code passage (6-8 colours with a “legend”). Not just one colour for imagery, but three colours, for each type of image.
4. Based on step #3 (colour-coding), write your commentary outline in 2 stages (see below)\*
5. Remember to distinguish between a commentary plan (always pt. format) and a commentary. The aim of a plan is to be concise through abbreviations and pt. format; full writing of words and sentences is a waste of time and defeats the purpose of pt. format.
6. Remember that the most challenging section is the **introduction**. Be sure your point form plan lists all necessary elements for the introduction (*see ERB “Writing Commentaries and Essays” – section on stages in an introduction*).
7. You will write the best Statement of Intent only after a consideration of a number of factors including:
   1. character – which characters are developed? How? (eg. foil) A shift?
   2. which issues are raised? e.g. significance of title
   3. what tone is the writer using?
   4. central source of irony/ ironic tension/ paradox (with regard to topics a 🡪 c)
   5. specific Literary Features used to emphasize a 🡪 d)
8. Remember to demonstrate your “**engagement in the text**,” that is, an original, emotional, or intellectual reaction to the passage (*often re. something problematic, questionable, unresolved)*.

eg. This passage is the most shocking / grotesque/ controversial one in the text

**or**

This passage forces a re-consideration of what constitutes true love, and raises the question of whether it is selfish to cling to a loved one.

1. Manage your time properly! This means planning and following this plan. Time this whole process. Since an actual exam (Exam Paper #1 – Sight Commentary) is two hours, try to allow the full two hours for your commentary in years I and II. Take time to complete these steps fully: it will improve your actually commentary.
   * 1. Planning (all stages) - 35 minutes

a) list of all elements necessary in a commentary  
 b) colour-coding  
 c) filling in a)

• point form plan stage #1

• point form plan stage #2

* + 1. Writing the commentary - 60 minutes
    2. Proofreading - 25 minutes

*(based on errors in past commentaries)*

1. Write a practice commentary (simulation of a test/ exam scenario of 2 hours or whatever time you have). Be sure to base your commentary on all your point form notes (which were based on colour coding).
2. Proofread to avoid past errors in analysis and in writing.
3. Although it is tempting to “jump” into the writing, time spent on planning may raise your mark. If you don’t have two hours, spend only an hour.

\***There are two stages in making a point form plan** (actually, the first stage is really listing elements in a commentary outline, but let’s simplify the process by labelling only two stages).

Point Form Plan – Stage #1

* + Introductory Paragraph (*every single step)*

1.

2.

3.

4.

5. Statement of Intent

* + Imagery

1.

2.

3.

* + NPV.
  + Other Literary Features

Point Form Plan – Stage #2

In this final point form plan, body paragraphs will usually be based not on literary elements, but on purposes of passage. eg. development of a character/theme. However, if the literary feature is very powerful, and seems to dominate the passage, you may choose to base your paragraph not on the purpose, but on how the writer employs that literary feature (eg. imagery) to express the theme or develop the character.

* + Introductory Paragraph (*every single step)*

1.

2.

3.

4.

5. Statement of Intent

* + Body Paragraph #1   
    • purpose #1

• include literary features which emphasize purpose #1

* + Body Paragraph #2

• purpose #2

• include literary features which emphasize purpose #2

\**Regular and conscientious completion of these (time-consuming) stages of commentary work will definitely improve your ability to detect literary patterns, and to write and deliver superior commentaries (think I.B. 6-7)!*

**B. Commentary Plan**

*Remember to:*

*1. Colour-code thoroughly*

*2. Write commentary outline (elements to be included in a commentary*

*3. Fill in step #2:*

*a) commentary plan stage #1*

*b) commentary plan stage #2*

**Introductory Paragraph**

1. A provocative, engaging hook eg. a quote from the passage which is linked to your next sentence and to the S.I.
2. contextualization:
   1. location of passage eg. Chapter 1
   2. foreshadowed earlier?
   3. an ironic shift from earlier?
   4. a foreshadowing of later events?
3. 2-3 sentence plot summary (central conflict and resolution)
4. Statement of Intent- an “umbrella” statement which explains the *purposes of the passage* (exactly what the writer is trying to achieve here).

“Umbrella” Statement should:

1. Reflect central *ironic/tension/paradox* of the passage (and the text)
2. Indicate *character* development (and *literary/dramatic* features used to do this eg. foils, images)
3. Reflect writer’s *tone* eg. satiric, ironic, lyrical
4. Reflect writer’s *central issue/theme* (do not repeat ii.)

**Bold** your S.I. or write it on a sticky note, so you can link **every single point** or idea in your paper to this S.I! (otherwise, you will write an unfocused paper)

**Imagery**

1. Key, dominant image – use literary terms eg. extended metaphor/ extended personification
   1. quote examples
   2. significance? (link to S.I)
   3. context? (part of a pattern)
2. Image # 2
3. Image # 3

**Narrative Point of View-** (not for drama)

*Link NPV to S.I.*

1. Type? (use accurate literary terms!)
   1. 3rd person omniscient
   2. 3rd person centered on consciousness of 1+ characters
   3. 1st person narrative point of view (“I”)

degree of reliability

}

* + - present tense
    - flashback
  1. 2nd person narrative point of view (“you”)
  2. dialogue (how much? Ironic contrast to character’s thoughts?)

1. Effects?
   1. reliable?
   2. unreliable?
   3. a shift?
   4. intimate?

**Narrative Structure-** (dramatic structure in drama)

*Link to S.I.*

1. Type
   1. juxtaposition – to a previous or later passage
   2. juxtaposition – to another part of this passage
   3. circular
   4. syntax (sentence structure)
      1. eg. - a lot of questions or exclamations
      2. long sentences/ paragraphs?
2. Effect?

**Diction**

1. colloquial/ slang?
2. allusions?
3. other

**Dramatic Features** (for drama) eg. sound or visual effects

**Literary Judgements/ Questions** (proof of your “engagement in the text”)

*Always ask questions in every point form plan you make. eg. what distinguishes this passage from others in the text?*

**Writing a Commentary/Essay**

* *Consider what the author has chosen to do artistically to present his/her material. Consider, “****What is the function/effects of*** *…?” This is the basic question students should be asking when planning their commentary/essay.*
* *Consider why the examiner chose this particular passage.*
* *The commentary can be organized according to various elements (theme, tone, style…), chronologically, section by section.*
* *There is no such thing as a formula for a good commentary. The following are issues that can provide stimulus to your own active, critical thinking. Try to balance sharp-edged critical analysis with personal impression. Throughout your commentary avoid merely stating the obvious. A sense of* ***questioning, challenging, puzzling through ambiguity, considering alternate responses or interpretations****, and giving personal responses can most effectively distinguish a mediocre commentary from a good one (or, more accurately, the other way around!)*

**I. Central purpose of passage**

* What are author’s views on a particular issue or a character/narrator? Is character/narrator a “voice” for the writer, same moral values, or does the writer establish a moral distance (ironic) from the character/narrator?
* Are these views clear-cut? ambiguous? (complex, unresolved ironies and tensions.) If ambiguous, explain how this ambiguity or irony works. Are the ambiguities fruitful or confusing? Effect?
* Try to consider what the passage does not do (as well as what it does). Consider the passage as one specific approach amongst a range of possible approaches: a selection of literary tactics amongst many possibilities.
* If passage is part of a text studied in class, assess how key an issue this theme is (compare to another passage)
* *Sample introduction: “This passage clearly works primarily as an expression of an unwritten story of pain and alienation. All elements of the poem: rhyme, rhythm, diction, structure, and imagery, reflect this unified effect. Yet equally, and more subtly, there are undercutting ironies, emotional subtleties, and unspoken feelings which provide tension.”*
* Consider the passage in terms of whether it reinforces or challenges conventional assumptions (stereotypes). How much does it reinforce conventional stereotypes we might have of, for example, pretty ladies, success, war, springtime, the ocean, lonely wanderers, melancholy artists, abandoned lovers, assertive males, Christmas, insanity? Or, does it challenge these stereotypes?
* Title: Consider how much the passage depends upon the title, whether there is a kind of dynamic difference between the title and the poem: whether there is a subtle sense of the title complementing [supporting], undercutting [ironically], inducing misleading expectations, setting up assumptions, establishing mood.

**II. Literary features and effects**

* Assess the effect and effectiveness of these features. If problematic, compare to another text: offer alternative approach.

1. **Setting**

* Includes geographical/historical/culture
* Actions of character must be seen in context of setting
* Effects of setting on plot, character, theme?

1. a) **Tone**

* This is the writer’s attitude to his/her subject. Always consider tone (“voice”) and whether it shifts.

1. **Mood**

Mood is dependent on tone, but not necessarily the same. The tone, for example, can be ironic, but the mood sombre: mood really refers to the emotional atmosphere of the whole poem rather than the quality of voice. Remember, however, that it, like tone, can shift.

1. **Character**

* Is there one main protagonist or several?
* Are secondary characters round (developed) or flat (undeveloped) and effect?
* How well does reader get to know characters and how credible are they?
* How are they presented (methods of characterization)?
* **How does writer persuade reader to sympathize with or dislike various characters?**

1. **Narrative point of view**

a) From whose point of view is the passage told? (Do not assume the narrative voice is the   
writer’s: better to refer to it as the speaker’s). Does it shift?

b) How intimate is the voice?

c) Is the narrative voice reliable or not: effect? Is it overheard, or projected towards a   
consciously calculated audience?

6. **Narrative Structure**

* How are ideas or events structured? Pay close attention to any patterns.

a) Is the development:

1. Linear (chronological)
2. Circular (framed: end echoes beginning with some variation). Note first and last words of lines, sentences, and chapters.
3. Psychological (flashbacks, flashforwards, dream sequences)
4. Echoing motif?
5. Juxtaposed (consider ironic juxtaposition)

b) Can passage be viewed as a whole, or is it divided into distinct parts (this does not mean chapters)

c) Sub-plots

d) How important and effective is the ending? Are there unresolved issues and to what effect?

e) What period of time is covered: Short or long (“epic”) and effect?

f) In a poem, consider:

* Traditional patterns (eg. ode, sonnet) and effect
* Regular stanzae with rhyme, or longer units with loose or no rhyme
* end stopping or enjambement
* Regular sentences? effect?
* “Grammatical”
* Syntax: are sentences simple, complex, fragmented, elliptical, rhetorical? Questions used?

6. a) **Imagery.** Do not list images. No one is interested in lists. Begin by asking yourself how much the passage depends on images. Is it, in fact, primarily a conceptual (abstract) passage, for example, or primarily a visual one (or both or neither)? Do the images cohere? Do the images come from related or diverse sources? Are images complemented by other sense-related words? (Be alert to synesthesia) Does imagery (sensory references) modulate into simile, metaphor, personification? Are these figures of speech effective?

b) **Symbolism.** Be careful not to over interpret. All writers are not really trying to say something else instead of what they actually do say. Do elements of a passage suggest further implications? If they do, they can fairly accurately be called symbolic. If they are symbolic, are they archetypal/traditional/literary? Are they structural or incidental? Are they literal or figurative? Are they concrete or abstract?

7. **Diction**

Do not merely describe: consider effects, success, your impressions.

Consider:

* level: formal/informal (colloquial, slang, dialect)
* word choice:
* level: formal/informal (colloquial, slang, dialect)
* “connotation” (emotional overtone)
* strong verbs for action? or colloquial words for mundane tone?
* sound: be sensitive to sounds of words (eg. onomatopoeia) including repeated sounds and appropriateness to content. Do not assume that a particular sound will always have same effect. Avoid mentioning alliteration that really does not have much effect. Note how successfully sound parallelism connects words to create a meaning otherwise unclear.

**Further Suggestions for Commentary Writing**

1. Number all paragraphs on Commentary sheet.
2. Always prepare a **point form outline** to avoid “stream of consciousness” writing (where you present points in a “half-hazard” manner as they occur to you). The best papers are usually **colour coded** (to identify more patterns), and **planned** in point form.

Point form plan must include:

• introduction

• context

• purposes of passage

• body paragraph #1

• body paragraph #2

• body paragraph #3

• conclusion

1. **Introductory paragraph**

• hook (a great quote, a question, or a provocative statement)

• 1-2 sentence summary of passage

• contextualization of passage

• where it occurs

• a turning point eg. a “shift” in character, tone, plot

• foreshadows later events

• foreshadowed by earlier events

• purposes of passage

}

• character

***specify complexity/ambiguity/ironic tension***

• theme

• tone

• perhaps mention 1 or 2 literary features and effects on character and theme

1. **Body paragraphs**

• develop your analysis of a “purpose” (eg. character, theme) identified in paragraph one. Topic sentence must link back to that purpose.

• can “contextualize” points you present in body of paper (where it came up earlier/later)

• can analyze literary features which emphasize this “purpose” **either** here in the body paragraph, **or** in its own paragraph. (Try both structures and decide on effectiveness).

1. **Conclusion**

• not a re-statement of introduction!

• a truly original, thought-provoking comment on passage

*avoid:*

* + *vagueness*
  + *“in the beginning → at the beginning.”*

1. Throughout Commentary, consider what writer is doing artistically. eg. start sentence with, “Morrison is suggesting that ...”
2. Always be specific, not vague. eg. not “This passage reveals character, theme, tone”, but “In this passage, Morrison’s satiric view of black middle class values is exposed.”
3. Prepare 3 sticky notes before writing:

**Always consider how writer creates ironic tension (sympathy/judgment) through complexity, ambiguity, paradox. Clarify exact nature of this ambiguity.**

}

Note #1 – theme – a full examination of theme

– link to title and/or central symbol

Note #2 – character (does it shift?)

Note #3 – dominant tone of passage (a shift?)

