

TEACHING STYLE ANALYSIS
to **ADVANCED PLACEMENT[®]**
ENGLISH STUDENTS

Second Edition

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Frederick Douglass, excerpt from *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS*, published 1845.

Henry James, excerpts from "An English Easter," *Lippincott's Magazine* 20 (July 1877), 56-57.

Joseph Conrad, excerpts from *TYPHOON*, published 1902.

George Eliot, excerpts from *ADAM BEDE*, published 1859.

Gustave Flaubert, excerpts from *MADAME BOVARY*, published 1856.

"Imagery" definition from *A HANDBOOK TO LITERATURE*, Seventh Edition, by William Harmon and C. Hugh Holman, Prentice-Hall, Inc., © 1996. (This is the book based on the original edition by William Flint Thrall and Addison Hibbard.)

Nathaniel Hawthorne, excerpt from *THE SCARLET LETTER*, published 1850.

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William Wordsworth, excerpt from "The Prelude," published 1850 (from *THE PRELUDE: FOURTEEN BOOKS* edition, Book First).

Queen Elizabeth's speech to her troops at Tilbury, England, 1588.

William Shakespeare, *HENRY IV*, Act 3, scene 1.

Adlai Stevenson, "Cat Bill" speech to the Illinois Legislature, from *THE PAPERS OF ADLAI E. STEVENSON*, Volume III, 1949.

John Donne, "Batter My Heart, Three-Personed God," (1572-1631).

Nathaniel Hawthorne, from *THE HOUSE OF SEVEN GABLES*, published 1851.

William Shakespeare, Sonnet 25.

Thomas Carlyle, excerpt from *PAST AND PRESENT*, published 1843.

Jane Austen, excerpt from *PRIDE AND PREJUDICE*, 1813.

Charles Dickens, excerpt from *OUR MUTUAL FRIEND*, 1865.

E. M. Foster, from his essay, "My Wood," published 1936.

John Donne, "The Broken Heart," (1572-1631).

Ernest Hemingway, from *THE SUN ALSO RISES*, published 1926.

D. H. Lawrence, from "The Prussian Officer," published 1914.

Charles Darwin, excerpt from *THE VOYAGE OF THE H.M.S. BEAGLE*, 1839.

Herman Melville, excerpt from *THE ENCANTADAS*, published in *Putnam's* (1854) and *THE PIAZZA TALES* (1856).

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TEACHING STYLE ANALYSIS INTRODUCTION

This curriculum unit offers tested and proven materials for teaching style analysis to both Advanced Placement* English and Pre-AP/Honors English classes. In researching ideas for this publication, we found little available to help our students do a systematic analysis of a writer's style, so we wrote this teacher guide to fill that gap. When our students finish, they are skilled in analyzing the kinds of prose passages--both fiction and non-fiction--that appear on the AP English Language and Composition and the AP English Literature and Composition exams.

Style analysis is also called *prose analysis*; both terms refer to the analysis of rhetorical, stylistic, or persuasive devices, techniques, or strategies. For our purposes, this packet breaks the elements of style into six units of study:

1. tone and attitude
2. diction
3. detail
4. point of view
5. organization
6. syntax

Within some categories is a variety of synonyms that have appeared on Advanced Placement English tests over the years. We believe that, by teaching these six areas, we can demystify the process of style analysis

for our students.

You will notice that the sample time line suggests a six-week unit. This is the format we have used most often, but we have done it in a variety of other sequences. We have taught the entire unit to 11th and 12th graders. We have taught the diction and detail sections at ninth grade, point of view at tenth grade, organization at eleventh grade, and syntax at twelfth grade. All these variations have worked.

This unit borrows heavily from the training described in our publication, *TEACHING THE MULTIPARAGRAPH ESSAY: A SEQUENTIAL NINE-WEEK UNIT*. If you would like to order that publication, please see the enclosed order blank for more information.

Teachers have asked us if we duplicate the entire unit for our students. We make copies of various student handout pages as appropriate. Students need to mark passages, practice different techniques, and highlight various sections, and having their own copies to do this is essential.

Teachers have also told us that these same approaches help students analyze poetry. We supplement our poetry instruction with analysis of techniques such as punctuation, visual layout on the page, omission of detail, rhyme scheme, and so on.

This brings us to one final comment: this unit is very flexible. We offer approaches based on first-hand experience, but we know that there are many other combinations that will work as well. We believe that all teachers adapt ideas to fit their own teaching styles, and this format, like those in all of our curriculum packets, is easily and successfully modified.

**STYLE ANALYSIS UNIT
SAMPLE TIME LINE**

Day 16 Unit 5: Organization packet	Day 17 Unit 5: Organization packet	Day 18 Unit 5: Organization packet	Day 19 Review essay Diction, detail, organization	Day 20 Unit 6: Diction, detail, organization
Day 21 Unit 6: Syntax packet	Day 22 Unit 6: Syntax packet	Day 23 Unit 6: Syntax packet	Day 24 Unit 6: Syntax packet	Day 25 Unit 6: Syntax packet
Day 26 Review essay or "translation" assignment	Day 27 Review essay or "translation" assignment	Day 28 Review essay or "translation" assignment	Day 29 Review essay or "translation" assignment	Day 30 Unit test

**STYLE ANALYSIS UNIT
SAMPLE TIME LINE**

Day 1 Overview of unit List of style terms	Day 2 Quiz on terms Unit 1: Tone and attitude	Day 3 Unit 1: Tone and attitude Thesis construction	Day 4 Unit 1: Introductory paragraph	Day 5 Unit 1: Introductory paragraph
Day 6 Unit 2: Diction packet	Day 7 Unit 2: Diction packet	Day 8 Unit 2: Diction packet	Day 9 Unit 3: Detail packet	Day 10 Unit 3: Detail packet
Day 11 Unit 3: Detail packet	Day 12 Unit 4: Point of view packet	Day 13 Unit 4: Point of view packet	Day 14 Unit 4: Point of view packet	Day 15 Unit 4: Review day Diction, detail, and point of view

TEACHING STYLE ANALYSIS STYLE TERMS OVERVIEW

The style terms we want students to know are called *stylistic, rhetorical, or persuasive devices, techniques, or strategies*. We begin the unit by having students memorize terms that have appeared over the years on style analysis questions on Advanced Placement English tests. This lesson takes one period or less (based on a 55-minute class).

As you can see in the chart on the next page, we have organized the terms in groups of synonyms that AP has used. For example, the terms *diction, language, figurative language, and figures of speech* have been used interchangeably to describe word choice and connotations. Regardless of the synonym that may appear on an AP test, we want our students to know which technique they are being asked to analyze.

By learning these words, students will be able to answer any style question without hesitation, especially when the directions in the prompt do not specify the techniques--for example, "Analyze the rhetorical and persuasive devices used in this passage" or "Discuss the stylistic techniques used by the author." The sentence at the end of this lesson is a mnemonic device to help the class master the terms quickly. Some teachers may want to have their students create their own sentences.

We prefer oral quizzes for this lesson because we think our students memorize the list more effectively when they have to recite it to us, but you may prefer a written quiz. Either way, they finish this day having committed the terms to memory. We often follow up with several review quizzes over the next week to reinforce the list.

TEACHING STYLE ANALYSIS STYLE TERMS

You are starting a unit that will teach you how to analyze a writer's style. There are 6 sections to study and 16 terms to memorize. These terms are sometimes called *rhetorical, stylistic, or persuasive devices, techniques, or strategies*. Here is the list:

Unit 1	1. tone 2. attitude
Unit 2	3. diction 4. language 5. figurative language 6. figure of speech
Unit 3	7. detail 8. imagery
Unit 4	9. point of view 10. perspective
Unit 5	11. organization 12. narrative structure 13. form
Unit 6	14. syntax 15. sentence structure 16. phrasing

To help you remember them, you will use a mnemonic device--a memory tool---that will give you a sentence to memorize. The first letter of each word in the sentence is also the first letter of one of the 16 terms. The sentence on the next page will help you commit these to memory.

Toiling alone during lunch, Fred frantically decorated indigo plates perched on north-facing, slippery, sheer pinnacles.

Notice that the sentence maintains the order of the terms in the list. To help you remember it, copy it three times on the lines below:

1. _____

2. _____

3. _____

Your next job is to draw a picture of the sentence on the back of this sheet. The picture should include a drawing of Fred and what he is doing. Then practice reciting the terms out loud until your teacher quizzes you on them.

TEACHING STYLE ANALYSIS OUTLINES FOR THE STYLE ANALYSIS ESSAY OVERVIEW

We like to give our students an outline for their style analysis essays to help them organize and sequence their thoughts. We include three versions here: a chart, a sequential list, and a prose layout. Students have a variety of preferences in learning styles, and offering three possibilities allows for individual choice.

We give out these schematics after we teach the thesis and introductory paragraph, but you may prefer to give them out at the very beginning of the style analysis unit. As we move through each section, we review the layouts and have students highlight the paragraph that we are studying.

All style analysis essays have an introduction that names two different but complementary tones or attitudes and a conclusion that adds final thoughts to the paper. The number of body paragraphs depends on the number of techniques that students are analyzing. If they are not given any other directions, we tell them that they should have three body paragraphs—one for diction, one for detail, and one for organization. We teach point of view and syntax analysis but tell our classes to avoid these unless told to analyze them. Point of view is usually fairly static (such as first person or third person), and syntax is the most difficult to master. Our students have had good success by focusing on diction, detail, and organization.

We tell our students to paragraph by technique rather than by concept. Our reason for this is that we are training them to do a timed writing on a test. By having a technique-oriented format to follow, they can move more quickly through the essay and produce organized and

thoughtful analysis. We have tried writing a concept-oriented paper ourselves—where we identified a thematic or philosophical focus for each body paragraph and incorporated each style technique where it fit best—and found that it took us too much time to do this. Both approaches, however, yield good papers, so we tell our students to try the concept-oriented one if they like and see how it works for them.

