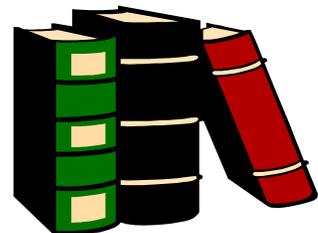


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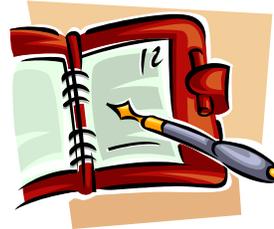
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TWENTIETH CENTURY AMERICAN NOVELS

BRING TO CLASS EVERYDAY:

- Ringbinder
- Two pens everyday
- A Pencil (for scantron quizzes)
- Books
- Journal
- Course Book



CONDUCT

Each class period begins with your orderly entrance. Please take your seat immediately. When the bell has rung, all should be silent,

The rest of the course will be centered on the following activities.

STYLE

This course will consist of teacher-directed discussion augmented by a seminar-like participation from class members. A typical class period will consist of the following activities:

- Quiz—when applicable
- Teacher-led discussion on passages and meaning



TEACHER-LED DISCUSSION

You have an insert in the coursebook with 8-10 **premises as well as a list of passages** for each of the novels we will read. You must **be prepared to discuss** these premises and passages as they occur in our discussions. You must therefore maintain **notes** on these two items in the **second half of your Journal** with a brief entry in which you record your thoughts on the specific item. Your participation in class discussion will enhance your personal understanding of the literature as well as that of your classmates. Without your participation, you will be privileged to listen to me alone for ninety-two minutes, and as **thrilling** as that is sure to be, it will be one-dimensional, as you will only experience a single perspective.

OBJECTIVE

The intent of this course is to provide a forum for the **intense study** of literature akin to the manner in which one would study literature in college. You must, then, be willing to read 100 pages (or so) per week, sometimes less, in addition to the other work both in this class as well as the work in your other courses.

If you are a junior, this class will prepare you for AP Composition and Literature.

If you are a senior, this class will prepare you to be successful in an Introduction to Literature class in college.

Primary classroom activities will revolve around **directed discussion** of the novel, and this requires that you make constructive contributions based on your reading of the text.

The analysis that you will write may seem a bit foreign to you, as you will be required to write about what the text represents instead of merely what happens in the novel. This means that you must be able to read and comprehend complex texts as well as draw **original and compelling thoughts** about them.

THE WORK



You will **read four novels** for this course. If you plan on taking AP next year, you should purchase your own copies of these novels as you will be required to complete assignments with the aid of these novels. The specific editions that will be used are listed below.

You will write three **literary analysis papers** that will rely only on the text of the novel for support. You will employ **New Critical theory** to analyze the literature and write the papers. Outside sources will not be used to support your contentions about the literature. These are challenging papers that will try your skills as writers and thinkers more so than has occurred in the past. The papers will be due on the due date regardless of whether you are here or not. If you know you will be absent on a due date, then you must make arrangements to turn it in early or have it delivered. You may also e-mail it to me as a Word attachment to

- **clackenbucher@casdk12.net**
- **www.lackdown.weebly.com**



Before we begin to discuss a section of a novel, I will give you a brief **multiple-choice quiz**, typically 15-30 questions in length. The purpose of such quizzes is to strengthen your observation of detail in the text that you read.

You will take a timed essay test over some of the novels we read. **These tests** will consist of a brief (200-250 words) essay that will be drawn directly from class discussion of the novels and various handouts that I will give to you. We will do as many as these as time allows.

It is not enough for you to merely read the books and not attend, not pay attention, or not participate in **class discussion**. If independent reading were enough, then what would the purpose of having a class be?

Frequently, you will work in groups of three to solve various literary queries about passages in the novels that you will then report back to the class. Group discussion will commonly take 10-15 minutes.

Last, this course is a **prerequisite for taking AP English**. The skills you will develop in Novels are an essential background for succeeding in AP. Therefore, no one will be admitted to AP English without having successfully completed Novels.

PARTICIPATION

Participation is ten percent of your grade. You may think of this portion of your grade as consisting of 10 units, each consisting of twenty to thirty points. If you choose not to adhere to any of the elements prescribed in this syllabus, you will forfeit 1 unit per infraction

Participation, according to the **GHS Handbook**, also requires that you **do not exceed twelve (12) countable absences**. **Upon a student's ninth (9th) absence during a trimester, the student will have to earn a C- on the final exam** to have his or her grade calculated for that trimester. Attendance is of utmost importance to your understanding the work at hand. Therefore, it is crucial for you to be very judicious about absences, especially with spring break, because class will not stop to accommodate a two or three week absence, nor will due dates be postponed. I consider your conduct, participation, and attitude in this class of utmost importance, as these elements are the most essential ones for this class to accomplish what it is designed to accomplish

DUE DATES

Barring any tragedies in your life, no paper or assignment will ever be late. If a paper is handed in late, 10% of point total will be subtracted per day late. (That is 50 points per day of a 500-point paper.) Weekends count as individual days (3).



EXTRA CREDIT POLICY

There will be no extra credit offered.



THE BOOKS

- Sinclair Lewis, *Main Street*—ISBN 0-451-52682-1 (this is the purple edition the school issues) if you can't procure such a copy buy this one
 - **ISBN-10:** 0451530985 or **ISBN-13:** 978-0451530981
- John Steinbeck, *The Grapes of Wrath*—ISBN 0-14-018640-9—This is the copy the school has. Use it or buy the following:
 - **ISBN-10:** 0142000663 or **ISBN-13:** 978-0142000663
- Richard Wright, *Native Son*—ISBN 0-06-092980-4
 - **ISBN-10:** 0061148504 or **ISBN-13:** 978-0061148507
- Joy Kogawa, *Obasan*—ISBN 0-385-46886-5 or 978-0385468862
- Ernest Hemingway, *A Farewell to Arms*—ISBN 0-684-80146-9

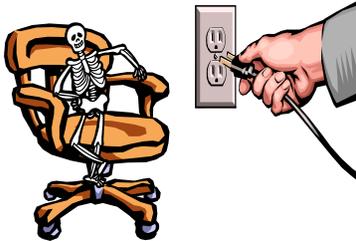
Some of these titles are published in multiple editions, and the correct ISBN numbers will help you to find the correct editions.
Buy on the web; it's cheaper



GRADES

- 45%--Papers will receive a score out of 500 points
- 10%-- To earn Participation points you must conduct yourself professionally in class and come to class prepared. In short, work hard and be nice.
- 20%--Final exam will receive a score out of 400 points.
- 25%--Quizzes, journals and class work will receive a numerical point score (20/25 points, etc.).