1. Use these sticky notes to write your commentary.
2. Proofread aloud for both analysis and writing style errors.
3. Evaluate your paper according to the I.B. Criteria.
4. Use these sticky notes (which you should prepare immediately upon completion of text) for all assignments:

* commentaries
* essays
* I.O.P.
* seminars

1. Be original, ask questions.

**I.O.C. Preparation**

**Stage I**

A. At home, colour code passage, and prepare notes that are thorough but concise, as well as formatted.

1. List main points for each writer (approximately 10-15).  
   eg. for Shakespeare:

a) tragic hero

* + fate
  + tragic flaw – pride 🡪 blindness
  + degree of suffering
  + insight/restoration of order/resolution

b) natural/unnatural, order/chaos

1. contextualize passage:

* to prepare context for Shakespeare, work backwards eg. look at key elements in passage, then relate to earlier and later passages
* for poetry, consider passage (40 lines) in context of whole poem, and of other poems by that poet

1. State purpose of passage:

* speaker’s tone
* theme eg. transformation
* ending – resolution?

1. Consider literary features and effects on reader. eg. how Macbeth’s soliloquies evoke reader sympathy
2. For Shakespeare’s drama, write as a viewer/listener, not a reader. eg. examine theatrical devices such as a storm or a visual instruction.
3. Aim for something original and interesting, for example, significance of a particular line or detail.

B. Practice commentaries at home in “real time” (20 minutes prep, 11-13 minutes delivery). Try recording your voice and listening carefully in order to evaluate yourself, including analysis and presentation skills. This will be shocking but helpful.

**Stage II – The Real Event!**

As soon as you receive the commentary:

1. summarize main points for each writer
2. colour code
3. make point form notes on:
   * context
   * purposes
   * literary features

**Comparative Essays**

1. Underline key words.
2. See if question requires focus or categorization.

eg. • “political” can be interpreted as power relationships between not only government and

citizens, but also spouses, parents and children, any relationship.

• “social criticism” can refer to marriage, politics, education, justice.

1. Consider: “What is the writer doing artistically to present the issue of….”
2. Make title strong and specific. eg. Presentation and Function of Politics (Gender, Race, Imagery).
3. Write an introductory paragraph that is sufficiently developed.
   * 1. A hook (2-4 sentences) to provide a wide perspective on the topic. Can start with a great quote from the text. Can also acknowledge opposite viewpoint, if a comparative essay. eg. “Despite common elements of \_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_, these 2 writers present very different protagonists.” or “Despite obvious differences of \_\_\_\_\_\_\_, both writers use images of water…”.
     2. Identify central issues or purposes of text (“a novel which deals with …”) before mentioning any literary features.
     3. Ask a question.
     4. Write a statement of intent (thesis statement), but not a 3 point thesis statement.
     5. Always, always, always consider the **complexity/irony/ambiguity** in writer’s treatment of the material.
4. A strong comparative essay requires constant links (transitions) between the 2 texts:
   * in topic sentences
   * between all points
5. During your analysis, always consider writer’s use of literary features. You can integrate this information within your discussion of the purposes of the passage or in a separate paragraph. (Experiment with both formats.)
6. Throughout your analysis, aim for a response that is **personal and original** (without using “I”!).
7. Throughout the paper and especially in your conclusion, do a comparative evaluation. Compare 2 texts re:

• moral clarity

• tone - degree of writer’s satire or sympathy

• degree of reader involvement, sympathy

• resolution

• realism

• impact

**Mini Book Chat**

*\* 2 pages typed (MLA format: 12 pt., 1.5 space, paragraphed, formal writing – no sub-titles or #’s)*

**1. introductory paragraph**

an interesting ”hook” - provide from the text

- comment on the “genre” or “topic”

- place text in context of similar texts eg. rite of passage

title, author, setting (and significance)

2-3 sentence plot summary (identify conflict and whether resolved)

**2. characters**

protagonist – characteristics and rite of passage

any other interesting characters

**3. theme** *[a full statement, not one word!]*

refer to title, and any other reference

**4. tone**

dominant tone (consider irony). Is there a shift in tone?

**5. diction and imagery**

quote great lines (and comment on type of diction/imagery)

**6. narrative point of view and effect**

Only if *noteworthy!*

**7. narrative structure** (see Resource Booklet p. 41) *(must state effect)*

flashback, framing, ending…

**8. conclusion**

compare to similar novels/films on same theme: why this is better or not.

**Seminars and Oral Presentations**

**Guidelines for Seminars:**

1. Group work is a wonderful way to encourage development of the skills listed in I.B.O.’s New Learner Profile:

* *co-operative learning*
* *organization and leadership*
* *creative self-expression*
* *oral presentation*
* *memorization*
* *interpretive performance*
* *evaluation rubric*
* *peer negotiation*

1. In recognition of the significance of oral communication skills, the I.B. evaluation in Year Two is based on the following criteria:
   * written work 70%
   * oral work 30% (based on 2 individual oral presentations of 10-15 minutes)
2. If you do read any secondary sources (even those questionable, non-literary sources like sparknotes*.com* or *bookrags.com*), it should be only to enhance your understanding of the book, which you should have already read on your own. In addition, you must cite any of these sources.
3. Remember that group work means that every member will read, evaluate, and therefore be responsible for the entire document your group produces. This means that if any member of the group plagiarizes (STEALS) even one phrase or idea from a secondary source, the entire group will be responsible, and will therefore earn a collective zero.

Imagine this scenario:

*You are exhausted, and decide to “give in” and copy a “great sounding” section of bookrags.com. You are, not surprisingly, “caught” for plagiarism and “consequenced.”*

Now imagine:

1. *a mark of zero*
2. *a phone call to your parents (imagine the dinner conversation)*
3. *a meeting in which all your teachers are informed of your dishonesty*
4. Each group will be required to submit on the due date at the beginning of the period:

a) 2 copies of the seminar **(***stapled***)**

b) 4 – 5 pages of overheads *(MLA format, point format, reader-friendly visual cues)*

c) an evaluation including:

* each member’s evaluation of their own as well as their group members’ performance, as well as their **goals** for improvement
* a group self-evaluation of the presentation according to the Assessment Criteria

1. One group member should co-ordinate material submitted by all group members in order to ensure:

• submission of each member's sheets (individual name at top right)

• numbering of pages consecutively (for whole seminar, not just for each student's work)

eg. Smith 1, Smith 2, Jones 3, Whitney 4.

• stapling of all sheets together (individual members are not to submit work to me; group co-ordinator should submit entire seminar).

1. A seminar presentation involves more than just reading to the class. In order to engage the class, always begin seminar with a **challenging or provocative question,** which requires the audience to make a judgment on some debatable or controversial aspect of the material**. Allow the audience to respond briefly.** Try to further involve the class through asking them to read a passage aloud, or fill in a section of the overhead.
2. Even though the class will be reading your overheads, you must do more than simply read to them. Instead:
   * 1. practice your part at home, in front of a mirror or an audience, in order that you become as familiar as possible with the material, so that you can “talk to” the class. Write your points on small cue cards, rather than reading from a 3 large sheets of paper. Aim for eye contact, and other techniques to engage the audience
     2. you may also deliver parts of your seminar, then invite the class to read from the overhead aloud or on their own silently
     3. engage the audience by:

* asking them questions (introductory and later questions)
* writing their answers in coloured overhead markers

1. Always include a meaningful and thought-provoking conclusion (not “I hope you enjoyed the seminar” or “That’s it.”).
2. If your seminar notes are submitted on the due date, I will be responsible for creating the overheads; otherwise you will be responsible *(do not ask librarian or teacher to do this for you)*.
3. Students doing Power Point presentations must arrange to borrow the projector a few days in advance, and must also provide a separate, properly (MLA) formatted overhead for me to markat time of presentation.

**Evaluation of Seminars** *(modification of I.B. Guidelines for Oral Assessment)*

**I: Analysis**

a) is it accurate?  
is it fully developed, supported with **5**  
sufficient and appropriate examples?)

b) is it effectively structured?

* MLA format *(see samples in ERB – 12 point,* 2 *1.5 spacing, 1 inch margins, Times New Roman  
  , visual cues -> bolding, indenting, bulleting,* **5** *numbering and lettering)*
* logically organized:
  + introduction *(engaging hook,* 1 *provocative question, statement of intent)*
  + logical development of ideas 1
  + strong, thought-provoking conclusion1

**II. Oral Presentation**

* eye contact
* appropriate volume
* appropriate pace
* formal, concise diction **5**
* accurate pronunciation
* energy and enthusiasm

**III. Writing**

* formal
* concise
* precise *(accurate)* **5**
* accurate spelling, grammar, punctuation
* literary

\_\_\_\_\_\_\_

**20 marks**

**Evaluation Of Oral Presentations**

Presenter's Name:

Marker's Name:

**Rating Comments**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **ORAL** | Excellent | Very Good | Average | Below Average |  |
| Effective introduction  ("hook" & outline of topics) |  |  |  |  |  |
| Effective conclusion |  |  |  |  |  |
| Eye contact |  |  |  |  |  |
| Posture  (absence of distracting movements) |  |  |  |  |  |
| Appropriate volume |  |  |  |  |  |
| Appropriate pace |  |  |  |  |  |
| Clear pronunciation |  |  |  |  |  |
| Enthusiasm |  |  |  |  |  |
| Creativity |  |  |  |  |  |
| Formal language  (no slang) |  |  |  |  |  |
| **ANALYSIS** |  |  |  |  |  |
| Format |  |  |  |  |  |
| Required length |  |  |  |  |  |
| Organized |  |  |  |  |  |
| Accurate spelling and punctuation |  |  |  |  |  |
| Appropriate, formal language (no slang) |  |  |  |  |  |
| Coverage of all topics in sufficient detail (including support for points) |  |  |  |  |  |
| **FINAL MARK** |  |  |  |  |  |
| Work In Progress /5 |  |  |  |  |  |
| Oral /5 |  |  |  |  |  |
| Overhead /10 |  |  |  |  |  |
| Total /20 |  |  |  |  |  |

**Questions on Poetry**

1. Read the poem (aloud and silently).

* Read to hear sounds of words in your mind: meaning is conveyed by sound as well as

print.

* Read slowly enough that each word is clear and distinct, and that meaning can sink in.
* Read so that rhythmical pattern is felt, not exaggerated. Remember that poetry is written

in sentences, and punctuation is crucial.

2. Who is the speaker? What kind of person is he/she?

3. To whom is he/she speaking? What kind of person is he/she?

4. What is the occasion?

5. What is the setting in:

a) time (time of day, season, century, etc.)?

b) place (indoors or out, city or country, nation, etc.)?

6. a) What patterns/images are evident?

In order to answer this question, **colour code the poem, using 3 or more colours to label different patterns**. eg. images, metaphors, alliteration, imitative harmony (eg. animal sounds), rhyming words, questions, repetition, parts of speech (nouns, verbs, "ing" words), negative or positive words, nature, time, words of shape and colour, numbers, sounds, punctuation marks, structure.

b) Comment on the above patterns:

eg. This image makes me feel, smell, taste, touch, think...

This image symbolizes....and suggests the theme of

This image is connected to another image...

7. What is the central purpose/theme of the poem? How is it achieved?

8. Discuss the tone of the poem. How is it achieved?

9. Do a group "rendering" of the poem (a dramatic performance) in which you:

* + Read in groups, emphasizing key ideas/words through volume, repetition, alternation of voices, eg. omissions/additions, props, costumes, voice or sound effects.
  + Present your answers to the above questions

**Additional Questions on Poetry**

These questions and exercises are taken from university entrance examination papers of the last 30 years. The titles of the poems have been omitted in order to make all the questions applicable to the poems in the three parts of this book.

Give the substance of a narrative poem.

Describe the scene, the incident, and the writer’s feelings.

Write a character sketch of the chief person in the narrative.

What are the different points of view of the characters?

Explain the circumstances of the poem.

Name the poems from which quotations are taken.

Explain quotations with references to their context.

What are the chief merits of a poem selected from a group?

What is the main idea or feeling that the poet wishes to convey to the reader and what means does he use to convey it?

Contrast two poems in setting and sentiment.

What effect does the poet seek to produce in his poem and comment on the beauty of the poetic devices he uses to achieve this effect?

Contrast two narrative poems, dwelling on the type of story presented, the emotions evoked, and the artistry.

Compare two poems as to content, style, and emotional effect.

Give illustrations of the chief merits of poems.

Point out the humour of one of a group of poems.

In what respects is one of the two poems a typical ballad?

Compare two poems as to content, form, and style

Illustrate from two poems some special merits of the poet’s work.

Compare two poems with regard to mood and thought.

Compare two poems in their description of nature.

Point out and exemplify three ballad features in one of the three ballads

Trace the development of thought in one poem of a group.

Summarize the content of a poem and point out clearly the distinctive features of its expression.

Discuss one of a group of poems so as to bring out its chief characteristics as a ballad, as a love poem, as a narrative, or as a humorous poem, depending on the poem chosen.

Compare two poems in meter, diction, and thought.

Compare the language and thought of two poems.

Name two details in which genuine old ballads different from later ones.

Point out two merits of a poem that are characteristic of the author.

Compare two poems in the methods used to tell the story; state which seems the more effective in making you realize what happened.

Compare two dramatic monologues with respect to the vividness and power with which they present both scene and characters.

Compare in power of pathos two poems and point out some of the literary devices used by the writers to secure the effect of pathos.

State four characteristics of the old ballads and illustrate them from examples of ballads studied this year.

Compare two narrative poems with special reference to such features as (a) plot, (b) style, (c) suspense, and (d) their appeal to you.

Show how two poems deal with the same subject. Name the authors.

What is a sonnet? Refer to any of the sonnets studied this year.