We use the same terminology here that we do in our *WRITING THE MULTIPARAGRAPH ESSAY: A SEQUENTIAL NINE-WEEK UNIT* publication. Terms like *thesis* and *topic sentence* are universally used in essays; other terms, however, are not. We use the phrase *concrete detail* to mean either quotations, paraphrases, or summaries; we use the word *commentary* to mean analysis or interpretation; and we use the word *chunk* to describe a 3-sentence unit of thought that incorporates one concrete detail and two commentary sentences. You will see all these terms in each schematic.

TEACHING STYLE ANALYSIS
 OUTLINE #1: THE CHART VERSION

PARAGRAPH	SENTENCE	CONTENT
Paragraph 1: Introduction	#1	thesis: it names 2 different but complementary tones or attitudes.
	#2-3	These elaborate on the ideas in sentence #1.
Paragraph 2: Diction analysis	#1	topic sentence; it includes the word <i>diction</i> and gives commentary about it.
	#2	concrete detail: it includes 3 diction quotations from the passage.
	#3	commentary about 1 or 2 of the quotes in sentence #2
	#4	commentary about 1 or 2 of the quotes in sentence #2
	#5	another concrete detail: it includes 3 more diction quotations from the passage.
	#6	commentary about 1 or 2 of the quotes in sentence #5
	#7	commentary about 1 or 2 of the quotes in sentence #5
	#8	concluding sentence for the diction paragraph

Paragraph 3: Detail analysis	#1	topic sentence; it includes the word <i>detail</i> and gives commentary about it.
	#2	concrete detail: it includes 2 detail quotations from the passage.
	#3	commentary about 1 of the quotes in sentence #2
	#4	commentary about the second quote in sentence #2
	#5	another concrete detail: it includes 2 more detail quotations from the passage.
	#6	commentary about 1 of the quotes in sentence #5
	#7	commentary about the second quote in sentence #5
	#8	concluding sentence for the detail paragraph

Paragraph 4: Point of view analysis	#1	topic sentence; it includes the phrase <i>point of view</i> and gives commentary about it.
	#2	concrete detail: it includes 2 point of view quotations from the passage.
	#3	commentary about 1 of the quotes in sentence #2
	#4	commentary about the second quote in sentence #2
	#5	another concrete detail: it includes 2 more point of view quotations from the passage.
	#6	commentary about 1 of the quotes in sentence #5
	#7	commentary about the second quote in sentence #5
	#8	concluding sentence for the point of view paragraph

Paragraph #5: organization analysis	#1	topic sentence; it includes the word <i>organization</i> and gives commentary about it.
	#2	concrete detail: it summarizes or paraphrases the beginning of the passage.
	#3	commentary about sentence #2
	#4	commentary that says why the author opens the passage this way
	#5	another concrete detail: it summarizes or paraphrases the middle of the passage.
	#6	commentary about sentence #5
	#7	commentary that says why the author does this in the middle of the passage.
	#8	another concrete detail: it summarizes or paraphrases the end of the passage.
	#9	commentary about sentence #8
	#10	commentary that says why the author does this at the end of the piece
	#11	concluding sentence for the organization paragraph

Paragraph #6: syntax analysis	#1	topic sentence; it includes the word <i>syntax</i> and gives commentary about it.
	#2	concrete detail: it describes the syntax in the beginning of the passage.
	#3	commentary about sentence #2
	#4	commentary that says why the author uses this syntax here
	#5	another concrete detail: it describes the syntax in the middle of the passage.
	#6	commentary about sentence #5
	#7	commentary that says why the author uses this syntax here
	#8	another concrete detail: it describes the syntax at the end of the passage.
	#9	commentary about sentence #8
	#10	commentary that says why the author uses this syntax here
	#11	concluding sentence for the organization paragraph

Paragraph 7: concluding paragraph	#1	the first sentence in the concluding paragraph; it gives final commentary thoughts about the entire essay.
	#2-3	These sentences elaborate on the ideas stated in sentence #1 of the conclusion and give a finished feeling to the essay.

TEACHING STYLE ANALYSIS
OUTLINE #2: THE LIST VERSION

- Paragraph #1 Introduction
Sentence order:
#1: It is the thesis and names 2 different but complementary tones or attitudes.
#2-3: These elaborate on the ideas stated in sentence #1.
- Paragraph #2 1st technique—diction analysis
Sentence order:
#1 topic sentence; it includes the word *diction* and gives commentary about it.
#2 concrete detail: it includes 3 diction quotations from the passage.
#3 commentary about 1 or 2 of the quotes in sentence #2
#4 commentary about 1 or 2 of the quotes in sentence #2
#5 another concrete detail: it includes 3 more diction quotations from the passage.
#6 commentary about 1 or 2 of the quotes in sentence #5
#7 commentary about 1 or 2 of the quotes in sentence #5
#8 concluding sentence for the diction paragraph

Paragraph #3 2nd technique—detail analysis

Sentence order:

- #1 topic sentence; it includes the word *detail* and gives commentary about it.
- #2 concrete detail: it includes 2 detail quotations from the passage.
- #3 commentary about 1 of the quotes in sentence #2
- #4 commentary about the second quote in sentence #2
- #5 another concrete detail: it includes 2 more detail quotations from the passage.
- #6 commentary about 1 of the quotes in sentence #5
- #7 commentary about the second quote in sentence #5
- #8 concluding sentence for the detail paragraph

Paragraph #4

3rd technique—point of view analysis

Sentence order:

- #1 topic sentence; it includes the phrase *point of view* and gives commentary about it.
- #2 concrete detail: it includes 2 point of view quotations from the passage.
- #3 commentary about 1 of the quotes in sentence #2
- #4 commentary about the second quote in sentence #2
- #5 another concrete detail: it includes 2 more point of view quotations from the passage.
- #6 commentary about 1 of the quotes in sentence #5
- #7 commentary about the second quote in sentence #5
- #8 concluding sentence for the point of view paragraph

Paragraph #5

4th technique—organization analysis

Sentence order:

- #1 topic sentence; it includes the word *organization* and gives commentary about it.
- #2 concrete detail: it summarizes or paraphrases the beginning of the passage.
- #3 commentary about sentence #2
- #4 commentary that says why the author opens the passage this way
- #5 concrete detail: it summarizes or paraphrases the middle of the passage.
- #6 commentary about sentence #5
- #7 commentary that says why the author does this in the middle of the passage
- #8 concrete detail: it summarizes or paraphrases the end of the passage.
- #9 commentary about sentence #8
- #10 commentary that says why the author does this at the end of the passage
- #11 concluding sentence for the organization paragraph

Paragraph #6

5th technique—syntax analysis

Sentence order:

- #1 topic sentence; it includes the word *syntax* and gives commentary about it.
- #2 concrete detail: it describes the syntax in the beginning of the passage.
- #3 commentary about sentence #2
- #4 commentary that says why the author uses this syntax here
- #5 concrete detail: it describes the syntax in the middle of the passage.
- #6 commentary about sentence #5
- #7 commentary that says why the author uses this syntax here
- #8 concrete detail: it describes the syntax at the end of the passage
- #9 commentary about sentence #8
- #10 commentary that says why the author uses this syntax here
- #11 concluding sentence for the syntax paragraph

Paragraph #7

Conclusion

Sentence order:

- #1: the first sentence in the concluding paragraph; it gives final commentary thoughts about the entire essay.
- #2-3: These sentences elaborate on the ideas stated in sentence #1 and give a finished feeling to the paper.

TEACHING STYLE ANALYSIS OUTLINE #3: THE PROSE VERSION

Paragraph #1 is your introduction. Sentence #1 is your thesis; it names two different but complementary tones or attitudes. Sentences #2 and 3 elaborate on the ideas stated in sentence #1.

Paragraph #2 analyzes diction. Sentence #1 includes the word *diction* and gives commentary about it. Sentence #2 is your concrete detail sentence; it includes three diction quotations from the passage. Sentence #3 is commentary about one or two of the quotes in sentence #2. Sentence #4 is commentary about one or two of the quotes in sentence #2. Sentence #5 is another concrete detail; it includes three more diction quotations from the passage. Sentence #6 is commentary about one or two of the quotes in sentence #5. Sentence #7 is commentary about one or two of the quotes in sentence #5. Sentence #8 is the concluding sentence for the diction paragraph.

Paragraph #3 analyzes detail. Sentence #1 includes the word *detail* and gives commentary about it. Sentence #2 is your concrete detail sentence; it includes two detail quotations from the passage. Sentence #3 is commentary about one of the quotes in sentence #2. Sentence #4 is commentary about the second quote in sentence #2. Sentence #5 is another concrete detail; it includes two more detail quotations from the passage. Sentence #6 is commentary about the one of the quotes in sentence #5. Sentence #7 is commentary about the second quote in sentence #5. Sentence #8 is the concluding sentence for the detail paragraph.

Paragraph #4 analyzes point of view. Sentence #1 includes the phrase *point of view* and gives commentary about it. Sentence #2 is your concrete detail sentence; it includes two point of view quotations from the passage. Sentence #3 is commentary about one of the quotes in sentence #2. Sentence #4 is commentary about the second quote in sentence #2. Sentence #5 is another concrete detail; it includes two more point of view quotations from the passage. Sentence #6 is commentary about the one of the quotes in sentence #5. Sentence #7 is commentary about the second quote in sentence #5. Sentence #8 is the concluding sentence for the point of view paragraph.

Paragraph #5 analyzes organization. Sentence #1 includes the word *organization* and gives commentary about it. Sentence #2 is your concrete detail sentence; it summarizes or paraphrases the beginning of the passage. Sentence #3 is commentary about sentence #2. Sentence #4 is commentary that says why the author opens the passage this way. Sentence #5 is another concrete detail; it summarizes or paraphrases the middle of the passage. Sentence #6 is commentary about sentence #5. Sentence #7 is commentary that says why the author does this in the middle of the passage. Sentence #8 is another concrete detail; it summarizes or paraphrases the end of the passage. Sentence #9 is commentary about sentence #8. Sentence #10 is commentary that says why the author does this at the end of the passage. Sentence #11 is the concluding sentence for the organization paragraph.