A 93-100
A- 90-92.9
B+ 87-89.9
B 83-86.9
B- 80-82.9
C+ 77-79.9



C 73-76.9
C- 70-72.9
D+ 67-69.9
D 63-66.9
D- 60-62.9
E 59 and below

Your grade will only be elevated if the total grade average is within less than half of one percent of the next grade. In other words, if your average is 89.51% B+ I may choose to elevate your grade to a 90.00% A-. If your grade is an 89.49, you will collect the grade you earned. Simply put, the cut-off must appear somewhere to ensure fair and equitable treatment.

You will be able to find class information at:

www.lackdown.weebly.com

Essay Writing Process

Essay Writing Process

American Novels

American Novels

THE OBJECTIVE for writing essays in Novels is to discern and analyze one of the assigned novel's predominant meanings by focusing on the text's literary devices without offering any speculation about author biography, history, social context, or any other form of analysis that requires you to search for support outside the text. This is a critical approach termed **New Criticism** (see p. 49-50).

THE PROCESS

- ✓ **Read the prompt actively** and identify every specific part of the prompt that tells you what your essay must be about.
- ✓ Typically, these prompts feature **three or four elements** that you must include in your thesis.
- ✓ Write your thesis. **The thesis** must address all elements that the prompt requires as well as the unique perspective that you as the writer will **explicate** (an explicit analysis that identifies meaning of piece as a whole without paraphrasing).

Outline your essay using the following outline format.

To develop proper support for your thesis, it is important to develop six (6) **perspectives** on your thesis. As the thesis constitutes the **meaning of the piece as a whole**, clearly defined perspectives are imperative to being able to support your thesis that the meaning of the piece as a whole is what you suggest it is.

A PERSPECTIVE—is a view of the human condition inherent in the thesis. If you do not develop perspectives on this human condition, your essay will result in the search for—say alienation—with a few passages that show a character in isolation, and then you will identify an image and a word and you will mistakenly think that you have an analytic essay.

DEVELOP PERSPECTIVES—by asking yourself, “**What can I say about that (thesis)?**” This is where you will develop a unique analysis paper, whereas without I would collect a couple dozen, or so, identical essays that agree with the prompt with mention of an image and a few dictional elements for support, and such papers are summary papers—not analysis essays.

THE WRITING PROCESS

I. ALWAYS BEGIN with the PROMPT:

- ❖ Read the prompt actively by identifying the specific parts of the prompt that tell you what your essay must address.
- ❖ **Do not merely repeat the prompt as your thesis**, as doing so will offer no opportunity for you to offer any unique insight into the ideas inherent in the article you will be analyzing.
- ❖ Let us suppose that you are writing an essay on *Main Street* in response to the following prompt:



- How does Lewis portray the impact of the environmental influences of Gopher Prairie on the characters in *Main Street* as it relates to the meaning of the piece as a whole?
- ❖ First identify all essential parts of the prompt that you must include in your thesis.
 - **How** does Lewis **portray the impact of the environmental influences** of Gopher Prairie on **the characters in *Main Street*** as it relates to the **meaning of the piece as a whole**?
- ❖ Construct the thesis with the following points in mind:
 - You must remember that any time that you see the word *how* that you must include analysis of the literary devices that convey the meaning.
 - Next you must identify passages in which Lewis is showing the impact of the social environment on specific characters.
 - You choose only the most salient character examples here.
 - Identify what meaning (human condition) this impact is illustrating.
- ❖ Now write the thesis.
 - In *Main Street*, Sinclair Lewis portrays the alienating effects of a suffocating social environment on the characters both native to Gopher Prairie as well as characters that are newcomers through satiric tone, dour imagery, and doltish characters.



- Notice that specific characters were not identified. This provides you the license to analyze characters of your choosing, although you should remember that neglecting certain major characters in favor of minor ones will be detrimental to the analysis.
- Notice that you succinctly qualified the effect (alienating).
- Notice that you identified three literary techniques that support and validate your thesis.
- Notice that you identified alienation as the meaning of the piece as a whole, which you can now analyze as the novel's central meaning.

2. Complete the Essay Prep Form

After you analyze the prompt, determine the MOPAW.

Develop **six (6) perspectives** with textual support and articulation of literary techniques, as well as how these support the thesis.

For Example: *Grapes of Wrath*; MOPAW: social impacts on Joads transform Tom Joad.

Perspective: Tom recognizes the social injustice of the government caring more about Grandpa when he is dead than when he was alive and suffering

Point of Reference from Novel: The scene of the death and burial.

Point of Analysis and Insight: Tom realizes on a small level the inherent injustice of how the poor migrant workers are treated. Compare this with his final realization in the novel and offer thoughts on his growth.

Literary Techniques: Analyze characterization of Tom, influence of setting, and perhaps imagery.

3. A NOTE ON USING QUOTATIONS

Citing literary devices means using a brief quotation that features an illuminating example of that device that validates your contention and should be “bled” into the sentence it supports. **DO NOT** quote a line as its own sentence and follow it with an explanation that the line shows an alienated character. The meaning of the quotation should be self-evident. The analysis will emerge when you identify the literary technique inherent in the line and logically tie it to your thesis.

4. SUBMIT OUTLINE OR ESSAY PREP FORM TO INSTRUCTOR

You will **turn in outline** at the beginning of class, and I will review them as you complete either reading quiz or journal activity. I will return them so that you can clear up any problems or take glee in knowing that your outline suggests probable success, as well as so you can begin to write.

5. WRITE THE ROUGH DRAFT

You will have your **typed rough draft** the very next time we have class. It is imperative that you write these essays in stages so that you can revise them and not write them the night before they are due. So instead you are going to feign writing them the night before they are due. In other words, after preparing the outline, I will tell you to have your papers written for our next class meeting.

Take your outline and write the paper in the spirit of “**the night before.**” I will check this paper in upon our next meeting.

Let the draft sit for a day or two and then **revise** it for clarity, phrasing, expression, and support.

6. REVISING THE ROUGH DRAFT

By now you should be able to apply the editing process that you have learned over the past two years in a self-supervised manner. In brief, it includes the following:



- Intro paragraph must have:
 - A captivating **lead-in** sentence
 - Six sentences of support—the **overview** of the essay.
 - A **Thesis** sentence (last) —Does it reflect the full perspective of your essay?
- The **Body** must include:
 - Topic Sentences—Each of these must reflect a perspective on the thesis.
 - Support and Development in each Paragraph—How and with what information can you develop the supporting detail in each paragraph?
 - How do the transitions look?
- Examine the structure of the essay
 - The essay must adhere to New Critical guidelines
 - Examine word choice throughout and translate all informal expressions into FORMAL ones.
 - Examine sentence structure for variety.
 - Refer to the *Things Not To Do In Your Essay* list and *SCORING GUIDELINES* and make necessary corrections.
 - Confirm that the thesis is supported throughout essay with passages that relate inherent literary techniques to meaning.