What aspects of nature are dealt with in two of a group of poems? Name the authors of the poems.

In what circumstances was a particular poem written? What qualifies of the poet’s style and thought are shown in this work?

Contrast two poems as to methods used in telling the story, the kind of story told, and the impression of reality left with the reader.

Discuss the effective use of meter, diction, ideas and story in a poem.

Select one of the passages quoted from three poems, name the poem from which it is taken, explain the italicized parts, and give two reasons why the poem deserves a place in an anthology of English poetry.

Show how one of three poems is made interesting to the reader by (i) the nature of the theme, (ii) the use of description.

Choose any two of six poems and compare them with respect to

* 1. the attitude toward war which they reveal;
  2. the nationality to which they refer;
  3. the effect of the rhyme or the meter employed;
  4. the effectiveness of the diction.

In about fifteen lines relate the main incidents of the story in a poem.

Compare any two of three sonnets with respect to the following:

* 1. the suitability of the title;
  2. the mood of the poet as it is expressed in the poem;
  3. the authorize use of imagery and the effectiveness of its use.

Choose any one of the three well-known songs and state three good reasons for its appeal.

Using adequate references, give two reasons in each case for including any two of six poems in a collection of good poetry.

For three poems state the predominant feeling of the poet toward the animal named in the title. State the central thought of each.

With respect to any two of five poems

* 1. state the central thought
  2. using clear references, point out two distinctive merits in the poet’s expression of the thought.

Compare two poems in regard to (i) the setting described, (ii) the thought and emotion expressed.

State the main thought in a poem and show how it is developed.

**Poetry Commentary**

***\* Note:***

***1. Look for dominant elements or patterns (3 or more references).***

***2. Colour code all patterns (see page on colour coding).***

***3 Look for changes/development/shift in tone, imagery, or any aspect of the poem.***

***4. For all elements, indicate how each enhances the tone or theme. (Avoid vague statements like, “It emphasizes the theme”).***

***5.Remember that on the exam, you will write a Commentary on a Sight Poem.***

1. **Introduction**

• an interesting hook eg. a great quote from the poem, a provocative statement (*e.g. does the writer reinforce or challenge accepted stereotypes? effect?)*, a question

• 1 to 2 sentence summary of the subject/content of the poem (*what it is about*)

• refer to speaker’s voice (*style/tone*), not writer’s (*can’t assume speaker is the writer*). Is the voice intimate? reliable or ironic/sarcastic? effect?

2. **Theme**

• *remember that theme requires a full statement (writer’s view of the issue)*

***look for ironic tension, conflict, ambiguity, irony. e.g. does poet challenge accepted stereotypes?***

• In order to interpret the theme, comment on:

}

a) title eg. symbolic? ironic?

b) central metaphor

3. **Tone** (**writer’s** attitude to subject) may be different from **speaker**/narrator’s. eg. Author may satirize speaker’s tone.

• State the **dominant tone of the poem** (see Tone Sheet in ERB) and how it is achieved. Does the tone shift?

• **do not list more than 2 different tone words: this question does not lend itself to providing a list!**

4. **Imagery – look for central images / image patterns / extended images (3 or more references)**

a) sensory images - **type** of image eg. Nature, body parts

- less common **senses** appealed to (visual, auditory, tactile,

olfactory, taste

}

***effects***

- multi-sensory appeal (synaesthesia)?

b) figurative images - simile, metaphor, personification

- if 3 or more lines -> an extended metaphor or personification

5. **Sound parallelism** (words whose sound echoes the meaning)

• rhyme - end/internal; actual/near; masculine/feminine

• alliteration - repetition of similar sounds at beginning of words

• repetition

• consonance - repetition of consonants

}

• assonance - repetition of vowels (a,e,i,o,u)  ***rare devices: list only***

• onomatopoeia – a word whose sound reflects its meaning ***if very obvious***

}

(*imitative harmony*)

• euphony - pleasant-sounding words eg. whispering, murmur ***must be sound words***

• cacophony - unharmonious-sounding words eg. crack, buzz, ***DO NOT “OVER***-

crunch ***INTERPRET”***

6. **Diction** (language other than imagery and sound parallelism)

}

a) type of words eg. negative or positive; formal or informal;   
 serious or playful; ironic

***effects***

b) oxymoron -words with opposite meaning

c) monosyllables or complex words

d) allusions - references to sources outside the work.   
 eg. mythological, Biblical, or historical allusions

7. **Physical** **format** (structure) – is it mainly regular, traditional / or irregular?

}

***effect on*** ***poem?🡪 does***

***structure reinforce or establish an ironic contrast to the content/theme***

a) stanzas: regular (same # lines)

b) punctuation: end-stopped (punctuated) or enjambement (run-on lines)

c) structure: eg. framing (circular structure), juxtaposition

d) effective introduction

e) effective conclusion

8. **Conclusion (Personal Response)**

• relevance/appeal of poem for you/ society

• other writing, music, film, art it reminds you of

• any questions or ideas poet raises or any unresolved elements?

**Suggestions for Poetry Commentary**

1. Read the poem carefully three times

a) silently, for first impression of total effect

b) aloud – noting shifts of pattern, thought, voice, tone, flow

c) again, to reinforce or adjust first impression

2. Usually for prose\*, and sometimes for a piece of a longer poem, (remember that a prose passage is likely to be part of a longer work):

- try to identify the nature of the whole: what kind of prose work? fiction? non-fiction? type, purpose, audience?

- try to assess the function of **this** part. What is this excerpt doing on its own?

in the whole?

(In the Exam or Oral, ask yourself **why the teacher/examiner chose it.**)

3. Go through your close reading questions:

Who is speaking?

To whom?

What? Why? situation, purpose

Where? When? setting.

**How? tone, style**

**Patterns? structure, form.**

**Tension? contrasts, conflicts, ironies**

**So what? dominant effect.**

4. **Sound**

1. Rhyme: Point out the effect of internal/close/partial rhymes. Are specific parts of speech stressed (all nouns)? Does enjambment or end-stopping affect the power of rhymes? Are the rhymes masculine or feminine? So what? What is the general overall effect **to you**? Lyrical? Elegant? Elevated? Noble?

2. Rhythm: Regular or irregular? So what? What is the effect? Where does major emphasis fall? Lilting, smooth, jolting, rushing, staccato, etc.? **Do not use the word “flowing”.**  Particularly note spondees or sudden changes in rhythm. Make connections between use of rhythm and other effects of the poem.

5. Composing the commentary:

Look again at so what and **taking this dominant effect as your thesis**, select relevant details of evidence to support your argument and to include in your commentary. Be sure to include no detail without relating it to its specific effect and place in the whole.

(Note, however, that if several details observed in Step 3 do not support your idea you need to think again, and explore further. Don’t force a point of view, and don’t over-interpret.)

6. Organize your commentary in any way that suits your argument, but let the passage or poem guide you to the shaping of your commentary. There is no formula.

7. This is an exploration and not a “Watch me, Mom!” display of all you know.

**Writing Original Poetry**

After reading Imagist poems, as well as other poems read in class, write a series of 3 poems (approximately 10-15 lines each). You may write and revise poems throughout the year, and submit your best poems.

1. Consider whether speaker has an audience.

2. Use language that is fresh and original, not clichéd.

3. Concentrate on strong and vivid images, rather than vague, abstract terms. Consider a central image.

4. Avoid rhyme, but consider other more subtle sound devices.

5. Use fragments not sentences; be concise.

6. Include an effective title.

7. Think about format. (strong introduction; punctuation for effect (question, clash, enjambment); and conclusion (framing)).

8. Consider irony and ambiguity.

9. Combine imagery and personal response/emotion/thought (speaker’s growth, insight, rite of

passage).

**Non-Verbal Poetry**

You will present to the class a non-verbal representation of one poem (no spoken or written language). You can create a collage (visual or sound: no words), a painting, a mask, photograph, sound effects tape, dance, or instrumental composition. You will be evaluated on your **originality** and the degree to which your presentation reflects your poem, which you will read to the class.

**World Film Review**

* *Throughout the year, keep a folder with reviews of films and plays, usually found in the Friday or Saturday edition of a newspaper.*
* *Note the topics covered and the style of writing in these reviews (remember you are writing for an audience).*
* ***Please choose a film from a culture other than your own in order to expand your knowledge of world cultures.***
* *Watch one or more of the following films, and take point form notes on topics, which follow, in preparation for writing a film review which you will submit.*
* *Please note that some of these films are rated R, and may contain controversial sexual or violent content,*
* *Foreign films can be rented at:*

*Queen Video - 412 Queen Street West*

*- (416)504-3030*

*Queen Video - 480 Bloor Street West*

*- (416)588-5767*

**Choices:**

* *White Balloon* (Iran)
* *A Time for Drunken Horses* (Iran)
* *The Circle* (Iran)
* *The Apple* (Iran)
* *Cinema Paradiso* (Italy)
* *Yi-Yi* (Taiwan)
* *Central Station* (South America)
* *Stand By Me* (U.S.)
* *Juno* (U.S.)
* *To Kill A Mockingbird* (U.S.)
* *Merchant of Venice* (U.S.)
* *Crash* (2005 U.S.)
* *The Outsiders* (U.S.)
* *Angela’s Ashes* (Ireland)
* *Kolya* (Czech. Republic)
* *Rabbit-Proof Fence* (Australia)
* *Whale Rider* (Australia)
* *Ten Canoes* (Maori)
* *Once Were Warriors* (Maori)
* *Whalerider* (Aboriginal)
* *Bend it Like Beckham* (England)
* *Tsotsi* (South Africa)
* *Mooladi* (Senegal)
* *Maya* (India)
* *Earth* (India)
* *Water* (India)
* *Partition* (India)
* *Lagaan* (India)
* *The Namesake* (India)
* *Salaam, Bombay!* (India)
* *Pan’s Labyrinth* (Mexico/Spain)
* *Like Water for Chocolate* (Mexico)
* *Atanarjuat (The Fast Runner)* (Inuit)
* *Osama* (Afghanistan)
* *Kandahar* (Afghanistan)
* *The Kite Runner* (Afghanistan)
* *Himalaya* (Tibet)
* *Munich*
* *Cache* (France)
* *Syrian Bride* (Israel-Palestine)
* *The Bubble* (Israel)
* *Paradise Now* (Palestine)
* *Brick Lane* (British)

**Writing the Film Review**

* Take point form notes on the topics listed below.
* Develop answers into an engaging, paragraphed (without numbers) review, beginning with a provocative introductory paragraph, and ending with a thought-provoking idea.
* Be sure to model your analysis on samples from your Film Review Folder (re content, tone, and writing style).
* *It is crucial to include your own interpretation, rather than a film reviewer’s views.* ***Do not download photos, facts, views, or lists of actors from the Internet! If you want to use an idea from the Internet, be sure to cite the source (following the quote or paraphrase, and also in a separate Works Cited page at the end). Any evidence of plagiarism will receive a mark of zero!***
* Be sure to write in MLA Format*:*
* *12 pt.*
* *1.5 spacing*
* *1 inch margins*
* *an introductory paragraph, body paragraphs, and concluding paragraphs*

**Topics for Film Review***(to be written as a review, in paragraph format without numbers)*

1. Briefly summarize the setting and its significance (time, place, politics).
2. Provide a brief plot summary (4 sentences including conflict and degree of resolution). Do not “give away” the ending.
3. a) Comment briefly on key characters and their significance.

b) Does the protagonist or narrator experience a rite of passage?

1. a) State the filmmaker’s main focus / topic, and in a sentence, explain their view (that is,   
    their **theme** or values).

b) Explain whether the theme is relevant to this particular culture, or universally as well.

c) Consider whether the filmmaker presents this issue in a subjective (biased, one-sided)

manner, or a more objective, complex (non-judgemental) tone. Think carefully about   
 this issue and explain your answer fully. For example, if the film is centred on the clash   
 between two cultures (e.g. “Munich” or “Crash”), does the filmmaker favour one culture

or rather show a sympathetic yet critical view of both cultures?

**5.** What is learned of the culture from:

a) the content of the film

b) the way it is filmed

**6.** State the tone of the film (filmmaker’s attitude to the issue). eg. is it satiric, playful, ironic, tragic, sympathetic, shocking, lyrical?

**7.** a) Consider any noteworthy cinematic features including:

i) cinematography (any key images or symbols?)

ii) musical and sound effects

iii) narrative structure (use of flashback, dream sequence, slow motion)

iv) narrative point of view (does a character narrate their own or another character’s story   
 in first person narration?) State the effects of these techniques.

v) elements of post-modernism (ambiguity – lack of visual, plot, or moral clarity)

b) Is there anything in the style of the film that suggests it is either a North American or “world” (non-Western) film?

**8.** In your conclusion, offer a thought-provoking comment on the film. You may offer a comparison or contrast to another film on the same issue.

**Films for English Courses**

Students are to watch, take notes on, and submit one page of typed notes on the following films. They should be guided by questions from the World Film Review assignment, as well as by sample reviews from their newspaper folder.