Paragraph #6 analyzes syntax. Sentence #1 includes the word *syntax* and gives commentary about it. Sentence #2 is your concrete detail sentence; it describes the syntax in the beginning of the passage. Sentence #3 is commentary about sentence #2. Sentence #4 is commentary that says why the author uses this syntax here. Sentence #5

is another concrete detail; it describes the syntax in the middle of the passage. Sentence #6 is commentary about sentence #5. Sentence #7 is commentary that says why the author uses this syntax here. Sentence #8 is another concrete detail; it describes the syntax the end of the passage. Sentence #9 is commentary about sentence #8. Sentence #10 is commentary that says why the author uses this syntax here. Sentence #11 is the concluding sentence for the syntax paragraph.

Paragraph #7 is your conclusion. Sentence #1 gives final commentary thoughts about the entire essay. Sentences #2 and 3 elaborate on the ideas stated in sentence #1 and give a finished feeling to the essay.

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
OVERVIEW

Students must become adept at recognizing tone and attitude in their reading, and this lesson introduces these two concepts. Tone and attitude have slightly different meanings, but, for our purposes, we use them interchangeably.

We tell our students that *tone* describes the feelings in a passage; *attitude* describes the author's or the reader's feelings toward the subject. For example, a statement like "The toddler grabbed the toy from his playmate and ran from the room as soon as his mother turned her back" conveys a *defiant* tone, but the author's attitude could be described as *disapproving*.

We start this lesson with a discussion of *tone of voice* to make the concepts of tone and attitude accessible to our students. Some students comment that identifying tone and attitude is like reading between the lines and sensing the feeling in a piece of writing. Here is the sequence for this lesson:

1. Students complete sections #1 and #2 of the Tone and Attitude handout and discuss their answers.
2. They do section #3 and list their tone of voice words. Then the teacher or a student volunteer makes a master list of tone words on the board, and everyone copies it. We have included a sample list created by one senior class on page 17. You may want the class to group synonyms into concept categories (e.g., arrogant, condescending, supercilious).

3. Read section #4 with the class. It gives an example of a sentence that conveys a specific tone without stating the tone word itself.
4. Assign section #5. This section may finish the lesson, or you may assign it as homework. Either way, students should be ready to discuss their sentences at the next class meeting. We have included sample sentences from one senior class.
5. The next day, have students read their sentences aloud in small groups and ask others identify the tone or attitude. Students may identify different tone words for the same sentence as long as they are in the same category, e.g., ecstatic, happy, thrilled, euphoric.
6. The word *commentary* in section #6 is our synonym for analysis, interpretation, reflection, or personal response.

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE

1. What does the word *tone* mean? (Define in your own words, look it up in the dictionary, or ask a classmate.) Write your definition below:
2. What does the phrase *tone of voice* mean? (You should be able to define this on your own.) Write your definition below:
3. List 5 words that could describe a person's tone of voice.

Example: angry

Write your 5 words here:

4. Authors convey feeling in writing the same way that people convey feeling through tone of voice. Writers, though, must rely only on the printed word and cannot use inflection, volume, or gestures to make their point. Here is an example of a sentence that conveys an *arrogant* tone:

John surveyed his classmates, congratulating himself for snatching the highest grade without studying at all, unlike all the other dolts in the class.

Without using the word *arrogant* in the sentence, the writer has conveyed an arrogant tone. The words *surveyed*, *congratulating himself*, *snatching*, and *dolts* suggest this feeling.

5. Your next assignment is to choose one word from the tone/attitude list we created. (Do not choose one of the words in the *arrogance* category.) Write one sentence on any topic that conveys the tone you chose without naming the tone word itself. Turn the page to continue this section.

5. (continued):

Write your word here: _____

Write your sentence here:

6. Now write commentary (analysis and interpretation) for your sentence. What words did you include that convey the tone you want, and why did you pick these particular ones?

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
TONE OF VOICE WORDS
STUDENT SAMPLES

This is a list of words suggested by one senior class from question #3 on page 34.

- | | |
|-------------------|-------------------|
| 1. hurt | 30. ironic |
| 2. romantic | 31. whimsical |
| 3. angry | 32. lackadaisical |
| 4. sardonic | 33. light-hearted |
| 5. despondent | 34. vibrant |
| 6. appreciative | 35. sad |
| 7. paranoid | 36. passive |
| 8. plaintive | 37. didactic |
| 9. joyful | 38. disinterested |
| 10. pleading | 39. earnest |
| 11. languid | 40. uninterested |
| 12. aloof | 41. arrogant |
| 13. condescending | 42. wistful |
| 14. cynical | 43. elegiac |
| 15. sincere | 44. manipulative |
| 16. disgusted | 45. happy |
| 17. facetious | 46. contradictory |
| 18. haughty | 47. disappointed |
| 19. soothing | 48. aggravated |
| 20. melancholy | 49. dejected |
| 21. depressed | 50. clandestine |
| 22. nervous | 51. excited |
| 23. patronizing | 52. desperate |
| 24. affectionate | 53. proud |
| 25. scornful | 54. superficial |
| 26. ecstatic | 55. apathetic |
| 27. enthusiastic | 56. nonchalant |
| 28. agitated | 57. encouraging |
| 29. sympathetic | 58. calm |

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
SAMPLE STUDENT SENTENCES

These are sentences written by one senior class for question #5 on page 36. The tone word or words each student intended are included in parentheses.

1. Her limp hand resting on the window sill, Maria cast her eyes over the foggy fields, gazing at the enshrouding mists. (tone: languid)
2. Anticipating a long day at work, Dick sluggishly got out of bed only to find that his boss had called and given him the day off to spend as he wished. (tone: relieved)
3. Darting his eyes left and right, James inched across the floor, surreptitiously nodding to the dark gentleman in the corner. (tone: secretive)
4. Slowly rising from an uncomfortable sleep, she shuffled across a cold, drafty room, peering into an empty reflection in the dust-laden mirror. (tone: depressed)
5. She demurely looked up at John with small, beady eyes. She jutted out her lip slightly. A little tear threatened to roll down her bloated cheek. Again she protested: "Are you sure you don't want that last piece of cake?" (tone: simpering.)
6. Delores, taking long, slow drags on her cigarette, gazed from behind the diner counter at the vacant highway, soured by her uneventful day. (tone: bitter, melancholy, dejected)
7. Carrie moped in her room, ignoring her mother's attempt at comfort, and proceeded to retire her violin and bow into its case, resigning herself to never strumming the chords again after this evening's performance. (tone: defeated)
8. Watching the dreary and foreboding rain clouds rolling in from the coast, Sarah stared in disbelief at her mist-covered sun hat and towel lying on the now frigid and golden sand that had once held her dreams for this August afternoon. (tone: forlorn)

9. Too tired to lift the remote control and change the channel, Donna took to counting the bumps on the ceiling until she drifted off to sleep to the sounds of the Weather Channel jazz. (tone: listless)
10. Mike felt slighted after a fellow employee got the promotion he wanted for himself. (tone: resentful)
11. As she was released from gravity in a basket toss, the young girl experienced a rush of the senses as she discovered she could fly. (tone: light-hearted, effervescent)
12. He had been feverishly working for hours to get the stupid computer to function and bashed his head against the table several times, but it seemed to mock him and refused to start. (tone: frustrated, aggravated)
13. It seems like only yesterday that a big decision meant choosing the right slide on the playground, but now that I have so much to think about that it makes me long for my kindergarten days. (tone: yearning)
14. She spat her final accusation at him before abruptly turning and storming out of the room. (tone: enraged, hurt)
15. Bouncing into the room, she lit up the vicinity with a joyous glow on her face as she told about her acceptance to college. (tone: ecstatic, euphoric)
16. The child huddled in the corner, clutching her tattered blanket and shaking convulsively as she feverishly searched the room for the unknown dangers that awaited her. (tone: frightened)
17. Bursting through the door, the flustered mother hollered uncontrollably at the innocent teacher who gave her child an "F." (tone: angry, enraged)
18. Gently smiling, the mother tenderly tucked the covers up around the child's neck and quietly left the room, making sure to leave a comforting ray of light shining through the opened door should the child awake. (tone: caring, protective)

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
DIFFERENT BUT COMPLEMENTARY TONES/ATTITUDES
OVERVIEW

Once students understand the concepts of tone and attitude, they need to learn how to recognize two different but complementary tones or attitudes in a selection. Difficult passages have complexities to them, and the best students will see this and note two sides to a piece. We tell our students to watch for this duality.

We remind them that they are not looking for opposite tones or attitudes; they are looking for *different* but *complementary* ones. We also remind them that synonyms do not count as "different" tones. For example, one student described a passage as having both *reverential* and *respectful* tones; these are from the same concept category and so do not qualify as different. For practice, we have the class read the following passage from the 1981 AP Language exam and address the questions at the end.

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
PRACTICE

Passages that you will read in this unit will have two different but complementary tones or attitudes, and this lesson will help you practice identifying them. This passage, taken from the 1981 AP Language and Composition exam, describes one person's encounter with a snake. Read it and then discuss the tones you see in the piece with a classmate.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw

the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

To prepare for discussion on this piece, jot some responses to the questions below:

1. How does the man feel about what he does?
2. What impression does the snake give?
3. What tone words come to mind to describe the feelings in this piece? (Think of *different but complementary* tone words.)