7. PEER EDITING

Bring a **TYPED** copy of your essay that features the personal revisions that you have made to create the most competent and perfect draft that you are capable of writing. Your peer editor will now revise your essay with a clear perspective, using a form as guidance.

At the conclusion of peer editing session, your paper will be returned to you, you will take it home, and make the revisions that your peer editor suggests.

8. ALL ESSAYS MUST BE

- 4 typed pages in length, and no more
- Times New Roman, 12
- Double-spaced with one-inch margins
- Name, number, and due date as a header, upper right hand corner
- Pages numbered bottom right
- Staple in upper left hand corner at a 45-degree angle ½ of one inch from corner tip of paper.



SCORING GUIDELINES—AMERICAN NOVELS

The **finest essays feature** a prompt-centered thesis that is developed throughout essay that takes a **clear position without only repeating the prompt**. The **analysis** is original that **draws support and inferences from literary devices** in the text **to prove meaning**. The essay is **not a perfunctory execution of form**. Rather the writer takes the parameters of form and manipulates them with **originality of insight, thought, and analysis**, as well as with ingenuity and sophistication. The essay demonstrates a **clear insightful command of the piece** as the writer ties original (prompt based) analysis to literary devices in the text **to prove meaning of piece as a whole**.

A / A-



The essay is engaging, clear, developed, and focused. The **essay's focus** is articulated clearly in the introduction and thesis. The writer uses **varied sentence constructions**, and appropriate **phrasing** (formal, objective, personal) is used in accordance with the type of writing. **Use of examples, details and support** are used effectively when appropriate. **Organization** is pristine throughout, and **transitions** move the reader effortlessly through the text. The **conclusion** properly summarizes the essay's thesis, and does not introduce new material. These papers follow standards of **grammar**, and they are **typo and error free**. The A- paper strays slightly from the above guidelines and/ or contains a few grammatical errors or typos.

B+ / B



These essays are generally clear, focused, and developed, but they are **less engaging** than are the A/A- papers. The **introduction** is generally good, but it **fails to establish** all that the paper establishes in its supporting paragraphs. Sentence structure **varies some, but it does not do so adequately**. **Phrasing** is good, but **may be bulky** in places or **lack appropriate tone**. Some use of examples, **details, and support is present, but may be intrusive or inadequate**. **Organization** is coherent but in places **may veer from the intended course**. Transitions are mostly fine, but **some paragraphs jump** from one to the next. **Concluding paragraph is present but lacks full summary and conclusion**. Some **grammatical errors** are present. The B paper displays greater weaknesses and further grammatical errors.

B- / C+



The **intent** of such papers is evident but is **not necessarily clear** in the introduction. The **sentence construction and phrasing is suitably bulky** so that **flow of the piece is compromised**. Examples, details, or support are sporadically used, and **unclearly emerges**. **Organization is unclear** in the paper, and **transitions in places are absent**. **Many grammatical errors** are present, but are not severe. **Concluding paragraph contains moderately coherent conclusion**. The C+ paper commits the above infractions to a greater extent.

C / C-



The essay's **focus is barely articulated in the introductory paragraph**. The writer **does not vary sentence structure** very much, and **phrasing** is not refined. **Minimal use of examples**, details and support are present but are not used efficiently **and clarity is compromised**. Organization is discernable, but writer **moves out focus in places**. Transitions are minimally present. **Concluding paragraph contains minimal conclusion** of topic. These papers contain **significant, yet not severe grammatical errors**. The C- paper commits the above infractions to a greater extent.

D+ / D



Introduction fails to establish essay's focus or may be absent entirely. Virtually **no variation in sentence structure** is present and **phrasing is significantly bulky**. **Use of examples, details and support are virtually absent** or fail to advance the narrative flow of the piece. **Organization is absent or disorienting**. **Transitions are absent**, and **severe grammatical errors** are present. Concluding paragraph contains **no discernable conclusion of the topic**. The D paper carries these elements to a greater degree.

D-



Introduction does very little to articulate the essay's intention or it is absent. **Sentence variation is wholly absent** as are transitions. **Hardly any use of examples**, details, or support is employed. **Grammatical errors are severe throughout**, and concluding paragraph is virtually absent.

E

Paper violates everything a paper should be and do, or it strays from or does not adhere to the assignment guidelines.

NOTE

A paper may receive a lower grade than the guidelines and the paper itself suggests if the paper is not fully developed.

Things Not to Do in Your Essays (TNTD)

- Do not pose questions to reader
- Don't use I, me, or you
- **Don't use the following words:**
 - Doing, do, did
 - Go, going
 - Thing
 - Just
 - Actually
 - Prime example
 - Pretty much
 - Basically
 - Due to the fact
 - Amazing
 - Stuff
 - Any non-specific word
 - Furthermore
 - Get or getting
 - End/ended/ending up
 - Awesome
 - Go back
 - Going against
 - Goes along
 - Really
 - Is because
 - Is when
 - Step up
 - Comfort zone
 -
- Don't use the phrase **their life**. The issue is one of agreement. Instead you should write his or her life or their lives.
- Don't start a paragraph with the words **To begin**. Typically kids will write: "To begin, snack machines should be banned in public schools." The problem is that the sentence begins with a verbal introductory element and such elements typically modify the subject, and this begs the question: What is beginning? The snack machine?
- Don't use **passive sentences**—SEE Section on Style and Usage
- Don't put **spaces between paragraphs**
- **Don't write that the author *asks* or *says* something.** Those two words indicate speech. Instead write that the author *states* or *suggests* XYZ, or the author *poses* the question that....
- Don't use a single antecedent with a plural pronoun (we call this **agreement**).
 - **For instance:** "A person brought *their* money with *them*. BAD!!
 - **Instead:** "A person brought his or her money with him or her.
- Don't use the word *like* as a conjunction; use *as* instead.
- Do not **split infinitives**—**to split, to** actually **split** an infinitive. **SEE Section on Style and Usage**
- Do not begin a sentence with a coordinating conjunction (and, but, or, nor, for, so, yet).