**Films**

EN1D7 - Shrek

- Phantom of the Opera (2005)

- Pan’s Labyrinth

- Shakespeare in Love (R)

- Elizabeth

- Romeo and Juliet (1967)

- Cinema Paradiso

- A Doll’s House

EN2D7 - A Tale of Two Cities

- Oliver

- Henry IV

- Henry V

EN3U7 - Motorcycle Diaries

- Before Night Falls

- Like Water for Chocolate

- Hamlet (Branagh version)

- Persepolis

- The Great Gatsby

- Lolita

- Pride and Prejudice

- Rashomon

- Vantage Point

- Women of the Dunes

- The Sailor Who Fell from Grace with the Sea

- Macbeth (Polanski)

- Throne of Blood (Japanese version of Macbeth

- No Country for Old Men

- There Will be Blood

- Purdy NFB

- Canadian Landscape

EN4U7 - King Lear (BBC version)

- Ran (Japanese version of King Lear)

- Their Eyes Were Watching God

- Sylvia

- Crime and Punishment

**Editorial Writing**

*An editorial is an “opinion piece” in which a writer expresses their point of view on a controversial, debatable issue. You are to write an editorial in which you support your point of view on a particular issue, offering sufficient, convincing points or “proofs” to persuade your readers.*

Stages in writing an editorial:

1. Read sample editorials from your folder.

2. Make point form notes to prove your argument (you may research and cite any sources  
used).

3. Include a strong title, hook, and introductory paragraph.

4. Write your points in paragraph format, providing sufficient and convincing evidence to  
persuade your reader.

5. Use diction that is powerful and persuasive: be original and fresh, not clichéd.

6. Decide on your target readership, and use the appropriate “register” (voice or tone). eg. formal language? slang? humour? personal references?

7. Make your conclusion thought-provoking.

**Comparative Analysis Of World Lit. Texts**

***Always consider the following questions:***

***1. Can I “decode” the question? (reword/specify or focus/combine)***

***eg. If question refers to “family”, focus on: siblings, spouses, or parent/child relationships.***

***If question refers to “relationship between individual and society”, focus on: rebels/outcasts/anti-heroes***

***2. What is the writer’s view (moral vision) re. this issue? (challenge stereotypes?) Consider, too, whether this view is ironically complex/ambiguous eg. is a morally flawed protagonist also presented as sympathetic (worthy of sympathy)?***

***3. By what literary features does writer emphasize these views?***

***4. What are the effects? eg. sympathy, realism, change in your values***

|  | **Element** | **The House of the Spirits** | **The House of Bernarda Alba** | **The Sailor Who Fell from Grace from the Sea** |
| --- | --- | --- | --- | --- |
|  | change (social, political, personal) |  |  |  |
|  | social commentary |  |  |  |
|  | childhood/parent-child relationship |  |  |  |
|  | conflict (race, religion, gender, age, class) |  |  |  |
|  | contrast/foil |  |  |  |
|  | culture/cultural practices/rtuals/customs |  |  |  |
|  | death |  |  |  |
|  | evil/violence |  |  |  |
|  | fantasy/imagination |  |  |  |
|  | foreign influences |  |  |  |
|  | heroism/anti-heroism |  |  |  |
|  | individual and society |  |  |  |
|  | insight/restoration of order |  |  |  |
|  | irony |  |  |  |
|  | love |  |  |  |
|  | madness |  |  |  |
|  | marriage/family |  |  |  |
|  | M-F (gender) |  |  |  |
|  | moral vision (morality: view of right/wrong) |  |  |  |
|  | narrative structure |  |  |  |
|  | narrative point of view |  |  |  |
|  | politics |  |  |  |
|  | presentation of character   * protagonist * secondary |  |  |  |
|  | rebels/outcasts/anti-heroes |  |  |  |
|  | nature |  |  |  |
|  | retributive justice/crime and criminal |  |  |  |
|  | setting |  |  |  |
|  | sexuality |  |  |  |
|  | time, history |  |  |  |
|  | tone |  |  |  |
|  | violence |  |  |  |
|  | imagery/symbolism |  |  |  |
|  | influence of Freud eg. Oedipus Complex |  |  |  |

**Comparative Analysis Of World Lit. Texts**

*Since contextualization and comparison of our experiences and perceptions is such a natural pattern, many English assignments involve comparison/contrast between two or more texts. It will be helpful to fill in this comparative chart whenever you finish a story or text, in order to prepare you for comparative analysis on tests and essays.*

|  | **story/text 1** | **story/text 2** | **story/text 3** | **story/text 4** | **story/text 5** |
| --- | --- | --- | --- | --- | --- |
| Title |  |  |  |  |  |
| setting |  |  |  |  |  |
| protagonist   * anti-hero (individual vs. society) * evokes sympathy / disdain? |  |  |  |  |  |
| secondary characters |  |  |  |  |  |
| theme |  |  |  |  |  |
| ambiguity / ironic complexity re: characters? theme? |  |  |  |  |  |
| writer’s tone |  |  |  |  |  |
| narrative point of view |  |  |  |  |  |
| narrative structure  *(if relevant)* |  |  |  |  |  |
| key symbols / images |  |  |  |  |  |
| relevance / impact:   * raise questions? challenge your beliefs? * change your values? |  |  |  |  |  |

**Comparative Analysis Of Texts**

*It will be helpful to fill in this comparative chart whenever you finish a text, in order to prepare for comparative analysis on tests and essays.*

*eg. EN2D7 – Comparative Essay (I.S.U)*

*EN3U7 – Comparative Essay (Dec.), World Lit. Paper #1 (10% of I.B. Mark), Extended Essay, Exam (comparative essay on two texts)*

*EN4U7**– Exam Paper Two (comparative essay on 2 texts - 25% of final I.B. mark)*

***Always consider the following questions:***

***1. Can I “decode” the question? (reword/specify or focus/combine)***

***eg. If question refers to “family”, focus on: siblings, spouses, or parent/child relationships.***

***If question refers to “relationship between individual and society”, focus on: rebels/outcasts/anti-heroes***

***2. What is the writer’s view (moral vision) re. this issue? (challenge stereotypes?) Consider, too, whether this view is ironically complex/ambiguous eg. is a morally flawed protagonist also presented as sympathetic (worthy of sympathy)?***

***3. By what literary features does writer emphasize these views?***

***4. What are the effects? eg. sympathy, realism, change in your values***

|  | **Element** | **The House of the Spirits** | **The House of Bernarda Alba** | **The Sailor Who Fell from Grace from the Sea** |
| --- | --- | --- | --- | --- |
| 1. | change (social, political, personal) |  |  |  |
| 2. | social commentary |  |  |  |
| 3. | childhood/parent-child relationship |  |  |  |
| 4. | conflict (race, religion, gender, age, class) |  |  |  |
| 5. | contrast/foil |  |  |  |
| 6. | culture/cultural practices/rtuals/customs |  |  |  |
| 7. | death |  |  |  |
| 8. | evil/violence |  |  |  |
| 9. | fantasy/imagination |  |  |  |
| 10. | foreign influences |  |  |  |
| 11. | heroism/anti-heroism |  |  |  |
| 12. | individual and society |  |  |  |
| 13. | insight/restoration of order |  |  |  |
| 14. | irony |  |  |  |
| 15. | love |  |  |  |
| 16. | madness |  |  |  |
| 17. | marriage/family |  |  |  |
| 18. | M-F (gender) |  |  |  |
| 19. | moral vision (morality: view of right/wrong) |  |  |  |
| 20. | narrative structure |  |  |  |
| 21. | narrative point of view |  |  |  |
| 22. | politics |  |  |  |
| 23. | presentation of character   * protagonist * secondary |  |  |  |
| 24. | rebels/outcasts/anti-heroes |  |  |  |
| 25. | nature |  |  |  |
| 26. | retributive justice/crime and criminal |  |  |  |
| 27. | setting |  |  |  |
| 28. | sexuality |  |  |  |
| 29. | time, history |  |  |  |
| 30. | tone |  |  |  |
| 31. | violence |  |  |  |
| 32. | imagery/symbolism |  |  |  |
| 33. | influence of Freud eg. Oedipus Complex |  |  |  |

**Comparative Analysis Of Short Stories and Novels** *(pre-I.B.)*

* + 1. *Since contextualization and comparison of our experiences and perceptions is such a natural pattern, many English assignments involve comparison/contrast between two or more texts. It will be helpful to fill in this comparative chart whenever you finish a story or text, in order to prepare you for comparative analysis on tests and essays.*
    2. *Think about texts from last year’s course.*
    3. *In order to really link the texts, look for similar patterns.  
       eg. the setting of both House of the Spirits and House of Bernarda Alba involves:*
       1. *Hispanic cultures*
       2. *Political conflict between conservatives and liberals*

|  | **story/text 1** | **story/text 2** | **story/text 3** | **story/text 4** | **story/text 5** |
| --- | --- | --- | --- | --- | --- |
| title |  |  |  |  |  |
| setting   * *place* * *time* * *politics* |  |  |  |  |  |
| central conflict/resolution? |  |  |  |  |  |
| protagonist   * rite of passage * evokes sympathy / disdain? |  |  |  |  |  |
| central issue/topic  🡫  theme |  |  |  |  |  |
| ambiguity / ironic complexity re: morality of characters (flawed yet sympathetic)? theme? |  |  |  |  |  |
| writer’s tone (shift?) |  |  |  |  |  |
| narrative point of view |  |  |  |  |  |
| narrative structure  *(if relevant)* |  |  |  |  |  |
| key symbols / images |  |  |  |  |  |
| relevance / impact:   1. challenge your beliefs? 2. raise questions? 3. change your values? |  |  |  |  |  |

**Essay Topics for I.B. Exams**

*•* ***Carefully consult previous comparative essays including year 1 Essay (December), and World Lit. I Essay.***

*•* ***Carefully read “Suggestions for Writing a Commentary” in this booklet.***

*•* ***Read all parts of the question, underline key words, then reword the question in a more focused manner. e.g. presentation  
 and significance of an issue.***

***• Ask a question, then answer it in a thesis [statement of intent].***

***• Compare and contrast: use constant links.***

***• Consider what the author is doing artistically to present his/her material. Consider, “What is the function of …?”***

***•*** *I****nclude something truly original. eg. questions brought up in the works, or to what degree and how effectively 2 writers present an issue***

1. Analyze how the use of motifs in the work enhances the meaning.

**2.** Analyze the meanings of symbols in the work.

**3.** Analyze how the point of view shapes our responses.

**4.** Analyze openings and/or endings of the work. (how they shape the work)

5. Analyze the type(s) of conflict: physical, social, cultural, emotional, or psychological.

6. Analyze a theme expressed by the work. (how it is presented)

**7.** Evaluate the role of society or culture in each protagonist's conflict.

**8.** Evaluate each work as social criticism of the law, the state, religion, the family, or values (eg. materialism).

**9.** Analyze irony in the relationships between characters.

**10.** Compare the unfolding of the narrative in the novels you have studied, illustrating the ways in which the reader's attention is engaged and directed.

**11.** Examine the ways in which rebels, outsiders, or characters alienated in some other way from their society, have been presented in the works you have studied.

12. Compare the ability of at least two authors to turn one or more of the following elements to dramatic use in their work: irony; mystery and suspense; menace; comedy.

13. How would you define the dramatic style of each of the texts you have studied and what is the relation between each style and the kind of situation portrayed?

**14.** Compare and contrast the presentation and function of secondary characters in the texts you have studied.

15. Compare the uses that the authors have made of the endings of their texts.

16. How far do you think the ability of literature to present more than one layer of meaning strengthens or weakens its overall effect? Refer to specific poems in your answer.

**17.** Compare and contrast the treatment by your chosen writer of one of the following themes:

a) the natural world

b) the city

}

c) birth and childhood/rite of passage

cultural practices

d) love/marriage

e) dying and death.

**18.** Discuss several ways in which writers use contrast and comparison in the works studied. What different ends do they achieve by doing so?

**19.** "No human is a problem in themselves, but society may become their problem." Discuss the extent to which you find this a helpful generalization about the works which you have studied.

**20.** Literature forces the reader or audience to work hard to grasp the writer's purpose and meaning. To what extent is this true in the works you have studied?

21. Is love a more important theme than friendship in the works you have studied?

22. What is the significance of the title of a work? Basing your answer on precise examples, discuss the role and importance of the title and how it is related to the work itself.

**23.** What is the author's moral vision? Is it clear cut? Consider the ways by which the author expresses this vision. (Consider view that the most realistic works are those where moral vision is not clear-cut)

**24.** How is the protagonist's character developed through "foils"? (other characters reflecting them through contrast). Is the character developed through other methods as well?

**25.** What contrast in values is established? to what extent and to what effect?

**26.** What insight is given regarding different cultural practices and their social or political consequences?

**27.** How does modern literature reflect changes in social, political, environmental, or personal situations?

**28.** What is the significance of narrative structure as part of the meaning and impact of the writing?

29. Drama is based on power play: characters can be oppressors or victims, users or used.

Discuss 3-4 characters involved in power play and to what effect?

**30.** In traditional texts like Hamlet and Oedipus, there is an upheaval in the world. In Hamlet, order returns once Hamlet is killed; in Oedipus, order returns once the murderer of Laius is found and Oedipus is banished. In both plays, a clearly identified good triumphs over a clearly identified evil. Compare “resolutions” of works studied in this course.

**31.** Secondary characters fulfill an essential role for writers, acting not only as foils for the main characters, but also as embodiments of philosophical, moral, and rational ideals. Explore how the writers utilize them to enhance their work. (see #14)

32. The Apollonian and Dionysian impulses in humanity dominate much of what we do and think and feel on an ongoing basis. Since these impulses are such integral components of our psyche, they are also evident in our literature. By examining the two plays, A Streetcar Named Desire and Oedipus, show to what extent each of the playwrights has explored the conflict of these two psychological poles.

**33.** Conflict is indispensable to literature. Show that in these books we find both inward and outward conflicts. Discuss the effects of these conflicts.

**34.** The central feeling in tragedy is one of waste. Evaluate this principle with reference to various texts.

**35.** Tragic protagonists always contribute in some measure to the disaster in which they are destroyed, and do not deserve the audience's sympathy. How true is this of these plays?

36. As an audience, we are fascinated by the main characters. Account for this fascination. (This is not simply a character study!)