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
THESIS CONSTRUCTION
"The Rattler"

Frequently students say they are sorry the snake has to be killed. They can tell that the man does not want to kill it--he doesn't have his heart in it, even though he knows it is necessary. Sometimes students say the snake seems human, full of power and dignity. They sense a feeling of compassion from the man and one of calm waiting from the snake. After they discuss the previous assignment, we make a list of the tone words they suggested and help them categorize their ideas into two columns. Here is a sample list from one senior class:

1 st tone	2 nd tone
<ul style="list-style-type: none">• duty• obligation• inevitability• acceptance	<ul style="list-style-type: none">• respect• reluctance• remorse• regret• admiration

We then teach them how to write a thesis for a style paper. The thesis is sentence #1 of the introductory paragraph and names two different but complementary tones. Here is a sample thesis based on ideas from the chart above:

In "The Rattler," the tones of *obligation* and *remorse* reflect the man's reluctance to kill the snake but his understanding of the necessity to do so.

You will notice that we have not copied the prompt in this thesis. We tell our students not to copy the prompt at all--AP readers do not need to have the prompt repeated in the introduction anywhere. You will also see that the thesis comes first. This is the sequence we teach AP students for timed writing purposes on the exam. We want our students to show their understanding of the passage as soon as possible on the AP exam, and training them to place the thesis first takes care of this.

You will also see that we used nouns to identify the tones in this sample. This is not the only way to accomplish the task, though; we could also use adjectives to do the same thing, as in the following sample:

In "The Rattler," the *remorseful* and *duty-bound* tones reflect the man's reluctance to kill the snake but his understanding of the necessity to do so.

Some students like to use an adjective-noun combination instead:

In "The Rattler," the man's *regretful triumph* reflects his reluctance to kill the snake but his understanding of the necessity to do so.

All three are acceptable; the choice of sentence pattern is up to the student. Most prefer pattern #1, but some gravitate naturally to pattern #2 or #3. Here is how each one looks when we write them as sentence frames:

TWO ADJECTIVES

#1 The _____ and _____ tones ...
(adjective) (adjective)

TWO NOUNS

#2 The tones of _____ and _____ ...
(noun) (noun)

ADJECTIVE-NOUN COMBINATION

#3 The _____ _____ ...
(adjective) (noun)

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
INTRODUCTORY PARAGRAPH
OVERVIEW

After students complete the thesis, we tell them to elaborate on it for one or two more sentences to finish the introduction. Depending on the passage, we tell them to use either present or past tense, as you will see throughout this unit. We are not wedded to either but rather to consistency of verb tense. We show them this sample for “The Rattler”:

¹In “The Rattler,” the tones of obligation and remorse reflect the man’s reluctance to kill the snake but his understanding of the necessity to do so. ²Despite his guarded admiration for an opponent and his personal code of honor toward nature, he remains detached from his desire to see the snake go free. ³He acknowledges his duty to others on the ranch but achieves, at best, a regretful triumph with the snake’s demise.

The sequence of this section is as follows:

1. Have students do a chart for the two different but complementary tones for the Frederick Douglass passage from the 1988 Language and Composition exam.
2. Tell them to write the thesis for the passage, naming the two tones by using one of the three sentence patterns.
3. Ask them to add one or two more sentences of commentary to flesh out the introduction.

4. Tell the class not to use quotations from the passage in their introduction. It often sidetracks them and leads to a paragraph full of quotes but short on analysis.

The next lesson asks students to practice these skills.

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
THESIS AND INTRODUCTORY PARAGRAPH
PRACTICE

You have seen a sample introduction for “The Rattler.” This introduction may seem strange if you are used to writing funnel introductions (inverted triangles) that begin generally and narrow down to the thesis. In style analysis essays, the introduction states the two tones in the first sentence and then elaborates on them for the rest of the paragraph.

You will read a new passage and practice identifying tones, writing a thesis, and completing an introductory paragraph. Here are the steps you will follow:

1. Make a chart for the two different but complementary tones.
2. Write the thesis for the passage.
3. Add one or two more sentences of commentary to flesh out the introduction.

First, read the passage on the next page and answer the questions that follow it to prepare for writing the introduction.

STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
THESIS AND INTRODUCTORY PARAGRAPH
FREDERICK DOUGLASS PASSAGE

¹The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. ²It was life and death with me. ³But I remained firm, and according to my solution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. ⁴How I did so--what means I adopted,--what direction I travelled, and by what mode of conveyance,--I must leave unexplained, for the reasons before mentioned.

⁵I have been frequently asked how I felt when I found myself in a free State. ⁶I have never been able to answer the question with any satisfaction to myself. ⁷It was a moment of the highest excitement I ever experienced. ⁸I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate. ⁹In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. ¹⁰This state of mind, however, very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. ¹¹I was yet liable to be taken back, and subjected to all the tortures of slavery. ¹²This in itself was enough to damp the ardor of my enthusiasm. ¹³But the loneliness overcame me. ¹⁴There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren--children of a common Father, and yet I dared not to unfold to any one of them my sad condition. ¹⁵I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into the hands of money-loving kidnappers, whose business it was to lie in

wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. ¹⁶The motto which I adopted when I started from slavery was this--"Trust no man!" ¹⁷I saw in every white man an enemy, and in almost every colored man cause for distrust. ¹⁸It was a most painful situation; and, to understand it, one must needs experience it, or imagine himself in similar circumstances. ¹⁹Let him be a fugitive slave in a strange land--a land given up to be the hunting-ground for slaveholders--whose inhabitants are legalized kidnappers--where he is every moment subjected to the terrible liability of being seized upon by his fellow-men, as the hideous crocodile seizes upon his prey!--I say, let him place himself in my situation--without home or friends--without money or credit--wanting shelter, and no one to give it--wanting bread, and no money to buy it,--and at the same time let him feel that he is pursued by merciless men-hunters, and in total darkness as to what to do, where to go, or where to stay,--perfectly helpless both as to the means of defense and means of escape,--in the midst of plenty, yet suffering the terrible gnawings of hunger,--in the midst of houses, yet having no home,--among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the helpless fish upon which they subsist,--I say, let him be placed in this most trying situation,--the situation in which I was placed,--then and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

Frederick Douglass
*NARRATIVE OF THE LIFE
OF FREDERICK DOUGLASS*
1854

1. The author is Frederick Douglass, a black writer born a slave in Maryland in 1817 who escaped to the North in 1838. How does he feel about his experiences?
2. What tone words come to mind to describe this piece? (Think of *different but complementary* tone words.)
3. Now fill in the chart below with your teacher, categorizing the class' tone words into two groups:

1 st tone	2 nd tone

4. Now fill the in the blanks in the following sentence. You will choose 2 different but complementary tones for blanks #1 and #2 and then fill in blank #3 with commentary to complete the thought.

The (#1) _____ and (#2) _____
tones in Douglass' passage reflect his

5. Now add one or two sentences to your introduction—remember that the thesis above is sentence #1—and write those sentences below:

6. When your teacher has checked off your work, copy your introduction below for your final copy:

TEACHING STYLE ANALYSIS
UNIT 1: TONE AND ATTITUDE
THESIS AND INTRODUCTORY PARAGRAPH
FREDERICK DOUGLASS PASSAGE
SAMPLE ANSWERS

1. The author is Frederick Douglass, a black writer born a slave in Maryland in 1817 who escaped to the North in 1838. How does he feel about his experiences?

Students often say that Douglass seems initially hopeful but is soon disheartened. He resents the treatment he receives, having expected better once he escaped the South, and does not know which way to turn. He longs for peace and solace in his new surroundings.

2. What tone words come to mind to describe the feelings in this piece? (Think of *different but complementary* tone words.)

Sample student responses (in adjective form) from a 12th-grade class:

- | | |
|-------------|------------------|
| a. hopeful | g. devastated |
| b. relieved | h. anxious |
| c. safe | i. fearful |
| d. ecstatic | j. desperate |
| e. proud | k. paranoid |
| f. euphoric | l. disillusioned |

Some students used nouns to describe the tones:

- | | |
|---------------|---------------|
| a. resentment | g. dread |
| b. humility | h. triumph |
| c. rage | i. longing |
| d. defiance | j. yearning |
| e. submission | k. alienation |
| f. salvation | l. damnation |

Others used the adjective-noun format:

- | | |
|-----------------------|---------------------------|
| a. humble gratitude | e. pitiful submission |
| b. enraged accounting | f. bitter triumph |
| c. precarious freedom | g. anticipated liberation |
| d. lonely defiance | h. naked freedom |

3. Now fill in the chart below with your teacher, categorizing the class' tone words into two groups:

1 st tone	2 nd tone
<ul style="list-style-type: none">• hopeful• relieved• safe• euphoric• proud	<ul style="list-style-type: none">• devastated• anxious• fearful• desperate• disillusioned

4. Now fill the in the blanks in the following sentence. You will choose 2 different but complementary tones for blanks #1 and #2 and then fill in blank #3 with commentary to complete the thought.

The (#1) _____ and (#2) _____
tones in Douglass' passage reflect his

Sample student thesis sentences (one with adjectives, one with double adjective-noun combinations):

- a. The *elated* but *distrustful* tones in Douglass' passage reflected his new-found joy but also his fear of capture and his inability to trust as well.
- b. The tone of *thankful elation* in Douglass' passage was transformed into a scene of *inescapable loneliness*.

5-6. Now add one or two sentences to your introduction—remember that your thesis is sentence #1—and write those sentences below:

- a. ¹The elated but distrustful tones in Douglass' passage reflected his new-found joy but also his fear of capture and his inability to trust as well. ²After being tortured by his white owners, Douglass relished his liberty, but he was constantly cowering in the shadows, knowing that the possibility of enslavement was always present.
- b. ¹The tone of thankful elation in Douglass' passage was transformed into a scene of inescapable loneliness. ²He awakened with a sense of triumph, caged by his own emotions. ³Though released from physical slavery, though, Douglass' release was bittersweet.

TEACHING STYLE ANALYSIS
UNIT 2: DICTION ANALYSIS
INTEGRATING QUOTATIONS
OVERVIEW

Students need to learn how to integrate quotations from the text into their own sentences. You can do the following assignment either here or at the beginning of the diction packet practice; both ways work.