- Avoid quotations in excess of three (3) lines.
- Always **place punctuation mark inside of quotation marks**; only the semi-colon is placed outside. There are reasons to place other punctuation outside the quotation marks, but for now let's concentrate on mastering this one point.
- Don't use **"fake" quotation marks**. Only use quotation marks when quoting material from a source.
- Do not use **clichés or trite** expressions. These are expressions that have been over-used and are now devoid of originality. Some examples:

○ Come into play	○ On the other hand
○ Spread the word	○ Get his foot in the door
○ Finish what they/you started	○ Going through the motions
○ Fight the good fight	○ Long hard road
○ Odds were against them	○ Keep your head high
○ Outside the box	○ Two wrongs don't make a right.
○ Turn the tide	○ Go with the flow
○ Kept in the dark	
- Do not make lists of items in your essays.
- Do not use **contractions** (shouldn't, don't, etc.).
- Avoid the use of indefinite pronouns (anybody, somebody, etc.).
- Spell all numbers that are less than 101.
- Use relative pronoun **who** to replace people and **that** or **which** to replace things.
 - He is the person that's in charge. BAD
 - He is the person who is in charge. GOOD
 - There is the truck who hit the garbage can. STUPID
 - There is the truck that hit the garbage can. YOUR ONLY OPTION
 - You are allowed to replace people with **that** if the people about whom you are writing are mentioned in general, non-specific terms.
- Don't end a sentence with a preposition. **SEE Section on Style and Usage.**
 - Behavior rests in the society one is raised **in**. BAD
 - Behavior rests in the society **in which** one is raised. GOOD
- Do not use Indefinites—**It is, There is, There are**—SEE Section on Style and Usage!
 - **It was** apparent—**it is** unclear what the antecedent is.
 - **INSTEAD**—Focus on the subject: Her dismay was apparent.
 - **It's cold**—what is cold? **It** is unclear. → The morning wind was frigid.
 - **There are** a lot of characters in *Star Wars* → A lot of characters populate *Star Wars*.

Above correction areas on essays I return to you, you will find the following codes. This is what they mean.

- ?? What the heck are you writing about?
- [] Editorial notation for writer to consider deleting words with brackets around them
- Cl Cliché/trite Expression
- Dev Develop further
- DP Dangling Participle—See Style Guide section in course book.
- Expl Needs further explanation
- Expr Needs a more formalized expression
- Frag Sentence fragment
- Gen Generalization, generalizing, too general
- Irrel Items mentioned are irrelevant to writer’s purpose
- Mis Mod Misplaced modifier or modifying phrase in sentence.
- Mult Idea Multiple ideas in single paragraph
- P Passive sentence
- PB Phrase bonus—for phrasing an idea in a particularly fitting manner
- PD Pronoun/antecedent disagreement
- RE Reword sentence for clarity or sophistication
- ROWFC Reorder words for clarity
- Run Run-on sentence
- SA Superfluous Adverb—sometimes we use adverbs unnecessarily,
- SG Look up the problem in the Style and Usage section
- SI Split infinitive—an infinitive is a verb consisting of the preposition
- Sp Spelling Error
such as definitely, totally, pretty much, etc.
- SVD Subject/verb agreement is lacking
the present tense, and then a clause or two later slip into the past tense.
to and a verb—**to split, to** actually **split**.
- Trans Transition—paragraph either needs one or needs a more explicit one
- TS Topic sentence (indicated when you need one)
- UA Unclear pronoun antecedent
- UC Unclear
- VTS Verb Tense Shift—sometimes novice writers phrase sentences in
- WB Word bonus—for using a particularly colorful word effectively.
- WC Word choice
- WW Wrong word
- WW/C Wrong word for context

Style and Usage

AN INTRODUCTION: What follows is a modest overview of some of the more prominent issues of English usage and style. Elements of style are not merely predicated on preference and taste. Misusing some of these items will result in irrefutable error, while others simply announce bewilderment and bemusement. Without an adherence to the common and accepted guidelines of English usage, our language will collapse into a morass of ludicrous linguistic folly.

Accept and Except— You commonly accept change without exception. This will prevent you from placing a sign in front of your business that reads: **NOW EXCEPTING APPLICATIONS**. I saw this at an oil and lube place, placed by idiots who if they read this booklet might one day advance in the market place. So share this with a friend and make the world a better place.

Affect and Effect—**Affect** is a verb and **effect** is a noun. Only your screaming illiteracy would lead you to write a sentence that reads: "His contumely effected me on a very deep level." If I were busting out the contumely on you to disabuse you of your error, then I should suspect that said contumely would *affect* you or have a scarring *effect* on you.

Among and Between—One should use the word *between* when referring to only two people, and use *among* when you are among three or more people.

Amount and Number—An amount is an uncountable quantity whereas a *number* is a countable quantity. People who think they have a large *amount* of friends are pretentious wankers who would be better off lining up their *amount* of friends, counting them, and then realizing that they do not have any friends at all because they struggle with the English language.

Anyways, Everywheres, etc.—These are not words. People who think these are words ought to be deceived into thinking that a lobotomy will be cosmetically enhancing since these people *anyways* will not appear any different as a result of this procedure.

Apostrophe—The apostrophe is used to show possession and it is used when contracting two words into one.

- Contractions:
 - It is → it's
 - Should have → Should've
 - Do not → Don't
 - And so on...
- Singular possessive—Apostrophe is positioned before the *s*.
 - Mahmoud's horsemeat sandwich
- If the noun concludes with the letter *s*, then place an apostrophe and an additional *s* when both esses/s-es are pronounced.
 - Jesus's apostles
 - Dennis's meal
- Plural possessive—Apostrophe is placed **after** the *s* and no additional *s* is positioned as this letter is not pronounced.
 - The Jews' struggle
 - The boys' bad behavior while hunting

As of yet—Frequently, this sequence is pretentious and sixty-six percent superfluous. One will often see these words used in the following manner: *He has not finished his chores as of yet.* Instead, simply write: He has not finished his chores yet.

Bad/Badly—*Bad* is an adjective and *badly* is an adverb. Thus, when your friend tells you that his job interview went “real bad,” you recognize immediately that had he realized that English grammar requires him to respond, “really badly,” then he likely would not have to suffer unemployment.

Can/May—*Can* is used to announce ability while *may* is used to inquire permission. Why would a person inquire of someone else whether or not he or she is able to, say, go to the bathroom? When a person asks me if he/she *can* go to the bathroom, a stupefied look of incredulity usually descends upon my face before presuming the affirmative. Then I write that person up for leaving class without permission and giggle uncontrollably for the rest of the day.

Dangling participle/modifier—These are modifying phrases or clauses that appear as the first part of a sentence. We also know these as *introductory elements*. These phrases and clauses must **always modify the subject**. If they do not modify the subject, then they become *dangling modifiers*.

To avoid these, you simply have to arrange the subject so that the subject is the first word in the independent clause. To figure out what this might be, simply ask yourself who is committing the action of the sentence.

- Dangling participles/modifiers:
 - Born at the age of fifty-one, the baby proved an amenable tyke to his geriatric parents.
 - The subject is *baby*. How can a baby be fifty-one years old?
 - ✓ Improved—Born to a fifty-one year old woman, the baby proved to be an amenable tyke to his geriatric parents.
 - After overeating, the couch looked really good.
 - The subject is couch. How can a couch overeat?
 - ✓ Improved—After overeating, George thought the couch looked inviting.
 - On returning home, Gloria’s phone rang.
 - The Subject is Gloria’s phone. Did it return home, or did you intend to suggest that Gloria returned home?
 - ✓ Improved—On returning home, Gloria heard her phone ring.