37. The severity of the character's flaws and the resulting chaos is less apparent in modern tragedy than in Greek and Shakespearean tragedy. Assess this statement.

**38.** Evaluate the comparative degree of retributive justice in various works.

39. Tragic heroes are more relevant to traditional literature than modern literature.

Assess the truth of this view with reference to 3 books.

**40.** What distinguishes characters is the insight they gain. Compare the degree of insight attained by characters in 3 texts.

41. "Comedy in twentieth - century theatre is always bitter-sweet."

"Tragedy in twentieth - century theatre is mixed with cruel humour."

In the light of either or both of these statements, discuss the twentieth-century plays you have studied.

42. Would you characterize your chosen novelists' portrayal of their fictional world as, to any degree, photographic and/or cinematic? If so, indicate what qualities those terms represent and the contribution made to the effect of each novel. If not, how would you describe your chosen novelists' methods of portrayal and the resulting effects in the works?

43. Compare the success with which your chosen novelists have combined reflection (the author's or the narrator's or the character's) with action, thought with event, in their works. Describe the consequent effects in at least two of the novels you have studied.

**44.** From your reading of your chosen novels, what general conclusions would you draw about each novelist's attitude to the relationship between the individual and his/her society? Compare and contrast the novelists in this respect.

**45.** Say what you take to be the attitude of at least two of your chosen writers to the prevailing morality of his/her times, drawing attention to the ways in which the dramatist expresses his/her views.

46. Discuss a scene in which a particular mood or atmosphere contributes significantly to the total effect of each of the works you have studied, making clear how each writer creates that mood or atmosphere. Compare effectiveness of those scenes.

**47.** Do you think it possible to offer differing but reasonable interpretations of the same work? Debate the issue, referring to at least two of the works you have studied.

**48.** What do you take to be the attitudes to women of the writers whose works you have studied and in what way are those attitudes expressed in their works?

49. Which has seemed more important to you in the poems you have studied, rhythm or imagery? Support your answer by discussion of particular poems.

**50.** "All art is political". How far have you found in texts you have studied that there is a close connection between what is happening in the text and what is happening in the world?

**51.** What is the importance of characters in novels? Illustrate your answer by choosing a main character from two novels you have studied, giving some idea in each case of how the writer constructed the character.

**52.** From your own experience, say how far it is possible to read with sympathy, novels by writers whose view of society are, whether because of the author's personal convictions or because of changes of time and circumstances, different from, or even directly opposed to your own.

**53.** Consider the presentation in novels you have studied of justice and/or crime and the criminal, saying what contribution was made in each case to the novel as a whole.

**54.** How far and in what ways do works you have studied support the idea that communication between human beings is difficult or perhaps impossible?

**55.** Personal convictions and shared beliefs, the private and the public life, sometimes seem at odds in the modern world. How did you find your chosen contemporary works touched on this conflict, and with what effects?

56. "Poetry makes nothing happen", said a well-known modern poet. Is this statement to be accepted at face value? Give an interpretation of some of your chosen poems in the light of it.

**57.** Discuss the novelists' handling of time in chosen novels and the effects gained.

**58.** Even the titles of some novels *(eg. The Red Badge of Courage, The Rainbow, The Waves, The Name of the Rose)* indicate the importance of symbols and images in fiction. Give some account of the uses of symbol(s) or image(s) in chosen novels, and indicate what these uses contribute to the overall meaning in each case.

**59.** Discuss the exploration of social change in chosen novels, comparing and contrasting the books where appropriate.

**60.** The young and the old occupy different positions in different societies. Consider the presentation and importance of either or both of these groups (or human states) in some of the novels you have studied.

61. Compare and contrast the opening chapters or scenes of the texts you have studied to bring out some of the effects sought and achieved.

62. Self-doubt and questions of personal identity seem to be modern pre-occupations. How did works you studied deal with such matters, and how did they interest readers?

63. Communication between person and person, and between groups is perhaps more problematic now than in the past. How far did you find this question explored in some of the contemporary works you read, and to what effect?

**64.** Some novelists invite the reader to experience the fictional world from inside the consciousness of one or more characters; others remain omniscient. Neither method is better in itself. The sole concern is how well the narrative method fulfills the author's purposes." Discuss point of view with respect to 2 or more novels you have read.

**65.** Discuss the dramatic presentation and use of the theme of either war or economic forces in texts you have studied.

**66.** The novel has always been an international form, hard to contain within territorial boundaries. It has become increasingly a medium of global expression. From your own reading of chosen novels, how far do you agree with this view of the novel?

**67.** Some readers perceive and enjoy a “dialogue between the reader and the novelist.” Have you found any such dialogue in novels you have studied, and to what effect?

**68.** “Money, money, and what money makes of life”. This famous statement of his subject by a novelist draws attention to an important element in many novels. Discuss the relationship between money, society and the individual in novels you have studied.

**69.** Consider the presence or absence of the novelist's explicit argument and judgments in novels you have studied: what were the benefits and drawback of the presentation in each case, and how was it carried out? (See #23)

**70.** Consider how and to what effect contemporary works you studied have confronted and presented either race relations or relations between other groups or classes.

71. Writers have always worked by the powerful, careful use of images. Drawing on your reading, discuss the importance of images and imagery in these works and to these poets. Make comparisons.

72. “Twentieth century literature has offered its audience new voices of the suppressed, the oppressed, the hitherto silenced.” What new voices have you encountered in modern writing you have studied, and in what ways and to what effect have the playwrights introduced them?

73. Consider some of the instances of comic writing you have found in your reading, and say what these comic effects have contributed to the novels as a whole.

**74.** Discuss the part played in novels you have studied by location and a sense of place, and consider how this is achieved in each case.

**75.** "The family is an integral, but perhaps threatened, part of human society." In light of this statement, consider the treatment of the family and family life in novels you have studied.

**76.** How far, and for what reasons do you think that novels you have studied have had or might have an influence on society? Pay some attention to the writing in the novels.

**77.** '"The theatre is an ingenious device intended simply and solely to entertain. It is something to do in leisure time." Does your study of chosen plays lend any support to this idea, or how does it modify it?

78. What part does fantasy play in the lives of the characters in texts you have studied; how is this fantasy presented and to what effect on the audience?

**79.** How and to what effect do contemporary works you chose to study raise questions about either the upbringing of children or human life in society?

80. Give some account, from your reading, of either war or love as a subject of writing, and of your response to specific works.

81. A recent writer on contemporary theatre has commented on “the accusatory finger pointed at the audience” as a feature of modern work on the stage. To what extent have you experienced this aspect of drama in plays you have studied, and how effective has it been in the complex relationships between play and audience?

82. “The embodiment of cruelty and violence in modern plays mirrors modern life.” Consider the positive and dramatic use made of these features of modern life in plays you have studied.

83. “Conscious and unconscious motives, assisting and frustrating circumstances: this is the territory of the novel's action.” How have motives and circumstances figured in novels you have studied, and to what effect?

**84.** The scale of the novel has always allowed the novelist the fruitful use of time and history. How have novelists employed time and or history to good effect in your chosen novels?

**85.** In fiction, differences in social values and attitudes are sometimes presented or clarified by contrast between city and country, or families, or classes, or regions, or countries. How far have you found any such contrasts to be part of novels you have studied, and to what effect?

86. Societies in the late twentieth century are increasingly preoccupied with different cultures within themselves. How far have novels you have studied given you imaginative insight into different cultural practices and their social consequences, or political conflicts?

87. A recent review of a new play said, "..it appears to be set in the mind of the characters." This is a useful reminder that the setting of a play is not a simple part of the drama. Compare and contrast the settings of plays you have studied to explore some of the different uses dramatists have made of them.

88. Drama is often an expression or investigation of power: characters can, at different moments in a play, be oppressors or victims, dominant or subservient, users and used. In terms of power and its effects, discuss three or four characters from plays you have studied, and say what this power-play adds to the play as a whole.

**89.** The contemporary world seems characterized by the scale and swiftness of change in the conditions of human life. Consider how contemporary works you have studied present or reflect change of a political, social, personal, or environmental nature.

**90.** A writer said of one of his characters: “..she was a demonic character; the size of her feelings was too great to contain without the escape of madness.” Discuss the presentation of madness or mental disturbance, or very powerful feelings in contemporary works you have studied, saying what the effect was in each case.

**91.** Writing can provide a way into understanding modern cultural or ethnic questions, and revising conventional responses to them. How far did you find this to be the case in works you studied?

92. Discuss the importance of form as part of the meaning and impact of poems you have studied. Relevant features of the poems you might wish to discuss could include some of the following: formal and/or informal arrangements, patterns, length, divisions in the poems, meter and stress, and the like.

93. “A sympathetic, exact portrayal of recognizable lived experience” was recently offered as a description of the work of a twentieth century poet. How far could you apply this to your own reading of chosen poems, and what would you add, or alter, to express more exactly your personal response to them?

**94.** Many works deal with the issue of evil. Define the nature of evil according to the author, evaluate the protagonist’s ability to achieve justice, and explain whether the protagonist’s struggle seems important.

**95.** How effectively do writers on the course disrupt the traditional categories of gender or any other issue?

96. How has the literature you have studied presented “what happens inside a human being”? Compare the validity and/or the effectiveness of these presentations.

97. “Lost illusions, bitter wisdom, fragile hope.” Compare the treatment in works you have studied of one or two or all three of these responses to life.

98. “Comedy injected into despair.” How far and to what effect have you found these, or any other 2 apparently incompatible qualities, linked in the literature you have studied? How effectively have they been given literary presentation?

1. Maybe every novelist wants to write poetry first. (Faulkner)
2. The highest goal in art is not to raise laughter or tears, but to work as nature works…to make the reader dream. (Flaubert)
3. Macbeth’s suffering conscience, dramatized at length, speaks a stronger message than is carried by his undramatized crimes.
4. We do not ordinarily like to encounter perfect endings in our novels.
5. I doubt that anyone can be impressed by a work that is not flavoured with a dash of irony. Clarity and simplicity are suspect; irony reigns supreme. (Ortega)
6. The novelist must not, by taking sides, exhibit his or her preferences… the Novelist must render and not tell.
7. Many feel that the author must be objective, detached, ironic, impersonal; fewer in 20th century feel author must be passionate, involved, “engaged”; between the two extremes, some want proper “distance” between author, reader, and characters.

**106.** Work should provide reader with questions not answers, and reader should be prepared to accept inconclusiveness, ambiguities, rejecting an oversimplified view of life.

107. The most human themes are those that reflect the moral ambiguities of life.

**108.** How can the author insure the greatest dramatic irony?

1. A novelist must learn to hate and to love his/her characters.
2. The less one feels a thing, the more likely one is to express it as it really is. (Flaubert)

**111.** An author cannot be detached….can’t sit on the fence. (J.D. Salinger) All authors inevitably take sides.

1. You must have your eyes forever on your reader. That alone constitutes technique.
2. The author must render meaning without an effort for reader. (Trolloppe)
3. Shakespeare and Dostoevsky, masters of richness, are able to involve our minds, hearts, and sensibilities simultaneously. Their criminals remain deeply sympathetic because they know, and make us know, why they are criminals, and why they are still sympathetic. Not genuine ambiguity, but rather complexity with clarity seems to be the secret. If they were to leave the basic worth of their heroes ambiguous, we could never be moved as deeply as we are by their fate.
4. There is a pleasure from learning the simple truth, and there is a pleasure from learning that the truth is not simple.

**116.**  Whether or not we agree with writers’ views should have little to do with whether or not we accept or reject their art.

117. The implied author of a novel is someone with whose beliefs on all subjects I must largely agree with if I am to enjoy his/her work.

118. The need for authorial judgment increases with the increasing complexity of virtues and vices within a character.

119. It is unrealistic to begin at beginning and plod methodically through to the end. Using flashbacks is more realistic than old-fashioned chronology. You must first get character in with a strong impression, and then work backwards and forwards over his past. (Conrad)

120 Many of the symbols employed as a substitute for authorial commentary are fully as obtrusive as the most direct commentary might be. Symbolic commentary must be done with genius or craftsmanship.

**121**. Authors exercise careful control over a reader’s degree of involvement in, or distance from events of story, by insuring that reader views materials with the degree of detachment of sympathy felt by implied author.

1. Sympathetic laughter is never easily achieved.
2. An author moves in and out of minds with great freedom, choosing for his or her purposes,

what to reveal and what to withhold.

1. The author, that is, an implied author represented by a reliable narrator, heightens book’s effects by directing our intellectual, moral, and emotional progress.
2. There are times when author and protagonist are far apart, and author’s guidance aids reader’s break with protagonist.
3. A good author can offer clarity without oversimplification, and biting irony without cynicism.

**127.** We feel a deep involvement with some protagonists even as we condemn and laugh at them.

128. Through the mastery of sympathy and irony, the novel becomes a poignant modern tragedy of self-discovery.

**129.** By the author’s balancing of sympathetic and antipathetic detail, the reader is hindered from endorsing any one character.

1. In the modern novel, the moral and intellectual point of view is deliberately confusing regarding the relationship of art and life (reality), or regarding moral and spiritual problems.
2. Unless literature is difficult, it is bad.
3. We must help author “write” his/her work by rising to our most perceptive level.
4. If we find ourselves laughing at the author and characters, our opinion of the book as art must suffer.
5. A prolonged intimate view of character limits our capacity for judgment.
6. No work can be written in complete moral, intellectual, and aesthetic neutrality.
7. To evoke reality is a sufficient aim in art; the artist need not be concerned with judgment or with specifying whether reader should laugh or cry, approve or disapprove.
8. Some of our greatest problems come when we are given another character as unreliable as the protagonist to tell his or her ambiguous story: two “troubled visions”.
9. One of the attractions of modern writing is its ambiguity of tone…and ambiguity of intention, its ability to arouse uneasiness, to throw the reader off balance, and therefore to represent aspects of modern life.