TEACHING STYLE ANALYSIS
DICTION ANALYSIS
INTEGRATING QUOTATIONS

When you analyze style, you will often cite from the passage to support the points you make. The best way to include quotations is by *integrating* them smoothly into your own sentences. Integrating quotations is also called *embedding* or *incorporating* quotations.

When we use the word *quotation*, we mean any word, phrase, sentence or passage that you copy from the story. Quotations are not limited to dialogue that is already in quotation marks. You may quote dialogue, but you will quote sentences that are not dialogue as well.

Here is a sample of what **not** to do:

The author uses the words "rigid, arrested, and thinning" to show his opinions.

Here is a revised and improved version of that sample:

The snake "lay rigid," "arrested" in time and place in the "thinning" light of the desert.

This integrates the quotations smoothly and skillfully into the writer's own sentence structure.

If you change the form of a word when you quote or add words of your own to the original citation, you must enclose those words in brackets to show your reader what you did. Here is an example:

The snake "lay rigid," "arrested" in time and place as the light "[thinned]" in the desert.

STYLE ANALYSIS
UNIT 2: DICTION PACKET
OVERVIEW

After students master the list of style terms and the concepts of tone and attitude, they are ready to move on to Units 2-6 (diction, detail, point of view, organization, and syntax).

Diction is first and most important. It refers to the author's word choice. If the directions do not state the techniques that students are to analyze, we tell them to start with diction first. They will not go wrong by doing this.

You will see that diction includes 3 other synonyms: *language*, *figurative language*, and *figures of speech*. Advanced Placement has used these 4 terms interchangeably. They all refer to the connotations of words and phrases.

We follow this sequence for diction:

1. Use "The Rattler" for modeling.
2. Do guided practice with the Frederick Douglass piece from the 1988 Language and Composition exam.
3. Then give the passage from Henry James for homework. This piece appeared on both the Literature and Composition and the Language and Composition exams in 1980. The original question asked students to compare and contrast the diction and detail for both this funeral and another from Ralph Ellison's *INVISIBLE MAN*.
4. In this packet and the others, we do not have students do a concluding paragraph. They are practicing discrete skills in each introduction and body paragraph, and we have not found a need to add conclusions to these lessons. At the end of the unit, however, we give a new passage and require students to do a culminating style analysis essay with a concluding paragraph.

STYLE ANALYSIS
UNIT 2: DICTION PACKET

1. The words *diction*, *language*, *figurative language*, and *figures of speech* are terms that you will use interchangeably when you analyze an author's style. These words all refer to the author's word choice.

Word choice is the most powerful element of style for you to understand. If the directions in the prompt do not give you any specific techniques to analyze, always address diction in paragraph #2 (the first body paragraph)--you won't be wrong. Many words in our language have strong connotations, and authors use them on purpose to elicit certain responses from the reader.

2. The word *denotation* means the literal, dictionary definition of a word. Here is an example:

The words *plump* and *obese* both literally describe a person who is overweight. This is the dictionary definition of both words. It is the shared meaning of these 2 synonyms.

3. The word *connotation* means the implied or suggested meaning attached to a word, the emotional "tag" that goes along with a word. Here are two examples:

The word *plump* has the connotation of being pleasantly fat, almost cutely overweight. Its connotation describes women more often than men. It is this extra "emotional" feeling that shows how we use the word.

The word *obese*, often used by medical personnel, has a more technical connotation. It carries a less emotional, more scientific emotional tag. Both *plump* and *obese* have the same literal definition, but the connotations are different.

Connotation is important because it shows differences between synonyms and illustrates ways in which we use a word.

4. Here is an example of a sentence with strong connotative diction:

The boy surveyed the class, congratulating himself for snatching the highest grade on the test.

Two words are important here: *surveyed* and *snatching*. They are the words with the strongest connotations.

5. Once you identify an author's diction, you must analyze it. This means that you write *commentary* about it. You must discuss the connotation of the word or phrase to do a good job of diction analysis. Here is an example of diction analysis and commentary for the word *surveyed*:

WORD	CONNOTATION
"surveyed"	conveys the idea of someone looking around as if he were a king gazing down on lesser beings

6. Now it is your turn to try some commentary for the other strong connotative word in the sample--*snatching*. (Remember to write phrases of commentary, not full sentences.)

WORD	CONNOTATION
"snatching"	

7. So far, you have covered the general idea behind diction analysis. The next step is to practice identifying diction samples in an actual passage. You have already read "The Rattler." Go through it again with your teacher and circle, underline, or highlight any examples of diction, language, figurative language, or figures of speech that have strong connotations. As a sample, several words are already underlined for you.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-

bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

8. Now it's time to turn to paragraph #2 of this sample essay. This will analyze the diction in "The Rattler."

Before you start the diction paragraph, you need a topic sentence for it. This sentence should include the word *diction* and give a focus for the paragraph. Here is a sample topic sentence:

The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively.

9. The next part of the paragraph follows a specific pattern: you will write one example sentence with words and phrases you have circled, underlined, or highlighted and then two sentences of commentary. The commentary analyzes the connotation of the quotations. This unit of writing--one example sentence and two commentary sentences--is called a *chunk*. You need at least two chunks in the diction paragraph; you may have three chunks if you have time and more to say.

There is another point to remember in writing example sentences for diction: you should include three short quotations from several parts of the passage as you write your sentence. Here's an example:

"Arrested," the snake becomes a "live wire" after he shakes his "little tocsin" at the man.

This quotation sentence integrates three separate short quotes taken from different parts of the passage. This shows your reader that you have understood the entire piece and are choosing quotations thoughtfully.

10. Now look over the words or phrases you marked on your own copy of "The Rattler" and practice writing a quotation sentence of your own. Remember to use three different short quotes. Write your sentence here:

11. The next step is to write commentary (analysis or interpretation) for the quotes. This should discuss the connotations of the quotations. Commentary does not mean paraphrasing the quotation sentence; it means discussing the connotation of the quotations. Within the two commentary sentences, you will address all three quotations.
12. You won't be doing your own commentary in this exercise; we are including a sample to show you how this works. The chart on the next page shows you how to write your quotes and commentary thoughts:

TOPIC SENTENCE FOR DICTION PARAGRAPH:

The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively.

QUOTATION	CONNOTATION/COMMENTARY
1. "arrested"	<ul style="list-style-type: none">● frozen in time● caught by a force stronger than the snake
2. "live wire"	<ul style="list-style-type: none">● adversary meets adversary● electric feeling● danger
3. "little tocsin"	<ul style="list-style-type: none">● an alarm● a warning bell on a ship

13. You won't be doing your own version of the diction paragraph for "The Rattler." You will have another passage for practice later. On the next page is a sample of the first two paragraphs of this essay--the introduction and the diction paragraph. We have copied the sample introduction for "The Rattler" from an earlier lesson.

STYLE ANALYSIS
UNIT 2: DICTION PACKET
SAMPLE INTRODUCTION AND DICTION PARAGRAPHS
"The Rattler"

¹In "The Rattler," the tones of obligation and remorse reflect the man's reluctance to kill the snake but his understanding of the necessity to do so. ²Despite his guarded admiration for an opponent and his personal code of honor toward nature, he remains detached from his desire to see the snake go free. ³He acknowledges his duty to others on the ranch but achieves, at best, a regretful triumph with the snake's demise.

¹The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively. ²"Arrested," the snake becomes a "live wire" after he shakes his "little tocsin" at the man. ³Unmoving at first, the snake plays a waiting game as adversary meets adversary across an imaginary line drawn in the desert. ⁴Then a feeling of electricity jolts the reader, heart beating faster from the noise of the warning that, like battle stations aboard a ship, calls all to readiness. ⁵Yet it must lose; despite its attempts to retreat to a "paper-bag bush," the snake knows its life has been "dearly sold," but it remains "sinuous and self-respecting" in the man's mind. ⁶The hiding place is an illusion, and a costly one. ⁷The snake's valiant behavior adds dignity to its last moments. ⁸All involved recognize the strength of both the man and the almost-human snake but know that responsibility and commitment to others make the killing necessary.

STYLE ANALYSIS
UNIT 2: DICTION PACKET
"The Rattler"
TEACHER SAMPLE

These two pages show you the key that we use to identify diction words and phrases for our students. We read the underlined parts to them after they complete pages 68-69.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw

the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
OVERVIEW

For guided practice, we use the Frederick Douglass passage again. Students have already completed the introductory paragraph and can add the diction paragraph to that. Here is the sequence we use:

1. Have the class reread the introduction that they wrote earlier for the Douglass passage.
2. Give students a few minutes to underline, circle, or highlight the diction in the passage.
3. Discuss as a class.
4. Have students complete the diction chart on page 204. This is a blank diction chart that you can duplicate for any passage. You will see that the chart has space for 6 quotations. Students must fill in all the boxes so that they have the required number of citations, but you may want them to do more than that for practice and have them use the back side of the page for extra space.
5. Discuss as a class.
6. Have students do the first half of the paragraph--one example sentence that integrates quotations and two commentary sentences. You may want students to highlight the quotations so you can check them more quickly.
7. Discuss as a class.
8. Have students do the second half of the paragraph--another example sentence that integrates quotations and two commentary sentences.
9. Discuss as a class.
10. Have students write a concluding sentence that gives a finished feeling to the paragraph.

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE

You have seen the following passage by Frederick Douglass and have written an introductory paragraph already. Reread this passage and underline, circle, or highlight words and phrases that show the author's choice of diction. Then follow your teacher's directions.

¹The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. ²It was life and death with me. ³But I remained firm, and according to my solution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. ⁴How I did so--what means I adopted,--what direction I travelled, and by what mode of conveyance,--I must leave unexplained, for the reasons before mentioned.