Each other/one another—Use *each other* to indicate relations between two people. Use *one another* to indicate relations among three or more people.

- Example: Yitzhak and Benazir find *each other* sexy. (FYI: Yes, Benazir is a chick’s name.)
- Example: Yaphet and his friends enjoyed *one another’s* company.

Emigrate/Immigrate—To emigrate is to leave the country of which one is a citizen. To immigrate is arrive in one’s new adopted homeland. Ducks and fruit picking foreigners do neither of these two acts; they migrate. They leave and return. You know...winged migration, migrant worker, etc.

Ending a sentence with a preposition—Stylists consider ending a sentence with a preposition in a negative light because a preposition links two phrases together, and what sense does it make to have a preposition if you don't have anything to link it to?

- Whoops! What I meant was...*if you don't have anything to which to link it.*
 - Simply use a **to which** sequence to prevent this unfortunate event.
 - *Catch-22* is book **that** he was familiar with. → *Catch-22* is book **with which** he was familiar.
- **Notice** rephrasing of the relative pronoun *that* to *which* and the transfer of the preposition *to* in the first example and *with* in the second example.

Fewer/Less—*Less* is an indeterminate quantifier that cannot specify a number. *Fewer* is a modifier that indicates a specific number. For example, *fewer* Americans voted in this election than in the previous election. I feel *less* love for you now that you joined the Klan. I can't count love; but I can, with time, count the number of Americans who voted. And what about the Speedy Check-out aisle that demands 10 items or less??? Illiterates run these supermarkets! Conventional usage demands that these signs read **10 items or fewer!!!**

Good/Well—*Good* is an adjective and *well* is an adverb. I can have a good day, I can do good work, but since *do* is a verb I cannot *do good*. When asked how I am doing, I must respond, "I am doing *well*" so that I modify the verb *doing* with an adverb.

I could care less—Then why don't you since you at least think you are communicating your nadir of apathy regarding a specific point? Simple logic requires you to state that **you could not/couldn't care less.**

Imply/Infer—I can imply that you are a skilled musician, and you can infer that I am suggesting that you are a skillful musician. For me to infer anything, you have to imply or suggest something first. Otherwise one of us will be deported to Uzbekistan.

Indefinites—These include:

- It is → There is → There are
→ **There** will/would/shall/should/may/might/can/could **be/are**

These elements ought not be used as they are unspecific, and you will be significantly more direct if you emphasize the subject of the sentence instead of something that you do not define.

- **EXAMPLE: There are** many people who ride the trains during summer.
- **IMPROVED:** Many people ride the trains during summer.
- **EXAMPLE: It is** commonly known that prolonged consumption of heroin leads to constipation that must be remediated with anal suppositories.
- **IMPROVED:** Research/People/Junkies suggests/know that prolonged consumption of heroin leads constipation that must be remediated with anal suppositories.

Notice that the **IMPROVED** sentences focus on the subject of the sentence.

Insure/Ensure—To *insure* something is to purchase a policy that will repair your home when a tornado ravages it, when gang bangers mistake your abode for that of a rival and spray machine gun fire at it, or a not so dormant volcano deposits molten lava in your villa. To *ensure* is to take preventative measure that a certain action will never repeat itself—**EX.** I will ensure that Harry never leaves the house with the his pet python Pauly.

Its/It's—*Its* is the possessive form of *it*. *It's* is a contraction of *it is*. Any person who would write, “The house lost it’s roof in the hurricane,” should suffer the attention of a blind proctologist mistaking a blow torch for a rectal probe. Simply unforgivable!

Lie/Lay—**To lay** something down involves an object: *I will lay the notebook on the table for you*. **To lie** is to place yourself in a position of rest: *I will lie down and take a nap*. You **will never lay** down for a moment of rest.

Like, as/as if/as though—Like is a preposition that is used to link **phrases** and it should never be used as conjunction, as conjunctions are used to link **clauses**. One is permitted on occasion to use like as a conjunction in informal situations, but never in formal writing or formal situations.

EXAMPLE AND EXPLANATION

- Elizabeth smells **like** a horse. Notice that which follows *like* is a **phrase** as it lacks a verb.
 - **BAD:** Mahmoud eats horsemeat **like** it is going out of style. Notice that which follows *like* is a **clause** because it features a verb (*is*).
 - ✓ **REVISED:** Mahmoud eats horsemeat **as though** it is going out of style.

Literally—For something to happen literally, it really has to happen.

- It was literally the most insane thing I have ever seen.
 - If this were true, then an insane person must have committed the action in question. If not, then the situation was wrongly described as literal.
- *Dude, it was literally raining cats and dogs, man.*
 - Please have someone admit you into a quality detox program so that you will stop pillaging the English language with your insufficient understanding of it.

Might of, should of, etc. Be careful of the way this sounds when you are writing. These, in fact, ought to be **might’ve and should’ve**. People who commit this error hate America and should be deported to Guantanamo with all the other terrorists, where all their favorite books will be flushed down the toilet. Oh wait; these people don’t have favorite books because *they don’t read!*

Off of—People will write sentences like “He drove *off of* a cliff” when English grammar **only requires one preposition**: “He drove *off* a cliff.” One ought never use double or triple prepositions. “I am **up over in** Grayling.” You only need one preposition to link two phrases.

Passive Sentences—A passive sentence usually mentions the subject of the sentence in a prepositional phrase, but not always.

EXAMPLE AND EXPLANATION

- A **passive sentence** always features a past tense linking verb and a past tense verb.
- Sometimes it features the subject in a prepositional phrase that uses the preposition **by**.

EXAMPLE: I **was driven** to the brink of insanity.

IMPROVED: You drove me to the brink of insanity.

EXAMPLE: The lawn **was mowed by me**.

IMPROVED: I mowed the lawn.

Raise/Rise—To raise something is to **bring it up**, such as raising the flag. **To rise is to lift** yourself off the couch.

Secondly, thirdly—Writers will frequently use adverbs when listing ideas in sentences or paragraphs, but they never do so with *firstly*.

- First, I would like to announce that poor usage will lead to economic ruin. Secondly, failing to master essential communication skills will facilitate the rise of the Chinese economy at the expense of our own. Thirdly, it just occurred to me that I am using adverbs to list stuff.

Usage only requires a writer to use **first, second, third**, and so on.

Sit/Set—To set is to place something: *I will set the plates on the table*. You, by contrast, will **sit** down to eat dinner. Unless you are dining with cannibals and you are the main course, **it is impossible** to *set* down for dinner, and you may also not announce to an intrusive caller that “Dad’s not available right now; he just set down for dinner.” Why would you want to eat your dad? **BONUS:** *Sat* is the past tense of sit.