**139.** Charges of immorality of modern fiction result from skilful use of inside point of view of an unworthy, even vicious centre of consciousness.

140. Is there no limit to what literature readers will praise, providing it is done with skill?

**141.** Most novelists today feel an inseparable connection between art and morality.

1. The writer should worry less about whether narrators are realistic, than about whether the image he or she creates of him/herself, the “implied author” is one that the most intelligent and perceptive reader can admire.
2. The best authors make readers see what they have never seen before, move them into a new order of perception and experience.
3. “Some writers invite the reader to experience the fictional world from inside the consciousness of one or more characters; others remain omniscient. Neither method is better in itself. The sole concern is how well the narrative method fulfills the author’s particular purposes.” Discuss with respect to two or more novels you have read.

**145.** A contemporary writer answered a question by saying: “authors don't give answers, they ask questions.” Following her lead, what questions did you find asked in texts you have studied, and to what effect?

146. ‘Comedy injected into despair.’ How far and to what effect have you found these, or any other two apparently incompatible qualities, linked in twentieth century plays you have studied? How effectively have they been given dramatic presentation?

**147.** The reading of fiction has long been part of learning about life, but the novelist can also employ such education as part of the novel itself. Discuss education in a wide sense as a theme and a constructive part of novels you have studied.

1. In novels you have studied, how effectively and in what ways have the novelists made human relationships significant to the novels as a whole?
2. Human beings seem constantly at the centre of social tension between communal responsibilities and individual aspirations, between the group and the self. How has this tension been presented and evaluated in novels you have studied?
3. Consider the role(s) played by time and space in contemporary works you have studied and say how you respond to the treatment of them in each case.

**151.** Consider how far you identified a ‘personal voice of the writer’.

1. Compare and contrast poems you have studied to illustrate a discussion of the possible tension in poems between artifice and ingenuity on the one hand, and passionate, deeply felt experience on the other.
2. Maybe every novelist wants to write poetry first. (Faulkner)
3. The highest goal in art is not to raise laughter or tears, but to work as nature works…to make the reader dream. (Flaubert)
4. “Visual action can be as important on the stage as speech.” How far do you agree with this claim? In your answer you should refer to two or three plays you have studied.
5. Compare the dramatic effectiveness of the relationship between setting and plot in two or three texts you have studied.
6. Literature works because it recovers the surprising, even the shocking, nature of familiar ideas.” Comment on how writers have developed familiar ideas, with close reference to two or three texts.
7. “Artifice”, we are told, is an important word for writers. With detailed consideration of the literary techniques employed in two or three texts by different authors, discuss what that word might mean, and say whether it helps in your appreciation of the works.
8. “Not rounding off, but opening out.” Comment upon the way the writers of the novel and short story deal with the ending in relation to the whole. In your answer you should refer to two or three novels or short stories you have studied.
9. To what extent would you agree that plot should be valued more highly than style in the novel and short story? In your answer you should refer to two or three novels or short stories you have studied.
10. “What is noticed has been made more noticeable.” How do writers attract and sustain the reader’s interest? Compare two or three works.
11. From your reading of two or three works, comment upon the use of the past as a means to enter a different world, and/or to comment upon the present.
12. In what ways does the concept “freedom of choice” inform your reading in any two or three works you have studied?
13. To what extent have you found it possible, in your consideration of literary works, to separate the individual from his or her public role? In your answer you should refer to any two or three works you have studied.
14. “Fact versus fantasy; this is a clash that can have comic or tragic results.” Bearing this statement in mind explore the result of using realism and fantasy in any two or three works you have studied.
15. Compare how writers in your study have explored the themes of judgment and punishment, or disguise and deceit, or love and friendship, and with what effect.

**167.** In literature, characters tend to have both an “inner life” and a “public life.” Both of these may be part of fiction, if not equally so in every work. Choose examples from your reading to discuss how and how effectively these two aspects of human existence are presented.

**168.** A story has to be told by somebody. Compare in detail your impressions of the “story-tellers” in two or three novels that you have studied. Was the “story-teller” the same as the writer (implicitly or explicitly) or not? How does this question influence your reading?

1. To read work which was produced in a culture other than your own has difficulties, but cultural differences between audience and text may be productive. How far do you agree?

**170.** Literature admits conflicts between good and good, as well as between good and evil. Which two or three works would you choose to discuss this generalization, and why might both types of conflict be important?

1. Using two or three plays or novels you have studied, compare the presentation of two or three characters (*e.g.* introduction, dramatic interactions with other characters), saying in each case how the presentation furthered the writers’ purposes, and how it rewarded your study.
2. “Time and place are the basic elements of a play.”

In what ways does your study of two or three plays lead you to support (or modify) this generalization?

1. “Some plays are either serious or light-hearted; others include both elements.”

Consider some of the ways in which either or both sorts of element are presented in two or three plays that you have studied and discuss their importance for the understanding of the plays as a whole.

1. Some dramatists make more significant use of physical elements such as stage scenery than do others. Discuss the extent of the use of such features and their impact on meaning in two or three plays that you have studied.
2. How far, and in what ways, do writers present issues of self-awareness and/or self-deception in two or three novels or short stories you have studied?
3. Symbols and/or motifs are an essential element of many novels and short stories. How have either or both of these devices been used and, in your opinion, how successfully, in two or three of the works you have studied?

**177.**  Using two or three of the works you have studied, discuss how and to what extent the writers have shown the pervasive influence of the past.

1. If one of the roles of literature is to provide insight into human nature, by what techniques and to what degree did your texts offer you such insight? Discuss with reference to two or three works you have studied.

**179.** A writer may speak in his or her own voice or take on the voice of a character or persona. Comparing two or three works you have studied in the light of this statement, discuss what effects those choices have on each work as a whole.

**180.** “In the end is my beginning.”

This is a statement made by an author to describe how he organizes his works. What do you understand by the sentence, and how does it cast light on the literary strategies employed in two or three works you have studied?

181. “Some works are either serious or light-hearted; others include both elements.” Consider some of the ways in which either or both sorts of elements are presented in 2 or 3 works that you have studied, and discuss their importance for the understanding of the texts as a whole.

182. “Much literature concerns itself with the impact of change.” Explore the ways in which change of various kinds in presented in the texts you have studied.

**Sample I.B. Exam**

**Drama**

“Some works are either serious or light-hearted; others include both elements.”

Consider some of the ways in which either or both sorts of element are presented in two or three works that you have studied and discuss their importance for the understanding of the texts as a whole.

Either:

1. “Much literature concerns itself with the impact of change.”

Explore the ways in which change of various kinds is presented in the texts you have studied.

or:

1. One poet has described poetry as “words working overtime”

In light of this statement, discuss some poems you have studied. You must refer closely to two or three poets in your study and base your answer on a total of three or four poems.

**Prose: The Novel and Short Story**

1. How far, and in which ways, do writers present issues of self-awareness and/or self-deception in two or three novels or short stories you have studied?

or

1. Symbols and/or motifs are an essential element of many novels and short stories. How have either or both of these devices been used and, in your opinion, how successfully, in two or three of the works you have studied?

**Prose other than the Novel and Short Story**

Compare the ways in which the relations between the writer and his community are presented in two or three works you have studied.

**General Questions on Literature**

1. Using two or three of the works you have studied, discuss how and to what extent the writers have shown the pervasive influence of the past.

Or

1. If one of the roles of literature is to provide insight into human nature, by what techniques and to what degree did your texts offer you such insight? Discuss with reference to two or three works you have studied.

Or

1. A writer may speak in his or her own voice or take on the voice of a character or persona. Comparing two or three works you have studied in the light of this statement, discuss what effects those choices have on each work as a whole.

Or

1. “In the end is my beginning.”

This is a statement made by an author to describe how he organizes his works. What do you understand by the sentence, and how does it cast light on the literary strategies employed in two or three works you have studied?Related Essay Questions

1 & 6

4, 15, 102

14 & 31

7, 19, 44, 149

5 & 33

23, 45, 69, 106, 111

16 & 47

27 & 59

54 & 63

76, 143, 91, 147

74, 84, 145

**Summary of Essay Topics**

* 1. social commentary (or criticism/satire): state, religion, law, family values
  2. social justice/crime and criminal
  3. conflicts (racial, economic, political, social, military, age, good/good vs. good/evil)
  4. contrast (rural/urban, family, class, religion, any other element)
  5. violence
  6. minority rights (eg. gender)
  7. individual and society
  8. alienation, outcast, “anti-hero”
  9. economic forces
  10. ideals
  11. heroism
  12. change (political, economic, social, environmental, religious, personal)
  13. self-doubt/personal identity
  14. reality and illusion
  15. childhood/child-parent relationships
  16. family
  17. betrayal
  18. love
  19. young and old
  20. dying and death
  21. sexuality
  22. madness/mental illness/obsession
  23. private (domestic) and public (political, social)
  24. politics
  25. religion
  26. cultural practices
  27. foreign influences
  28. morality
  29. insight
  30. fantasy/imagination
  31. setting
  32. symbols/imagery
  33. characterization – how protagonist is “constructed” or presented
  34. characterization – presentation and function of secondary characters.
  35. tone – tragic, comic (satire), comic-tragic, ironic
  36. author’s “moral vision”/judgment – presence/absence of explicit judgment and effect?
  37. narrative point of view – compare your impressions of the “storytellers”:
      + Were they same as writer (implicitly or explicitly)?
      + How does this question influence your reading?
  38. What do you take to be the attitudes to women of the writers whose works you have studied and in what way are those attitudes expressed in their works?
  39. inner life vs. public life
  40. cultural differences between reader and text: productive?
  41. communication
  42. time and history

**Supplementary Reading List**

**Bookstores**

Chapters

Indigo

World’s Biggest Bookstore (Edward Street)

Book City (Bloor east of Bathurst)

Nicholas Hoare (Front Street at Church)

Toronto Women’s Bookstore (Harbord Street)

A Different Booklist (Bathurst south of Bloor)

B.M.V. (Yonge north of Eglinton, Bloor east of Bathurst)

**\* Word Power Made Easy** by Norman Lewis (Pub. Pocket Books)

1. **Native-American/Native-Canadian Fiction**

Joseph Boyden ● Through Black Spruce

● Three Day Road

Michael Dorris ● A Yellow Raft in Blue Water

Louise Erdrich ● The Beet Queen

● Love Medicine

● Tracks

● The Antelope-Wife

Thomas King ● Green Grass, Running Water

Barbara Kingsolver ● Animal Dreams

● The Bean Trees

2. **African**

Chinua Achebe ● Arrow of God

● No Longer at Ease

Adichie ● Half of a Yellow Sun

● Purple Hibiscus

● The Thing Around Your Neck

John Briley ● Cry Freedom

Andre Brink ● A Chain of Voices

● An Instant in the Wind

● A Dry, White Season

J.M. Coetzee ● Disgrace

● The Life and Times of Michael K.

● Boyhood

Joseph Conrad ● Heart of Darkness

Achmat Dangor ● Bitter Fruit

Lewis De Soto ● A Blade of Grass

Tsitsi Dangarembga ● Nervous Conditions

Athol Fugard ● Blood Knot

● Tsotsi

Nadine Gordimer ● Beethoven was a Sixteenth Black

● July’s People

● Loot

● My Son’s Story

● The Pickup

Barbara Kingsolver ● The Poisonwood Bible

Rian Malan ● My Traitor’s Heart

V.S. Naipaul ● Guerillas

Ben Okri ● Famished Road

Alan Paton ● Cry the Beloved Country

Shashi Tharoor ● Riot

Ngugi wa Thiong’o ● River Between

3. **African-American/ African-Canadian**

James Baldwin ● Go Tell It On the Mountain

Edward Jones ● The Known World

Carolivia Herron ● Hereafter Johnny

Toni Morrison ● Beloved

● Jazz

● Mercy

● Paradise

● Sula

● Love

● Tar Baby

● The Bluest Eye

Gloria Naylor ● The Women of Brewster Place

● Mama Day

Richard Powers ● The Time of our Singing

Simone Schwarz-Bart ● The Bridge of Beyond

Susan Straight ● I Been In Sorrow’s Kitchen and Licked Out

All The Pots

Alice Walker ● The Colour Purple

● By The Light of My Father’s Smile

● Possessing the Secret of Joy

William Styron ● The Confessions of Nat Turner

4. **Slavery**

Andre Brink ● A Chain of Voices

Patrick Chamoiseau ● Texaco

Maryse Conde I ● Tituba

Nadine Gordimer ● Conservationist

Lawrence Hill ● The Book of Negroes

Edward Jones ● The Known World

Earl Lovelace ● Salt

Caryl Phillips ● Crossing The River

William Styron ● The Confessions of Nat Turner

5. **Caribbean**

Tony Cade Bambara ● The Salt Eaters

Erna Brodber ● Jane & Louisa Will Soon Come Home

ed. Margaret Busby ● Daughters of Africa

Edwidge Danticat ● Breath, Eyes, Memory

● Krik Krak!