⁵I have been frequently asked how I felt when I found myself in a free State. ⁶I have never been able to answer the question with any satisfaction to myself. ⁷It was a moment of the highest excitement I ever experienced. ⁸I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate. ⁹In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. ¹⁰This state of mind, however, very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. ¹¹I was yet liable to be taken back, and subjected to all the tortures of slavery. ¹²This in itself was enough to damp the ardor of my enthusiasm. ¹³But the loneliness overcame me. ¹⁴There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren--children of a common Father, and yet I dared not to unfold to any one of them my sad condition. ¹⁵I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into

the hands of money-loving kidnappers, whose business it was to lie in wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. ¹⁶The motto which I adopted when I started from slavery was this--"Trust no man!" ¹⁷I saw in every white man an enemy, and in almost every colored man cause for distrust. ¹⁸It was a most painful situation; and, to understand it, one must needs experience it, or imagine himself in similar circumstances. ¹⁹Let him be a fugitive slave in a strange land--a land given up to be the hunting-ground for slaveholders--whose inhabitants are legalized kidnappers--where he is every moment subjected to the terrible liability of being seized upon by his fellow-men, as the hideous crocodile seizes upon his prey!--I say, let him place himself in my situation--without home or friends--without money or credit--wanting shelter, and no one to give it--wanting bread, and no money to buy it,--and at the same time let him feel that he is pursued by merciless men-hunters, and in total darkness as to what to do, where to go, or where to stay,--perfectly helpless both as to the means of defense and means of escape,--in the midst of plenty, yet suffering the terrible gnawings of hunger,--in the midst of houses, yet having no home,--among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the helpless fish upon which they subsist,--I say, let him be placed in this most trying situation,--the situation in which I was placed,--then and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

Frederick Douglass
*NARRATIVE OF THE LIFE
OF FREDERICK DOUGLASS*
1854

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
FREDERICK DOUGLASS PASSAGE
DICTION CHART

TOPIC SENTENCE FOR DICTION PARAGRAPH:	
----- ----- -----	
QUOTATION	CONNOTATION/ COMMENTARY
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
FREDERICK DOUGLASS PASSAGE
STUDENT SAMPLE

¹Frederick Douglass' techniques conveyed his elation toward his freedom yet his fear of capture and his inability to trust. ²After being tortured by his white owners, Douglass relished his liberty, but he constantly cowered in the shadows, knowing that the possibility of enslavement was always present.

³The author's diction highlighted Douglass' plight in his new world and his feelings about a society created by unscrupulous and untrustworthy slave owners. ⁴"The wretchedness of slavery" motivated his escape, but he felt surrounded by "a den of hungry lions" which extinguished the "ardor of [his] enthusiasm." ⁵Viewing slavery first-hand--actually experiencing it for so long--Douglass witnessed the evils and the corruptions associated with cotton plantations, physical abuse, and inhuman toil. ⁶As Daniel was thrown to the lions, so too was Douglass, but these were unrelenting, greedy lions whose very existence lessened the freedom he had just acquired. ⁷Douglass knew that by "speaking to the wrong one," he could easily "[fall] into the hands of money-loving kidnappers" who lurked around every turn like "ferocious beasts of the forest [that] lie in wait for their prey." ⁸In fearing capture, Douglass put himself into his own personal slavery, one which prevented him from savoring his new state. ⁹As the white man tried to dehumanize him, his terror confronted him each day. ¹⁰His desire for freedom compelled him, though, as Faulkner said, not only to endure but to prevail.

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
HENRY JAMES PASSAGE

Write an introductory paragraph that identifies two different but complementary tones in the following passage. Then write a paragraph that analyzes the author's diction.

The element of the grotesque was very noticeable to me in the most striking collection of the shabbier English types that I had seen since I came to London. The occasion of my seeing them was the funeral of Mr. George Odger, which befell some four or five weeks before the Easter period. Mr. George Odger, it will be remembered, was an English radical agitator, of humble origin, who had distinguished himself by a perverse desire to get into Parliament. He exercised, I believe, the useful profession of shoemaker, and he knocked in vain at the door that opens but to golden keys. But he was a useful and honorable man, and his own people gave him an honorable burial. I emerged accidentally into Piccadilly at the moment they were so engaged, and the spectacle was one I should have been sorry to miss. The crowd was enormous, but I managed to squeeze through it and to get into a hansom cab that was drawn up beside the pavement, and here I looked on as from a box at a play. Though it was a funeral that was going on I will not call it a tragedy; but it was a very serious comedy. The day happened to be magnificent--the finest of the year. The funeral had been taken in hand by the classes who are socially unrepresented in Parliament, and it had the character of a great popular "manifestation." The hearse was followed by very few carriages, but the cortege of pedestrians stretched away in the sunshine, up and down the

classic gentility of Piccadilly, on a scale that was highly impressive. Here and there the line was broken by a small brass band--apparently one of those bands of itinerant Germans that play for coppers beneath lodging-house windows; but for the rest it was compactly made up of what the newspapers call the dregs of the population. It was the London rabble, the metropolitan mob, men and women, boys and girls, the decent poor and the indecent, who had scrambled into the ranks as they gathered them up on their passage, and were making a sort of solemn spree of it.

Henry James
Lippincott's Magazine
July 1877

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
HENRY JAMES PASSAGE
STUDENT SAMPLE

¹The techniques used by the author in "The Funeral" express both sarcastic amusement as well as arrogance toward the lower classes. ²The crowd's sympathy for the deceased permeates the scene while the onlooker's smugness casts a pall over the solemn occasion as he gazes at the trivial spectacle.

¹The author's diction expresses the audacity and sheer foolishness that the funeral brings to the observer. ²Looking around, he notices the "element of the grotesque" in the "serious comedy" as the crowd attempts to honor this man of "humble origin." ³The outsider sees only the ironically outlandish attempts by these discards of society to pay tribute to their hero. ⁴To them, it is the most gallant and exclusive of affairs, but to him, it is an unsightly gesture of sympathy. ⁵Emerging upon this "honourable burial," he witnesses the "great popular manifestation," regarding it all as "sort of a solemn lark." ⁶The man's sense of superiority and snobbery dismisses the impoverished masses with a patronizing attitude. ⁷Entertained by the pathetic crowd, the man almost feels pity as he rises above them. ⁸His utter disregard of those beneath him reflects his misguided pride and cavalier attitude toward those he deems unworthy of respect.

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
MACWHIRR PASSAGE

Write an introductory paragraph that identifies two different but complementary tones in the following passage. Then write a paragraph that analyzes the author's diction.

Captain MacWhirr, of the steamer Nan-Shan, had a physiognomy that, in the order of material appearances, was the exact counterpart of his mind: it presented no marked characteristics of firmness or stupidity; it had no pronounced characteristics whatever; it was simply ordinary, irresponsive, and unruffled...

Having just enough imagination to carry him through each successive day, and no more, he was tranquilly sure of himself; and from the very same cause he was not in the least conceited. It is your imaginative superior who is touchy, overbearing, and difficult to please; but every ship Captain MacWhirr commanded was the floating abode of harmony and peace. It was, in truth, as impossible for him to take a flight of fancy as it would be for a watchmaker to put together a chronometer with nothing except a two-pound hammer and a whipsaw in the way of tools. Yet the uninteresting lives of men so entirely given to the actuality of the bare existence have their mysterious side. It was impossible in Captain MacWhirr's case, for instance, to understand what under heaven could have induced that perfectly satisfactory son of a petty grocer in Belfast to run away to sea. And yet he had done that very thing at the age of fifteen. It was enough, when you thought it over, to give you the idea of an immense, potent, and invisible hand thrust into the ant-heap of the earth, laying hold of shoulders, knocking heads together, and setting the unconscious faces of the multitude towards inconceivable goals and in undreamt-of directions.

His father never really forgave him for this undutiful stupidity. "We could have got on without him," he used to say later on, "but there's the business. And he an *only* son, too!" His mother wept very much after his disappearance. As it had never occurred to him to leave word behind, he was mourned over for dead till, after eight months, his first letter arrived from Talcahuano. It was short, and contained the statement: "We had very fine weather on our passage out." But evidently, in the writer's mind, the only important intelligence was to the effect that his captain had, on the very day of writing, entered him regularly on the ship's articles as Ordinary Seaman. "Because I can do the work," he explained. The mother again wept copiously, while the remark, "Tom's an ass," expressed the emotions of the father. He was a corpulent man, with a gift for sly chaffing, which to the end of his life he exercised in his intercourse with his son, a little pityingly, as if upon a half-witted person.

MacWhirr's visits to his home were necessarily rare, and in the course of years he dispatched other letters to his parents, informing them of his successive promotions and of his movements upon the vast earth. In these missives could be found sentences like this: "The heat here is very great." Or: "On Christmas day at 4 p.m. we fell in with some icebergs." The old people ultimately became acquainted with a good many names of ship, and with the names of the skippers who commanded them—with the names of Scots and English shipowners—with the names of seas, oceans, straits, promontories—with outlandish names of lumber-ports, of rice-ports, of cotton-ports—with the names of islands—with the name of their son's young woman. She was called Lucy. It did not suggest itself to him to mention whether he thought the name pretty. And then they died.

Joseph Conrad
TYPHOON
1902

STYLE ANALYSIS
UNIT 2: DICTION PRACTICE
MACWHIRR PASSAGE
STUDENT SAMPLES

Student #1:

¹The passage about Captain MacWhirr emphasized tones of apathy and responsibility as the author juxtaposed MacWhirr's leadership with his parents' shame. ²His parents raised him devoid of imagination, and they resented his lack of communication when he is an adult.