So cool—What communist infiltrator convinced American youth to use the *adverbial conjunction so* as an *adverb*?

- You are so gonna get in trouble. → You will suffer grave consequences for your actions. (**Revision via rephrasing.**)
- That is so awesome. → The unspecified object I refer to without clear definition is *very* awesome. (**Properly modified with an adverb.**)
- You are so amazing. → You are a *very* amazing person. (**Also properly modified with an adverb.**)

And while you are in the midst of improving your command of language, **stop using *amazing* and *awesome*** to describe everything that you find positive in nature. *Awesome* means to be filled with awe. *Awe* is the overwhelming feeling of wonder.

A donut is not awesome. If you think that it is, then you should find a quality detox program.

Instead, try some synonyms. Expand your vocabulary a bit. Here are some new options:

- Astonishing, formidable, impressive, grand, august, dignified.
- Now go look up a few more for yourself.
- www.dictionary.com will be your new friend.

FYI—Did you know that **the full definition of Awe is:** A mixed emotion of reverence and *dread* inspired by authority. Yes, **dread!**

Split infinitive—An infinitive is a verb that uses the preposition *to*. Examples are: ***to drive, to read, to learn***, etc. **To split** an infinitive is **to put** a word or words between these two words. Formal usage dictates that one ought not split an infinitive. Some stylists suggest that users may now split their infinitives if the infinitive sounds better with a word in the middle. Perhaps these people fancy that they are slumming, using language that *real* people use. Well, if your desire is to build street cred with illiterates and degenerates, then go right ahead.

- To actually split → To split
- To loudly sneeze → To sneeze loudly
- Harriet decided **to** for the first time in her life **ask** for a raise. → Harriet decided **to ask** for a raise for the first time in her life.

Than/Then—*Than* is used to compare two items, and *Then* is used to indicate when something will happen.

- I would rather stick a fork in my eye **than** eat fast food. Here I am comparing two options. Notice the absence of any sequence of events
- I will watch sitcoms for two days straight, **then** I will go to church to see if I can get my soul back.
- Any time you use the word **if**, you should follow it with a **then** sequence—If you eat an exclusive diet of cheez doodles, then your chest will explode.

There/They're/Their

- *There* is an adverb → The dog is over *there*.
- *They're* is a contraction of they are → *They're/They are* coming to dinner.
- *Their* is a plural possessive pronoun → *Their* work warrants much praise.

This/These/That/Those—We have covered this elsewhere; just make sure that you never say “I’m gonna take them books and put ’em away.” Or “Them are good.” If you do, then I will make you cry.

Used to/Supposed to—*Use to* and *suppose to* are both WRONG! Both of these constructions are used in the past tense—He **used** to be smart; now he is a total dullard, probably from using too much crystal meth.

Who/That/Which—In formal English, the pronoun *who* is used to replace people.

- People **who** are conflicted are often very intriguing.

In informal usage, one can forgive a person who says:

- People that are conflicted are often very intriguing.

Therefore, **that** may be used for both people and things. **Which**, however, may only be used to replace things.

Who/Whom—These are both relative pronouns. **Who** is used to replace the subject of a sentence, while **whom** is used to replace an object.

Example and Explanation

- Ted is the author who will be published first.
 - Notice *who* is the **subject** of the clause *will be published*.
- Smith is the candidate whom the people will elect.
 - Notice that *the people* is the subject of the clause *will elect*
 - *Whom* is the pronoun replacing the candidate
 - The people will elect *the candidate*—which is an object that appears to the right of the verb *elect*

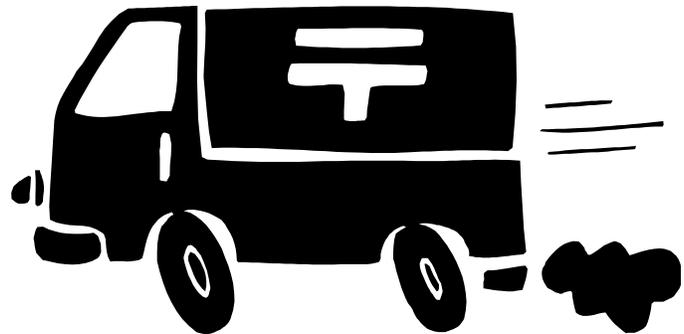
Your/You're—**Your** is a possessive pronoun and **you're** is a contraction of *you are*. Please don't go around writing: *I am glad your my teacher* when you should write *I am glad you're my teacher*.

PREMISES—Grapes of Wrath

- 1 The Joads' treacherous journey is an **exodus towards salvation**.
- 2 Within this journey a prophet rises up to save the downtrodden.
- 3 Social forces that are beyond their control heavily influence the characters.
- 4 Tom transforms from selfish man to a savior.
- 5 The plight of the Joads represents the **failure of the American dream**, not simply the failure of the Joads because of inaction or sloth.
- 6 **Social injustice** prominently emerges as an additional challenge that obstructs the Joads.
- 7 The Joads are **alienated** and socially rejected.
- 8 The environment, society, and people are wholly **indifferent** to the plight of the Joads.
- 9 Society misinterprets the displaced farmers as a cause of social problems when they are, in fact, the result of social problems that they can't control.

Pay particular attention to the importance to meaning that the following literary devices make.

- Syntax
- Diction
- Setting
- Tone
- Character
- Imagery
- Symbolism



1 Non-plot info on the fading nature of the farmland. **Please identify any imagery of land being encroached by weeds** and things that will strangle it, much as the banks strangle the life out of the land that only individuals can nurture.

2 Plot chapter of Tom hitching a ride. **How is Tom characterized** as a selfish individual who is not concerned with other people?

3 The Turtle chapter. Emphasis on the survivability of all life in the face of a hostile environment (the car). **How is this symbolic of the Joads?**



4 Casy and Tom wander home. Tom is still largely irreverent of Casy. **How does Steinbeck establish him as a character that has lost his faith and is looking for a way to serve people?** Note top of p 33, as this is what Casy returns to before he dies as well as being the most important source of inspiration for Tom.

5 **What role does SYNTAX play in this chapter?** Chapter deals with the conflict between the bank, the machines, and the farmers. Thematically very important, especially as it relates to the farmers dealing with economic impacts on their livelihoods.

6 Tom and Casy arrive at the Joad Farm. Muley fills them in. Point of significance relates to Tom having to hide on his own farm from bankmen.