Zee Edgell ● Beka Lamb

Ramabai Espinet ● The Swinging Bridge

Dwado Agymah Kaman ● Flickering Shadows

Jamaica Kincaid ● Annie John

Earl Lovelace ● The Dragon Can’t Dance

● The Wine of Astonishment

Paule Marshall ● Praise Song for the Widow

N. Nigel Thomas ● Spirits in the Dark

Yvonne Vera ● Nehanda

6. **Latin-American/Hispanic**

Isabel Allende ● Paula

● Daughter of Fortune

● Portrait in Sepia

Julie Alvarez ● How the Garcia Girls Lost Their Accents

Arenas ● The Singing from the Well

Sandra Cisneros ● The House on Mango Street

Christina Garcia ● Dreaming in Cuban

Gabriel Garcia Marquez ● One Hundred Years of Solitude

● The General in his Labyrinth

Carlos Ruiz Zafón ● The Shadow of the Wind

7. **Canadian**

David Adams Richard ● Mercy Among the Children

Margaret Atwood ● The Handmaid’s Tale

● Cat’s Eye

● The Blind Assassin

● Alias Grace

Michael Crummey ● River Thieves

● Wreckage

Gail Anderson-Dargatz ● Cure for Death By Lightning

● Recipe for Bees

Robertson Davies ● Fifth Business

● The Manticore

● World of Wonders

Elizabeth Hay ● Late nights on Air

● A Student of Weather

Lori Lansens ● The Girls

Margaret Laurence ● The Stone Angel

● The Diviners

● A Bird in the House

● A Jest of God

Anne-Marie MacDonald ● Fall on Your Knees

Alistair McLeod ● The Lost Salt Gift of Blood

● No Great Mischief

● The Island

Donna Morrissey ● Kit’s Law

● Downhill Chance

● Sylvanus Now

● What they Wanted

Alice Munro ● Hateship, Courtship, Love, and Marriage

Beth Powning ● Hatbox Letters

● Shadow Child

Anne Proulx ● Shipping News

Mordecai Richler ● The Apprenticeship of Duddy Kravitz

● St. Urbain’s Horseman

Carol Shields ● Stone Diaries

● Unless

Jane Urquhart ● Away

● Changing Heaven

● Stonecarvers

Richard Wright ● Clara Callan

8. **Irish**

Sebastian Barry ● The Secret Scripture

Mary Becket ● Give Them Stones

Mickey Clement ● The Irish Princess

Ann Enright ● The Gathering

Charles Foran ● The Last House of Ulster

Dermot Healey ● Goatsong

Neil Jordan ● Shade

Frank McCourt ● Angela’s Ashes

M. McDonagh ● Beauty Queen of Leenan

● The Wild West

John McGahern ● Amongst Women

● All Will Be Well

Nuala O’Faolin ● Are You Somebody?

● My Dream of You

● Almost There

Jamie O’Neill ● At Swim Two Boys

John Synge ● Playboy of the Western World

Deborah Tall ● The Island of the White Cow

Colm Toibin ● Brooklyn

● The Heather Blazing

9. **Indian**

Anita Rau Badami ● Tamarind Mem

● Can you Hear the Nightbird Call?

Rupa Bajwa ● The Sari Shop

Shauna Singh Baldwin ● What the Body Remembers

Anita Desai ● Baumgartner’s Bombay

● Village By The Sea

● Fire on the Mountain

● Fasting, Feasting

● Peacock Garden

● Clear Light of Day

● The Sari Shop

Kiran Desai ● The Inheritance of Loss

● Hullaballoo in the Gwava Orchard

Chitra Banerjee Divakaruni ● Arranged Marriage

Jhumpa Lahiri ● Interpreter of Maladies

● The Namesake

● Unaccustomed Earth

Kamala Markandaya ● Nectar in a Sieve

Rohinton Mistry ● A Fine Balance

● Family Matters

● Such a Long Journey

● Tales from Firozsha Baag

Bharati Mukherjee ● Desirable Daughters

● The Tree Bride

Arundhati Roy ● The God of Small Things

Manil Sur ● Arresting God in Kathmandu(short stories)

Thrity Umrigar ● The Space Between Us

● If Today Be Sweet

10. **Muslim Culture**

Diana Abu-Jaber ● The Swallows of Kabul

Lorraine Adams ● Harbor

Aravind Adiga ● Between the Assassinations

● White Tiger

Alaa Al Aswany ● The Yacoubian Building

Monica Ali ● Brick Lane

Nadeem Aslam ● Maps for Lost Lovers

Tahar ben Jellown ● The Sand Child

● Shabana

Neil Bissoondath ● The Unyielding Clamour of the Night

Geraldine Brooks ● Nine Parts of Desire

Mohsin Hamid ● The Reluctant Fundamentalist

● Moth Smoke

Khaled Hosseini ● The Kite Runner

● A Thousand Splendid Suns

Orhan Pamuk ● Snow

Nelofer Pazira ● A Bed of Red Roses

Nahid Rachin ● Jumping Over Fire

Salman Rushdie ● Shalimar The Clown

Saira Shah ● The Storyteller’s Daughter

Bapsi Sidhwa ● The Crow-Eaters

● The Pakistani Bride

● Ice Candy Man (Cracking India)

Alison Wearing ● Honeymoon in Purdah

10. **Multicultural England**

Andrea Levy ● Small Island

Zaide Smith ● White Teeth

● On Beauty

Gautam Malkani ● Londonstani

11. **Holocaust**

Alicia Appleman-Jurman ● Alicia: My Story

Dennis Bok ● The Ash Garden

Ursula Hegi ● Stones From the River

Jerzy Koszinski ● The Painted Bird

Anne Michaels ● Fugitive Pieces

Irene Nemirovsky ● Suite Française

Thomas Powers ● In The Memory of The Forest

Bernard Schlink ● The Reader

Rachel Seiffert ● The Dark Room

William Styron ● Sophie’s Choice

Elie Wiesel ● Night

Arnold Zable ● Jewels and Ashes

12. **Family**

Jhumpa Lahiri ● The Namesake

● Unaccustomed Earth

Mary Lawson ● Crow Lake

● The Other Side of the Bridge

Ian McEwan ● Atonement

● Black Dogs

● Saturday

● Chesil Beach

Gloria Naylor ● Mama Day

Carol Shields ● Stone Diaries

13. **Asian**

Arthur Golden ● Memoirs of a Geisha

Maxine Hong Kingston ● The Woman Warrior

Joy Kogawa ● Obasan

Alan Paton ● Cry, The Beloved Country

Lisa See ● Snowflower and the Secret Fan

Amy Tan ● The Joy Luck Club

● The Kitchen God’s Wife

● Balzac and the Little Chinese Seamstress

14. **Scandanavian**

Knut Hamsun ● Pan

● Victoria

Sigrid Undset ● The Axe

● Kristen Lavransdatter

1. 15. **Russian**

Dostoevsky ● The Brothers Karamazov

● The Idiot

Leo Tolstoy ● War & Peace

● Anna Karenina

1. 16. **American**

James Agee ● A Death in the Family

Michael Cunningham ● The Hours

William Faulkner ● As I Lay Dying

● The Sound and The Fury

● Absalom, Absalom

Arthur Miller ● The Crucible

● All My Sons

● Death of a Salesman

Eugene O’Neil ● Long Day’s Journey into Night

Richard Powers ● The Time of our Singing

John Steinbeck ● Of Mice and Men

● The Grapes of Wrath

Tennessee Williams ● The Glass Menagerie

● Cat on a Hot Tin Roof

● Summer and Smoke

● Suddenly Last Summer

17. **Mythology**

Margaret Atwood ● The Penelopiad

Marion Bradley-Zimmer ● Lady of Avalon

● The Forest House

● The Mists of Avalon

Joseph Campbell ● Hero With a Thousand Faces

Robertson Davies ● Fifth Business

● The Manticore

● World of Wonders

J.G. Frazer ● The Golden Bough

Seamus Heaney ● Boewulf

Kerr-Bennett ● Myth

Fay Sampson ● Wise Woman’s Telling

Dr. Jean Shinoda-Bolen ● Goddesses in Every Woman

● Gods in Every Man

Mary Stewart ● The Crystal Cave

● The Hollow Hills

● The Last Enchantment

Barbara Walker ● Woman’s Encyclopedia of Myths and Secrets

T.H. White ● The Once and Future King

Crista Wolf ● Cassandra

18. **Myth-Related Drama**

Aeschylus ● Agamemnon

● Electra

Euripedes ● The Birds

● Trojan Women

Girodaux ● Electra

Racine ● Phèdre

Sartre ● The Flies

Sophocles ● Antigone

● Oedipus

19. **Victorian/Romanticism**

Charlotte Bronte ● Jane Eyre

Emily Bronte ● Wuthering Heights

John Fowles ● The French Lieutenant’s Woman

● The Magus

Thomas Hardy ● Far from the Madding Crowd

● Jude the Obscure

● Return of the Native

● The Mayor of Casterbridge

● Tess of the D’Urbervilles

D.H. Lawrence ● Sons and Lovers

● The Rainbow

20. **Rite of Passage/Childhood**

Dorothy Allison ● Bastard Out of Carolina

Julie Alvarez ● How the Garcia Girls Lost their Accents

John Bemrose ● Island Walkers

Tahar ben Jellown ● The Sand Child

● Shabana

Paulo Coehlo ● The Alchemist

Jill Ker Conway ● The Road from Coorain

Charles Dickens ● Oliver Twist

● A Tale of Two Cities

Emmanuel Donaga ● Little Boys Come From the Stars

Timothy Findley ● The Last of the Crazy People

Richard Ford ● Wildlife

Athol Fugard ● Tsotsi

William Golding ● Lord of the Flies

Herman Hesse ● Siddhartha

● Narcissus and Goldmunde

Richard Hughes ● A High Wind in Jamaica

Frances Itani ● Deafening

Jamaica Kincaid ● Annie John

Barbara Kingsolver ● Animal Dreams

● The Bean Trees

George Lamming ● In the Castle of My Skin

Bobbie Ann Mason ● In Country

Frank McCourt ● Angela’s Ashes

Ian McEwan ● Atonement

William McPherson ● Testing the Current

Yukio Mishima ● The Sailor Who Fell From Grace with the Sea

Alice Munro ● Lives of Girls and Women

Nabakov ● Lolita

Nuala O’Faolin ● Are You Somebody?

● Almost There

Radojcic ● You Don’t Have to Live Here

Nino Ricci ● In A Glass House

● Where She Has Gone

Alice Sebold ● The Lovely Bones

Samuel Selvon ● Brighter Sun

Mona Simpson ● Anywhere But Here

John Steinbeck ● Of Mice and Men

● Grapes of Wrath

Ngugi wa Thiongo’o ● Petals in Blood

Mark Twain ● The Adventures of Huckleberry Finn

21. **Allegory**

Paulo Coehlo ● The Alchemist

Herman Hesse ● Siddhartha

● Narcissus and Goldmunde

Anosh Irani ● The Cripple and His Talisman

Ismail Kadar ● Palace of Dreams

22. **War**

1. Sebastian Barry ● A Long Long Way
2. Pierre Boulle ● Bridge over the River Kwai

Joseph Boyden ● Three Day Road

Sebastian Faulks ● Birdsong

Timothy Findley ● The Wars

Charles Foran ● The Last House of Ulster

Steven Galloway ● The Cellist of Sarajevo

Graham Greene ● Quiet American

T.E. Lawrence ● Revolt in the Desert

Bobbie Ann Mason ● In Country

Boris Pasternak ● Dr. Zhivago

Dalton Trumbo ● Johnny Got His Gun

23. **Science Fiction**

Kurt Vonnegut ● Cat’s Cradle

24. **Gothic, Horror**

Mary Shelley ● Frankenstein

Bram Stoker ● Dracula

25. **Satire, Dystopia**

Margaret Atwood ● The Handmaid’s Tale

● The Penelopiad

Aldous Huxley ● Brave New World

Franz Kafka ● The Trial

● The Castle

● Metamorphosis

George Orwell ● 1984

Ian McEwan ● Saturday

● Black Dogs

● Chesil Beach

26. **The Rebel**

Chinua Achebe ● No Longer At Ease

Thea Astley ● Beachmasters

Anita Desai ● Fire on the Mountain

Athol Fugard ● Blood Knot

Nadine Gordimer ● Conservationist

Ruth Prawer Jhabvala ● Heat and Dust

Earl Lovelace ● Salt

R.K. Narayan ● Vendor of Sweets

Ben Okri ● Landscapes Within

1. 27. **Political Corruption**

Adichie ● Half of a Yellow Sun

Ayi Kwei Armah ● Beautyful Ones Are Not Yet Born

Joseph Conrad ● Heart of Darkness

A. Djoreto ● Hurricane of Dust

Rohinton Mistry ● A Fine Balance

V.S. Naipaul ● A Bend in the River

Ben Okri ● Flowers and Shadows

George Orwell ● Burmese Days

Nayantara Sahgal ● Rich Like Us

Ngugi wa Thiong’o ● Petals in Blood

1. 28. **Magic Realism**

George Bowering ● Burning Water

Bessie Head ● Question of Power

Gabriel Garcia Marquez ● One Hundred Years of Solitude

● Love In The Time of Cholera

Anosh Irani ● The Cripple and his Talisman

Ben Okri ● Famished Road

● Songs of Enchantment

Salman Rushdie ● The Enchantress of Florence

● Midnight’s Children

● Shalimar The Clown

● The Satanic Verses

Carlos Ruz Zafon ● The Shadow of the Wind

1. 29. **Marriage**

Shauna Singh Baldwin ● What the Body Remembers

Anita Desai ● Fire on the Mountain

Nadine Gordimer ● My Son’s Story

● The Pick Up

Ruth Prawer Jhabvala ● Heath and Dust

Somerset Maugham ● Painted Veil

Bharati Mukherjee ● Desirable Daughters

R.K. Narayan ● Vendor of Sweets

Michael Ondaatje ● The English Patient

Boris Pasternak ● Dr. Zhivago

A.B. Yehoshua ● Five Seasons

2. 30. **Poverty**

Charles Dickens ● Great Expectations

Earl Lovelace ● Dragon Can’t Dance

Rohinton Mistry ● Fine Balance

● Such A Long Journey

Ben Okri ● Famished Road

● Songs of Enchantment

Zadie Smith ● White Teeth

1. 31. **Death of an Empire**

Philippa Blake ● Heat of the Moment

Elizabeth Cadell ● Lion in the Way

David Davidar ● House of Blue Mangoes

Gita Mehta ● Raj

Paul Mark Scott ● Jewel in the Crown

● Day of the Scorpion

● Towers of Silence

● Division of Spoils

1. 32. **Religion**

Barbara Kingsolver ●The Poisonwood Bible

Robertson Davies ● Fifth Business

**Extended Essay Reading List**

**Holocaust**

Fugitive Pieces Anne Michaels

The Reader Bernard Schlinck

The Dark Room Rachel Seiffert

Stones from the River Ursula Hegi

Sophie’s Choice William Styron

The Ash Garden Dennis Bok

Suite Française Irene Nemirovsky

**South Africa/Africa**

Disgrace J.M. Coetzee

My Son’s Story Nadine Gordimer

The Pickup Nadine Gordimer

Loot Nadine Gordimer

Bitter Fruit Achmat Dangor

A Blade of Grass Lewis de Soto

The Poisonwood Bible Barbara Kingsolver

A Chain of Voices Andre Brink

Half of a Yellow Sun Adichie

Purple Hibiscus Adichie

**Slavery**

A Chain of Voices Andre Brink

The Confessions of Nat Turner William Styron

The Known World Edward Jones

The Book of Negroes Lawrence Hill

**The American South**

A Death in the Family James Agee

The Time of our Singing Richard Powers

The Sound and the Fury William Faulkner

**Romanticism**

Wuthering Heights Emily Bronte

Tess of the D’Urbervilles Thomas Hardy

Far From the Madding Crowd Thomas Hardy

The Return of the Native Thomas Hardy

Mme Bovary Flaubert (French)