¹The author's diction gave insight into the formality Captain MacWhirr assumed to escape childhood memories. ²His ship was his "abode of harmony and peace," his respite from "the ant-heap of the earth" as he led a "bare existence." ³MacWhirr ran away from his parents and their judgment of his failure to the archetypal symbol of a mother's womb-the sea. ⁴There, he lived simply and contentedly, away from the artificiality of society. ⁵His "flight of fancy" was merely one to achieve greater peace, away from his father's "sly chaffing" to which he always responded with "undutiful stupidity." ⁶Although his parents viewed his departure as a foolish, adolescent decision, MacWhirr knew he was escaping the constant, subtle criticism that his father doled out. ⁷He remembered as well how he always failed to win his father's approval and love. ⁸At the end of the passage, it was MacWhirr who lived a fruitful and rewarding life; at his funeral, more would be said than simply, "and then he died."

Student #2:

¹The passage about Captain MacWhirr uses tones of contentment and disappointment to convey the parents' objection to their son's ambitions. ²To see the mother cry and hear the father belittle his son is a wrenching sight, knowing that the boy chooses his own path despite his parents' pressures.

¹The author's diction juxtaposes Captain MacWhirr's peaceful simplicity with his father's resentment. ²The "ordinary Seaman" feels "induced to run away to sea" and grow up "tranquilly sure of himself" upon the waters. ³With neither pride nor arrogance, MacWhirr has no desire to defy his parents but feels a driving motivation to follow his heart. ⁴This mediocre man comes to understand the ships and the seas as a marked tradesman, with his sweet passion fulfilled and content. ⁵Yet his father, begrudges his "undutiful [stupid]" son, the "half-witted" one, for deserting the family business and causing his poor mother to "[weep]." ⁶Their only son, having left no trace or word, ungratefully leaves behind all that his parents have taught and instilled in him to pursue a foolish and dangerous life on unsteady waters. ⁷They did not understand, nor did they want to accept, the intentions of their son's dream. ⁸Sadly, the parents die without the satisfaction they could have had in a successful and happy son.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
OVERVIEW

1. This packet takes less time than the diction one. Students will quickly see that the format is the same as the layout for diction. In addition, they are building on knowledge they have of concrete detail in any piece of writing.
2. We define detail as *literal* or *factual description* or, as we say in our writing program, *concrete detail*. Detail is literal--who, what, where, when. When students are confused about the difference between diction and detail, we remind them that *diction* refers to connotative vocabulary; *detail* refers to literal description.
3. We have included the word *imagery* as a synonym for detail. AP tests have often used the two terms interchangeably. Furthermore, in *A HANDBOOK TO LITERATURE*, the authors define an image as “a literal and concrete representation of a sensory experience or of an object that can be known by one or more of the senses” (Harman and Holman 263).
4. We follow this sequence for detail:
 - a. Use “The Rattler” for modeling.
 - b. Do guided practice with the Henry James piece.
 - c. Give the *ADAM BEDE* piece from the 1987 Literature and Composition exam.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET

1. The terms *detail* and *imagery* describe phrases that include literal or factual description. Detail is literal--who, what, where, when. Where diction refers to connotative vocabulary, detail refers to literal description.

Here is a detail citation from "The Rattler":

"turned a little to watch
what I would do"

This phrase supplies concrete detail to the reader. It is important not for any connotations the words themselves may have but for the literal images of the scene between the man and the snake. This sentence helps us visualize the snake turning around as it sits on the desert sand.

2. Turn the page and read "The Rattler" with your teacher. Circle, underline, or highlight any examples of detail or imagery that strike you as significant. As a sample, several phrases are already underlined.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said

that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

3. Now it's time to turn to the detail paragraph. Before you start, you need a topic sentence for it. This sentence should include the word *detail* and give a focus for the paragraph. Here is a sample topic sentence for this detail paragraph:

The author's detail illuminates the standoff and subsequent duel between the man and snake.

4. Just as you did with diction, you will write an example sentence. There is one difference in the example sentence here: you will include only two quotations because detail and imagery require more words than diction to convey an idea.

Here is a sample:

The snake “[turns] a little to watch” the man as it waits to see if he will go “back to the ranch house, [get] a hoe, and [return].”

This quotation sentence integrates two separate quotes taken from different parts of the passage. This shows your reader that you have understood the entire piece and are choosing quotations thoughtfully.

5. Now look over the words and phrases you identified and practice writing a quotation sentence of your own. Write your sentence here:

6. The next step is to write commentary (analysis or interpretation) for the two quotes you included in your example sentence. This should comment on the images conveyed by the detail. Commentary does not mean paraphrasing the quotation sentence; it means thinking about the effect of the images suggested by the detail.

7. You won't be doing your own commentary in this exercise; we are including a sample to show you how this works. The chart on the next page shows you how to write your quotes and commentary thoughts to create at least two chunks; your paragraph may have three chunks if you have time and more to say.

<p>TOPIC SENTENCE FOR DETAIL PARAGRAPH: The author's detail illuminates the standoff and subsequent duel between the man and snake.</p>	
<p>QUOTATION</p>	<p>COMMENTARY</p>
<ul style="list-style-type: none"> • "turned a little to watch" 	<ul style="list-style-type: none"> • not afraid or hesitant • casual reaction to trivial interruption
<ul style="list-style-type: none"> • go "back to the ranch house, [get] a hoe, and [return]" 	<ul style="list-style-type: none"> • calm watching of a possible threat

8. You won't be doing your own version of the detail paragraph for "The Rattler." You will have another passage for practice later. On the next page is a sample of the first three paragraphs of this sample essay--the introduction, the diction paragraph, and the detail paragraph.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
"The Rattler"
SAMPLE INTRODUCTION, DICTION, AND DETAIL PARAGRAPHS

¹In "The Rattler," the tones of obligation and remorse reflect the man's reluctance to kill the snake but his understanding of the necessity to do so. ²Despite his guarded admiration for an opponent and his personal code of honor toward nature, he remains detached from his desire to see the snake go free. ³He acknowledges his duty to others on the ranch but achieves, at best, a regretful triumph with the snake's demise.

¹The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively. ²"Arrested," the snake becomes a "live wire" after he shakes his "little tocsin" at the man. ³Unmoving at first, the snake plays a waiting game as adversary meets adversary across an imaginary line drawn in the desert. ⁴Then a feeling of electricity jolts the reader, heart beating faster from the noise of the warning that, like battle stations aboard a ship, calls all to readiness. ⁵Yet it must lose; despite its attempts to retreat to a "paper-bag bush," the snake knows its life has been "dearly sold," but it remains "sinuous and self-respecting" in the man's mind. ⁶The hiding place is an illusion, and a costly one. ⁷The snake's valiant behavior adds dignity to its

last moments. ⁸All involved recognize the strength of both the man and the almost-human snake but know that responsibility and commitment to others make the killing necessary.

¹The author's detail illuminates the standoff and subsequent duel between the man and snake. ²The snake "[turns] a little" to watch the man as it waits to see if he will go "back in the ranch house, [get] a hoe, and [return]." ³The snake is not afraid, hesitant, or easily unnerved because it knows its own formidable power. ⁴It moves its head casually, glancing over to see what interesting but trivial intrusion has arrived. ⁵After the man kills the reptile, he "does not cut the rattles off" but instead lets the snake "drop into the bush." ⁶He does not want to take its life and feels no satisfaction in its death. ⁷The man's respectful actions in response to the dignified presence of the snake are worthy. ⁸As he performs his distasteful and necessary task, he mourns the loss of grandeur and nobility.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
TEACHER SAMPLE

These two pages show you the key that we use to identify detail words and phrases for our students. We read the underlined parts to them after they complete pages 90 and 91.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an

unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
GUIDED PRACTICE
OVERVIEW

For guided practice, we use the Henry James passage again. Students have already completed the introduction and diction paragraphs and can add the detail paragraph to that. Here is the sequence:

1. Have the class reread the introduction that they wrote earlier for the Henry James passage.
2. Give students a few minutes to underline, circle, or highlight the details in the passage.
3. Discuss as a class.
4. Have students complete the blank detail chart on page 102. You can use this chart for any passage. You will see that the chart has space for 4 quotations. Students must fill in all the boxes so that they have the required number of citations, but you may want the class to do more and have them use the back side of the page for extra space.
5. Discuss as a class.
6. Have students do the first half of the paragraph--one example sentence that integrates quotations and two commentary sentences.
7. Read these aloud for discussion.
8. Have students do the second half of the paragraph--another example sentence that integrates quotations and two commentary sentences.
9. Discuss as a class.
10. Have students write a concluding sentence that gives a finished feeling to the paragraph.
11. Then give the *ADAM BEDE* passage for the next practice if they need it.

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
GUIDED PRACTICE
HENRY JAMES PASSAGE

You have seen the following passage by Henry James and have written an introduction and diction paragraph already. Reread this passage and underline, circle, or highlight words and phrases that show the author's choice of detail. Then follow your teacher's directions.

The element of the grotesque was very noticeable to me in the most striking collection of the shabbier English types that I had seen since I came to London. The occasion of my seeing them was the funeral of Mr. George Odger, which befell some four or five weeks before the Easter period. Mr. George Odger, it will be remembered, was an English radical agitator, of humble origin, who had distinguished himself by a perverse desire to get into Parliament. He exercised, I believe, the useful profession of shoemaker, and he knocked in vain at the door that opens but to golden keys. But he was a useful and honorable man, and his own people gave him an honorable burial. I emerged accidentally into Piccadilly at the moment they were so engaged, and the spectacle was one I should have been sorry to miss. The crowd was enormous, but I managed to squeeze through it and to get into a hansom cab that was drawn up beside the pavement, and here I looked on as from a box at a play. Though it was a funeral that was going on I will not call it a tragedy; but it was a very serious comedy. The day happened to be magnificent--the finest of the year. The funeral had been taken in hand by the classes who are socially unrepresented in Parliament, and it had the character of a great popular "manifestation." The hearse was followed by very few carriages, but the cortege of pedestrians stretched away in the sunshine, up and down the

classic gentility of Piccadilly, on a scale that was highly impressive. Here and there the line was broken by a small brass band--apparently one of those bands of itinerant Germans that play for coppers beneath lodging-house windows; but for the rest it was compactly made up of what the newspapers call the dregs of the population. It was the London rabble, the metropolitan mob, men and women, boys and girls, the decent poor and the indecent, who had scrambled into the ranks as they gathered them up on their passage, and were making a sort of solemn spree of it.