8 Tom meets up with his family. **What does Casy's display of his challenged faith on p108 suggest?** Casy talks about the sinfulness of selfishness on p110

9 Non-plot chapter that explicates **the failure of capitalism. How has it failed?**



10 The Joads head out on the road. Frequent lamentations on how the country is empty and broken (p127). **Please identify passages of this.**

11 This chapter emphasizes vacancy and the land as soulless, as the farmers are no longer allowed to take care of the land. Instead the land is entrusted to the Bankers, etc., who cause things to “fall quickly apart.” **How have these brought disastrous results?**

13 More travel and adventure on Route 66. Notice the pride asserted on p171 as they refuse any charity. **What aspects of the failure of Capitalism are discussed on p173-75?** More of Casy's Challenged Faith as the Joads try to bury grampa.



14 This is the “Results, not causes” chapter that delineates the difference between those in society who suggest that victims of social influence are to blame for their own predicaments, and those who believe they also are the root cause for the social effects that are of their own creation. Steinbeck is suggesting the idea that the oaks are not causing a social meltdown but that they are the result of a social/economic meltdown. **Please evaluate this idea within the context of the novel.**

- 16 This is the chapter where Ma takes control over the family and snuffs the minor insurrection before chaos blooms. Chapter also includes conversation between the Joads and other okies of the conflict the Capitalist swine are serving to the helpless, noble, well-meaning laboring class—p258-260.
- 17 **What does Steinbeck suggest about people conducting themselves sensibly** without the use of force on the part of the ruling class p264-67?
- 18 Heading in to California. They are confronted with class prejudice. Belligerent cop lays it down on p291.
- 19 Chapter deals with society as one that is historically and eternally in transition.
- 20 This is the first camp the Joads stay at. Law enforcement, an organization that is keen on order, fails to serve or protect anyone as one of the huddled masses is shot, another beaten. Casy sacrifices himself for the sake of the man's family and is carted off to jail. **HOW IS THIS reflective of the obscenity of these few brutes with guns containing the large masses so that they can be properly exploited?**
- 22 The second camp. No cops, no problems, only courtesy and a rule of natural law. The thug brigade lurks outside lusting to bust heads.
- 24 The dance. Notice p455 and the hostility of the rent-a-thugs.
- 25 Fruit not tended to ferments, much like the souls of the unloved and uncared for. **What does this suggest?**
- 26 Leave the 2nd camp and arrive at the 3rd camp, the bastion of capitalistic thuggery. The jack-booted brutes hostilely welcome the Joads and tell them to get to work now for no money. **Notice stark contrast with 2nd camp.** Notice also scene where Ma goes grocery shopping. **This suggests what about capitalism?** Tom goes for a walk and meets up again with Casy who has now had his epiphany, which he reveals to Tom on p520-25. He has rediscovered his love for humanity and realizes for people to be free they must be allowed to take care of themselves independent of a power structure minority that wants to exploit them for its own purposes. He is then promptly killed.
- 28 567-73—**How is the passage of Tom's awakening relevant to the novel's meaning as a whole?** At the end of his conversation with Ma, he wanders off never to be seen again. He has become Casy's apostle and will now spread the word, defending the causes of the downtrodden.



**This paper must be:
4 pages
Times New Roman, 12
Double spaced
One-inch margins**

DUE: 2015

In *Grapes of Wrath*, Steinbeck depicts social circumstances that produce antagonism between groups of classes of people.

Identify and then analyze the human rights violations that are perpetrated against the migrants and how the migrants respond to these violations as well as what this suggests about the novel's meaning as a whole?

Make sure you frame your discussion in the context of specific characters.

You must support your analytic points with analysis of the author's use of literary techniques such as character, imagery, diction, tone, and setting.

Consider the author's use of literary techniques such as character, syntax, and tone.

NATIVE SON—Premises

- 1 Life is a conflict surrounded by white barrier.
- 2 Bigger is eternally an outsider looking in.
- 3 Whites give Bigger feeling of inadequacy.
- 4 Murder is act of will and is not conditioned by what people want him to feel.
- 5 Bigger's reasons for his social revolt include several motivations, such as social, racial, and psychological subjugation.
- 6 Bigger is a social product.
- 7 Bigger's revolt is a quest for dignity.
- 8 Constant feeling of fear in face of hostile environment can create socially undesirable results.
- 9 Bigger and Bessie, and others like them, are powerless over their lives in American society.



NATIVE SON—Passages

You must **examine each of the passages** and **explain in your journal** how the following passages determine the **meaning of the piece as a whole**. You must still identify places in the text where the **premises** and literary techniques are present and how they make a significant contribution to the MOPAW.

Further, you must actively read each passage by identifying imagery, diction, tone, and other relevant literary techniques as they relate to meaning/premise.

P3-6 The novel begins with a violent event. What tone does this set for the novel?

P7-10 How might you describe the Thomas family dynamics?

P10 “Vera went behind...” paragraph—Two feelings emerge for the reader about Bigger. What are they?



P14 Second full paragraph—Inside the black community, what kind of mindset is revealed here?

P16 Notice outside motif in conversation between Bigger and his friends.



P20 Top paragraph—Notice the boys are aware of the division between blacks and whites. Notice also the words ‘red-hot’ appear for the first time, descriptions that will appear repeatedly throughout the novel when Bigger’s anger is mentioned.

P25 “Hot hate and fear...” bottom of page. —What is the reason for Bigger’s hate?

P29 Top—What are “the rhythms of his life”?

P43 Cite examples of Bigger’s physiological and psychological response when traveling into the white world.



P47 Bottom—“Wave his hand and blot out...” this motif will appear repeatedly throughout. What are some examples of his feelings of inadequacy in presence of whites?

P67 Top half of page—Cite lines that identify his sense of being an outsider.

P85-9 How does the diction and imagery reveal how physiologically agitated while in Mary’s room?

P89 Cite specific words that illustrate Bigger’s state of mind.



- P99 Second paragraph. “Then fear rendered his legs...” How does Wright use Diction, detail and imagery to establish Bigger’s fear?
- 105 “Bigger sat at the table...” What is Wright suggesting about Bigger coming to terms with the barrier that alienates him from the rest of humanity?
- 106 First full paragraph. How does this fit in with Bigger's quest for dignity?
- 111 “He went down the steps and into the street...” How does this fit in with Bigger's quest for dignity?
- 113-16 All of it! Prune through this passage by citing passages and lines that identify images as well as Bigger’s rationalization of his new fate.
- 149 “He was confident...” and “He felt that he had his destiny...”
 ➤ **How** do these two paragraphs establish Bigger’s sense of empowerment?
- 150 “The shame and fear...” Comment on the nature of his empowerment.
 “He looked round the street...” How does suggest Bigger is an outsider looking in on the rest of the world?
- 185-86 All of p185; finishes on 186—comment on the diction and imagery Wright uses to establish Bigger’s psychological frame of mind.
- 239 “He had killed twice, but...”
- 240-41 All of it. Comment on this passage and the one on page 239 on how the reader can sympathize with Bigger and his plight. How is Bigger a sympathetic character when he has killed two people and he feels pride in at least one of these acts?
- 279-81 Examine diction for evidence of how white bias characterizes Bigger.
- 326-28 What does this exchange between Max and Dalton suggest about Bigger as a product of the environment?
- 331 What does this passage suggest about contrast between Bessie and Mary?
- 382-405 This is Max’s closing statement. Examine it CLOSELY for the points of argument that he makes for Bigger’s cause. Lots of stuff here!
- 407-415 This is the prosecution’s closing statement. Examine its diction closely for revelations about how white America sees Bigger.
- 422-431 Examine this passage for evidence of Bigger’s redemption—what kind of redemption does Bigger achieve?