Anna Karenina Tolstoy (Russian)

The French Lieutenant’s Woman John Fowles

**Irish**

At Swim Two Boys Jamie O’Neill

The Sea John Banville

All Will Be Well John McGahern

**India**

Desirable Daughters Bharati Mukherjee

The Tree Bride Bharati Mukherjee

The God of Small Things Arundhati Roy

A Fine Balance Rohinton Mistry

Family Matters Rohinton Mistry

What The Body Remembers Shauna Singh Baldwin

Interpreter of Maladies Jhumpa Lahiri

The Namesake Jhumpa Lahiri

Can you Hear The Nightbird Call? Anita Rau Badami

Tamarind Men Anita Rau Badami

Vine of Desire Divakaruni

The Space Between Us Thrity Umrigar

If Today Be Sweet Thrity Umrigar

The Sari Shop Rupa Bajwa

The Inheritance of Loss Kiran Desai

**Muslim Culture**

Maps for Lost Lovers Nadeem Aslam

Brick Lane Monica Ali

Shalimar The Clown Salman Rushdie

The Pakistani Bride Bapsi Sidhwa

Ice Candy Man (Cracking India) Bapsi Sidhwa

The Kite Runner Khaled Hosseini

A Thousand Splendid Suns Khaled Hosseini

The Yacoubian Building Alaa Al Aswany

The Unyielding Clamour of the

Night Neil Bissoondath

The Reluctant Fundamentalist Mohsin Hamid

Moth Smoke Mohsin Hamid

The Swallows of Kabul

Crescent Diana Abu-Jaber

Harbor Lorraine Adams

Snow Orhan Pamuk

Jumping Over Fire Nahid Rachin

**Multicultural England**

White Teeth Zaide Smith

On Beauty Zaide Smith

Small Island Andrea Levy

Londonstani Gautam Malkani

**Family**

Stone Diaries Carol Shields

Crow Lake Mary Lawson

Mama Day Gloria Naylor

The Namesake Jhumpa Lahiri

**War**

Dr. Zhivago Boris Pasternak

Birdsong Sebastian Faulks

Three Day Road Joseph Boyden

**Dystopia**

Handmaid’s Tale Margaret Atwood

The Trial Franz Kafka

The Palace of Dreams Ismail Kadare

**Myth**

Hero with A Thousand Faces Joseph Campbell

The Mists of Avalon Marian Bradley- Zimmer

Cassandra Crista Wolf

Fifth Business Robertson Davies

The Manticore Robertson Davies

World of Wonders Robertson Davies

Boewulf Seamus Heaney

The Penelopiad Margaret Atwood

**Magic Realism**

Shalimar The Clown Salman Rushdie

Love In The Time of Cholera Gabriel Garcia Marquez

One Hundred Years of Solitude Gabriel Garcia Marquez

The Cripple and his Talisman Anosh Irani

**Suggested Texts for Comparative Essays**

*This list offers some possibilities for comparative reading, but is by no means exhaustive. Please consult me or the librarian for other possibilities.*

**Victorian/Romantic**

Jane Eyre/The Wide Sargasso Sea

Return of the Native/The French Lieutenant’s Woman

**Gothic**

Frankenstein/Dracula

**War**

A Birdsong/ Three Day Road/The Wars (*WWI*)

Doctor Zhivago/War and Peace (*Russia*)

**Females in Mythology**

The Trojan Women/The Penelopiad

**Letters**

84 Charing Cross Road/Clara Callan

**Childhood**

Angela’s Ashes/Great Expectations

**The Immigrant Experience**

Tamarind Mem/If Today Be Sweet/The Inheritance of Loss/The Namesake/The Thing Around Your Neck/Unaccustomed Earth

**South Asian** *(satire)*

White Tiger/Between the Assassinations/The Crow-Eaters

**Marriage in Indian Culture**

What the Body Remembers/Desirable Daughters

**Wives in Muslim Culture**

Brick Lane/Maps for Lost Lovers/Pakistani Bride

**Female Confessionals**

Alias Grace/The Secret Scripture

**Friendship**

The Kite Runner/Of Mice and Men/The Adventures of Huck Finn

**The Canadian Family**

Crow Lake/Island Walker/The Other Side of the Bridge

**The Holocaust**

The Ash Garden/The Dark Room

**African-American Women**

Then Women of Brewster Place/The Color Purple/I Been In Sorrow’s Kitchen and Licked Out All The Pots

**Female Friendships** *(Race/Class)*

A Blade of Grass/The Space Between Us

**Female Coming of Age**

Annie John/Breath, Eyes, Memory

Crow Lake/The Other Side of the Bridge

**South Africa** *(post Apartheid)*

Disgrace/A Blade of Grass

**Slavery**

The Confessions of Nat Turner/A Chain of Voices/The Book of Negroes/The Known World

**Youth Violence**

Lord of the Flies/A High Wind in Jamaica/Sailor Who Fell From Grace with the Sea/Tsotsi

**The Immigrant Experience**

Londonstani/White Teeth

Brick Lane/Maps for Lost Lovers

Unaccustomed Earth/The Thing Around Your Neck

**Allegory**

Siddhartha/The Cripple and his Talismen/The Alchemist

**Narrative Point of View**

The Sound and the Fury/As I Lay Dying

**Myth/Jung**

Fifth Business/The Manticore/World of Wonders

La Morte d’Arthur/The Mists of Avalon

**Morally Flawed Protagonists-Narrators**

White Tiger/The Reluctant Fundamentalist/Lolita

**I.B. ASSESSMENT CRITERIA**

|  |  |
| --- | --- |
| **Oral – I.O.P. and I.O.C.**  A.Knowledge & Understanding - 5  - context  - content  B. Interpretation and Personal Response - 10  • of ideas and emotion (tone)  • analysis of literary features and effects  (imagery, diction, tone, structure, point of view)  • originality, independence  • precise textual support  C.Presentation - 5  • structured  • focused  • quotes and support integrated into body  • sufficient support, development  D. Language - 10  **---**  30 | **(Sight) Commentary and Essay**  A. Knowledge and Understanding - 5  B. Interpretation and Personal  Response - 5  C. Literary Features and Effects - 5  D. Presentation - 5  E. Language - 5  --- ---  25 |
| **World Lit**  A. Selection of Aspect and Treatment - 5  **•** definition and appropriateness of aspect  **•** depth of exploration  **•** reference to culture  **•** personal response  B.Knowledge and Understanding of Work - 5  **•** links between works  **•** reference to cultural setting  C. Presentation - 5  **•** structured  **•** focused  **•** precise and relevant references integrated  into body  D. Language - 5  ---  20 | **Extended Essay**  A. Research Question - 2  B. Approach to Questions - 3  C. Analysis/Interpretation - 4  D. Argument/Evaluation - 4  E. Conclusion - 2  F. Abstract - 2  G. Formal presentation - 3  H. Holistic - 4 30  J. Knowledge and Understanding  of Literary Features - 4  K. Personal Response - 4  L. Language - 4  M. - 3  ----  38 |

**Preparation for Tests/Exams** *(pre IB)*

I. **Study Notes**

*A key element in learning and retention is writing and re-writing key points (as well as articulating them aloud). The acts of writing, re-writing, and speaking are not a waste of time but rather effective learning strategies.*

**Stages in Preparation of Study Notes**

1. Read your notes (accurate homework notes, journals, corrected tests, key assignments, literary terms), and underline key points.
2. Make concise, point form, organized Study Notes on key Literary Elements (Journal topics) listed below (1 page per topic). Remember that accurate, concise, reader-friendly point form notes (*formatted with visual cues such as bullets, numbers, underlining, indentation*) are the most significant element in academic success. Be sure to make your homework and study notes in **point format.** Try also to develop your own shorthand (e.g. first syllables of words). It is much easier to read and understand point form notes rather than sentences full of unnecessary words that must be filtered out when trying to memorize information.
3. Memorize key literary terms and find examples from the text.
4. Without looking, try to re-produce your notes on those topics and if you have forgotten some points, highlight them in red, then try to write them down again and again.
5. As a review exercise for the test, using 2 pages facing each other in your notebook, organize a Comparative Study of Literature Chart on the topics (literary elements) listed below.

**Literary Elements (Journal or study topics)**

1. setting

2. character

a) protagonist (rite of passage)

b) secondary characters (foils to protagonist? mouthpiece for writer’s values?)

3. irony

4. tone

5. theme (any ambiguity/moral complexity in writer’s view of a character or issue?)

6. imagery

7. narrative point of view

8. narrative structure

II. **Other Study Suggestions**

1. Re-read introductory and concluding parts of text and key passages (for dramatic purposes).

2. Read and answer sample test questions (on the following page). Organize your notes so that one

topic has an underlined title, followed by point-form notes.

3. Make up and answer your own questions. (write the answers in point format).

4. TIME MANAGE! Think of ways to manage your time in the most effective manner. Working

from a calendar that shows the complete month, fill in a reasonable study timetable. Since it is

more effective to study for a short period over a number of nights, rather than to study for long

hours the night before a test, allow yourself 3 to 5 nights to study or do a major assignment

rather than an anxiety-ridden, cram session the night before the due date, resulting in the work

not being completed on time, or the test not written due to panic or fatigue.

III. **Study Notes on Shakespeare**

Make point form Study Notes from your notebook on the following elements:

1. line identification:

a) speaker or person spoken to or about

b) circumstances

c) dramatic significance

d) literary features and effects

2. characters:

a) protagonist – character study

– comparison and contrast to other characters

b) secondary characters – dramatic significance (foil? mouthpiece for writer’s values?)

3. themes and modern relevance

4. key passage analysis – dramatic significance (see ERB)

5. literary terms and examples from the text (e.g. allusion, comedy)

**Sample Test Questions** *(pre-I.B.)*

1. Which work has helped you to understand people better?

2. Which was the most important issue raised in the works studied and in which work was it raised?

**3.** Which work has been most relevant to you?

**4.** Which work did you find most complex or difficult, in content or form?

5. Choose one text which you would like to talk about. Discuss its ideas, structure, or techniques.

6. Which other books are related to this book and show the same features?

7. What techniques does the author use?

8. Of all of the short stories we have read, discuss your three favourite stories and why they appeal to you.

**9.** Explain how one of the stories either changed, or reaffirmed your way of thinking, or stimulated your thinking.

10. Compare and contrast two stories that we have read with specific reference to theme, characterization, setting, and any other element.

**11.** From the short stories that we have read, discuss three stories, which illustrate the universal theme of "**changing values**". Which story forced you to re-examine and possibly change your values?

12. Imagine that you are your favourite character from your favourite short story.

Describe your feelings at the end of the story.

13. If you were a stranger to this world, what would you think about humans after reading these stories?

14. Identify types of conflicts in stories, and whether conflicts are resolved.

**15.** Assess purposes served by settings of stories.

16. Identify mood created and ways by which this mood is achieved.

**17.** Dramatic purposes served by a character or a passage:

1) advancement of plot - through conflict

2) reflection of other characters through contrast, comparison, or interaction

3) reflection of theme

4) mood

5) irony

18. Apply terms from literary definitions sheet to this story.

19. Write an essay (with a three point thesis statement, topic sentences, and specific proof) on a specific topic.

20. Examine a passage from the text and explain:

a) its dramatic purposes

b) how it reflects rest of book (in terms of its language, mood, character, theme)

21. Consider how point of view or narrative technique is related to theme. Compare how this is achieved in 2 stories

**22.** Show how author creates sympathy and /or disdain for the protagonist (central character).

**23.** How are the characters archetypal? (typical "personality-types"?)

24. Identify symbols and their meaning.

25. Identify patterns in one book or common to several books on the course.

**26.** Make up challenging test questions of your own.

27. What is the author's moral vision (morality, or values)? Consider the ways the writer expresses this vision.

28. Analyze a passage or scene in which a particular atmosphere contributes strongly to the total effect of the book. How does the author achieve this?

29. Analyze the extent to which the central character is developed through comparison or

contrast with other characters.