**This paper must be:
4 pages
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Double spaced
One-inch margins**

DUE: 2015

In *Native Son*, Richard Wright depicts Bigger as feeling anxious and fearful when he is in the company of white people.

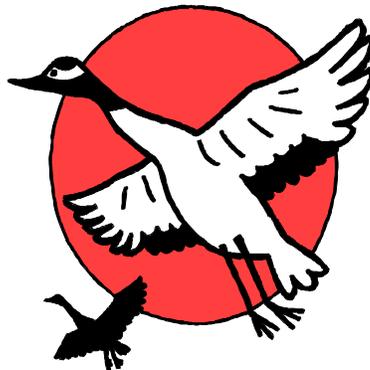
In a well-written essay, analyze how Wright depicts Bigger's feelings of anxiety and what these feelings suggest about the novel's meaning as a whole.

Obasan--Premises

PREMISES:



- 1 Personal experience and reflection in face of hostile imposition of reactionary social policy.
- 2 The Paradoxical nature of the *native outsider* (Canadian of Japanese origin) and the impact this has on the Nakanes.
- 3 Style—Intimate first person voice characterizes the narrator, causing the book to read like a memoir.
- 4 The role of death and mourning.
- 5 Role of memories—what they reveal, what they cause the narrator to realize.
- 6 The search of answers in present by examining the past.
- 7 What do you think of the role of the present tense in the narrative?



OBASAN—Passages

You must **examine each of the passages** and **explain in your journal** how the following passages determine the **meaning of the piece as a whole**. You must still identify places in the text where the **premises** and literary techniques are present and how they make a significant contribution to the MOPAW.

Further, you must actively read each passage by identifying imagery, diction, tone, and other relevant literary techniques as they relate to meaning/premise.



P1-2 Evaluate these pages for their poetic style. Explain what creates this poetic effect.

P8-9 How does Naomi's exchange with her class establish indirectly the Native/Outsider theme.

P9-10 How is Aunt Emily characterized?

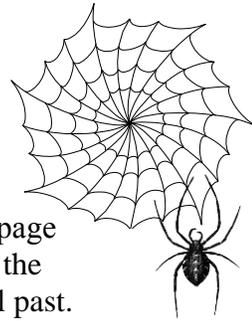
Chapter 3 How is Obasan characterized through the eyes of Naomi?

P21 Again—How does Kogawa create the poetic style?

P29-31 (top) Notice the seemingly meaningless detail about the spider web on p29. Kogawa brings this back on p30—To what effect?

Chapter 6 What is suggested by the role of memory and how is this developed?

Chapter 7 The reader meets Aunt Emily through her parcel. Please describe what kind of character she is. What do her letters reveal?



P54 Naomi comments that Obasan once asked, "Is it better to forget"? On the first page of this chapter, Naomi lies about her interest in their shared past. Comment on the point that is raised in the novel on the importance of remembering the historical past. How does Naomi come to a changed perspective on this? You won't be able to answer this fully until you have read the entire novel.

P60 "You are your history. If you cut it off you are an amputee." True, false? To what extent. Comment on this.

P74-77 Read this passage and comment on the how Kogawa builds an ominous tone through imagery and characterization of both Old Man Gower and Naomi's fear. How do you think this inform the story of their internment?

P87 "At night I lie awake..." paragraph. Comment on the imagery and tone that danger is lurking.



Chapter 14

This chapter features the diary. Analyze the role of these entries as a device the author uses to illuminate, depict, and represent the past of the Naomi and her family. Identify points that reveal Aunt Emily's thoughts as well as the nature of her character.

P132-33

Passage begins after break between paragraphs. Comment on how the author reveals the experience of a 6 year-old girl. Consider detail, imagery, and tone.

Chapter 16

Memory plays a significant role here as the family visits their old home. Please choose a few passages and comment on the effect of memory.

Chapters 20-23

These chapters take place in Slocan during the internment. Chose some scenes that depict the nature of the experience for Naomi and Stephen and comment on how Kogawa describes the effect on Naomi.

P217

Second paragraph. Interpret this in relation to what the Canadian government determines to do with the Canadian-Japanese upon the end of the war.

Chapter 27

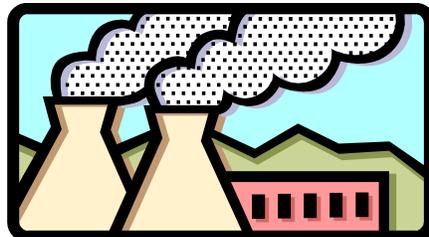
How are the Nakanes affected by government decisions?

P244-46

Analyze the characters of Naomi and Stephen as they care for the frog. What does this suggest about the two of them in view of how they have been treated?

Chapter 38

This chapter is addressed to Naomi's Mother. The device of addressing her mother is called an apostrophe—look it up in the literary terms portion of the hand book, or ask me to explain after you have read the novel so I don't spoil any plot points. What is the effect of this chapter written the way that it is?



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DUE: 2015

Some novels use unfolding action in the present as the structural means to develop meaning while others rely on memories of past events to suggest meaning.

In *Obasan*, how does Joy Kogawa use Naomi's memories of the past to show how Naomi changes her perspective of herself, and what does this suggest about the meaning of the piece as a whole?

A Farewell to Arms

PREMISES

- 1 Initiation—faced with for first time
- 2 Conflict of values—desertion; religious beliefs
- 3 Style—stress of physical and concrete; avoidance of the metaphysical
 Syntax—subject, verb; doesn't stray from this; not many complex sentences
- 4 Code hero—Action takes place at night, sex, drinking, fear of death
- 5 Constant travel towards death
- 6 Traditional values are obsolete in modern world and must be discarded—but these values can't quite be relinquished
- 7 Sense of solitude
- 8 Impending death, doom
- 9 Talk of war is never positive—all hate it and want to forget it



NAME 1	NAME 2
NAME 3	NAME 4



NAME 1	NAME 2
NAME 3	NAME 4



NAME 1	NAME 2
NAME 3	NAME 4