Henry James
Lippincott's Magazine
July 1877

STYLE ANALYSIS
UNIT 3: DETAIL PACKET
DETAIL CHART

TOPIC SENTENCE FOR DETAIL PARAGRAPH:	
----- ----- -----	
QUOTATION	COMMENTARY
1.	1.
2.	2.
3.	3.
4.	4.

STYLE ANALYSIS
UNIT 3: DETAIL PRACTICE
HENRY JAMES PASSAGE
STUDENT SAMPLE

¹The funeral passage expresses tones of sarcastic amusement and arrogance toward the lower classes. ²The crowd's sympathy for the deceased permeates the scene while the onlooker's smugness casts a pall over the solemn occasion as he gazes at the trivial spectacle.

¹The author's diction conveys the audacity and sheer foolishness that the funeral brings to the observer. ²Looking around, he notices the "element of the grotesque" in the "serious comedy" as the crowd attempts to honor this man of "humble origin." ³The outsider sees only the ironically outlandish attempts by these discards of society to pay tribute to their hero. ⁴To them, it is the most gallant and exclusive of affairs, but to him, it is an unsightly gesture of sympathy. ⁵Emerging upon this "honourable burial," he witnesses the "great popular manifestation," dismissing it all as "sort of a solemn lark." ⁶The man's sense of superiority and snobbery dismisses the impoverished masses with a patronizing attitude. ⁷Entertained by the pathetic crowd, the man almost feels pity as he rises above them. ⁸His utter disregard of those beneath him reflects his misguided pride and cavalier attitude toward those he deems unworthy of respect.

¹The detail reflects the man's condescension. ²The funeral "befell some four weeks before the Easter period," and now "a cortege of pedestrians [stretches] up and down Piccadilly." ³Mentioning this time period conveys an ironic touch; when spirits should be rising as Holy Week approaches, instead this group is solemn. ⁴The interloper finds it humorous to see this throng, walking and not riding (as he is), standing in

line for what seems like miles. ⁵He sees others in the crowd, too: the "band of itinerant Germans" who "[play] for coppers" for a man with "a desire to get into Parliament. " ⁶This is a circus, staged for his pleasure. ⁷He can look at the mob and take satisfaction that at the funerals he attends, the music and the memories are not so plebeian and commonplace. ⁸He has taken advantage of a moment to assure himself of his own worth and the lack of status and importance of everyone else.

STYLE ANALYSIS
UNIT 3: DETAIL PRACTICE
ADAM BEDE PASSAGE

Read the following passage carefully. Then write an introductory paragraph that identifies two different but complementary tones or attitudes in the piece. Then write a paragraph that analyzes the author's detail.

Leisure is gone--gone where the spinning-wheels are gone, and the pack-horses, and the slow waggons, and the pedlars, who brought bargains to the door on sunny afternoons. Ingenious philosophers tell you, perhaps, that the great work of the steam-engine is to create leisure for mankind. Do not believe them: it only creates a vacuum for eager thought to rush in. Even idleness is eager now--eager for amusement: prone to excursion-trains, art-museums, periodical literature, and exciting novels: prone even to scientific theorising, and cursory peeps through microscopes. Old Leisure was quite a different personage: he only read one newspaper, innocent of leaders, and was free from that periodicity of sensations which we call post-time. He was a contemplative, rather stout gentleman, of excellent digestion,--of quiet perceptions, undiseased by hypothesis: happy in his inability to know the causes of things, preferring the things themselves. He lived chiefly in the country, among pleasant seats and homesteads, and was fond of sauntering by the fruit-tree wall, and scenting the apricots when they were warmed by the morning sunshine, or of sheltering himself under the orchard boughs at noon, when the summer pears were falling. He knew nothing of weekday services, and thought none the worse of the Sunday sermon if it allowed him to sleep from the text to the blessing--liking the afternoon service

best, because the prayers were the shortest, and not ashamed to say so; for he had an easy, jolly conscience, broad-backed like himself, and able to carry a great deal of beer or port-wine,--not being made squeamish by doubts and qualms and lofty aspirations. Life was not a task to him, but a sinecure: he fingered the guineas in his pocket, and ate his dinners, and slept the sleep of the irresponsible; for had he not kept up his charter by going to church on the Sunday afternoons?

Fine old Leisure! Do not be severe upon him, and judge him by our modern standard: he never went to Exeter Hall, or heard a popular preacher, or read "Tracts for the Times" or "Sartor Resartus."

George Eliot
ADAM BEDE
1859

STYLE ANALYSIS
UNIT 3: DETAIL PRACTICE
ADAM BEDE PASSAGE
STUDENT SAMPLE

¹The author's techniques used in the passage from *ADAM BEDE* reveal a sense of longing for the past and discontentment toward the present. ²The speaker yearns for "Old Leisure" and its uncomplicated pleasures because the current gratification that leisure offers seems illusory.

¹The detail gives a pro-versus-con attitude of the author as Old Leisure is played up as an unfortunate member of society, one somehow superceded by the new and seemingly improved leisure of today. ²Today's lifestyle consists of "excursion-trains, art museums, periodical literature, exciting novels and scientific theorising" and is overly intricate as compared to "[reading] one newspaper, innocent of leaders, and free from [the] periodicity of sensations." ³The new is poisoned by the use of thought and philosophy and is corrupted by today's overworked people. ⁴Old Leisure is innocent and carefree, completely separate from the world of reasoning. ⁵The ease of the past is also unscarred by education or religion as he has "never [gone] to Exeter Hall or heard a popular preacher or read 'Tracts for the Times' or 'Sartor Resartus'" and enjoys a "Sunday sermon if it [allows] him to sleep from text to blessing." ⁶Past leisure is pure and unchained by philosophy or spirituality. ⁷He is not surrounded or engulfed by literature or study; he remains his jolly, exuberant self, turned loose to enjoy the quiet and solitude of life. ⁸The amusement of yesterday is innocent; it is the amusements of 1859 (or today) that have been injured by the injection of philosophy, religion, and thought.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
OVERVIEW

1. We define *point of view* or *perspective* as the way in which an author chooses to present an essay, story, or other piece of writing. We teach the traditional ones: first-person narrator, third-person limited, and third-person omniscient.
2. Students also need to remember, though, that authors often vary the point of view within a piece in order to achieve a desired effect. For example, in a passage from *DUST TRACKS ON THE ROAD* by Zora Neale Hurston, the author shifts from a child's point of view to an adult's. (The passage appeared on the 1987 AP Language and Composition exam.) AP has used both the traditional point-of-view pieces and those like Hurston's on the exam. Students will quickly see, regardless of point of view, that the format is the same as the layout for diction and detail.
3. We follow the same sequence for instruction as with the diction and detail packets: first, a sample (using "The Rattler" again); second, guided practice with a selection from *MADAME BOVARY*; and third, a homework assignment with "The Prison Door" chapter at the beginning of *THE SCARLET LETTER*.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET

1. The term *point of view* describes the perspective from which an author chooses to present an essay, story, or other piece of writing. There are several points of view that authors often use. They include the following:
 - A. first-person narrator, used when one of the characters tells the story and speaks as *I*, an eyewitness; you should look for phrases or sentences with *I*, *me*, or *my* that show the narrator's thoughts and feelings.
 - B. third-person limited, used when we see the story from only one character's point of view but not first-hand.
 - C. third-person omniscient, used when the point of view is all-knowing, not restricted in any way; for either third-person limited or omniscient, you should look for phrases and sentences that describe the emotions, feelings, and reactions of the characters. You will be able to see if the point of view is limited or omniscient by the range of viewpoints presented.

The steps to follow in analyzing point of view are similar to those for diction and detail analysis.

2. Turn the page, read the passage with your teacher, and identify the point of view. Sometimes you can see it immediately, and other times you must read the whole passage first. Then circle, underline, or highlight phrases that show the point of view. We have done several for you as examples.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

3. Before you start the point of view paragraph, you need a topic sentence for it. This sentence should include the phrase *point of view* and give a focus for the paragraph. Here is a sample for “The Rattler”:

The first-person point of view reinforces the drama and tension in the scene.

4. The next part of the paragraph follows a familiar pattern: you will write one example sentence with words and phrases you have circled, underlined, or highlighted and then two sentences of commentary. The commentary analyzes the effect of and reasons for the point of view. This unit of writing--one example sentence and two commentary sentences--is called a *chunk*. You need at least two chunks in a point of view paragraph.
5. In your example sentence, you need to include two or three quotations that illustrate the point of view. Here is an sample:

At the beginning of the story, the man says, “I stopped short”; he wants to let the snake escape because he “never killed an animal” he didn’t have to.

This quotation sentence integrates two separate short quotes taken from different parts of the passage. This shows your reader that you have understood the entire piece and are choosing quotations thoughtfully.

6. Now look over the words or phrases you marked on your own copy of "The Rattler" and practice writing a quotation sentence of your own for point of view. Remember to use two or three different short quotes.

Write your sentence here:

7. The next step is to write commentary (analysis or interpretation) for the quotes you included in your example sentence. This should discuss the reason for the point of view and the effect on the reader. Before you start, you need to know about the kind of commentary that often appears in a point of view paragraph. Here are some typical commentary phrases for point of view analysis:

- A. First person: The reader can feel the same emotions as narrator, a sense of immediacy; the reader reacts in unison with the narrator.
- B. Third-person limited: the reader feels a sense of distance from others, and, in addition, is limited to one perspective; the narrower view of subject may be biased in only one direction; the narrative distance may be useful, done on purpose by the author.
- C. Third-person omniscient: the reader feels more distant than with first person but also has a wider, more panoramic view of the subject; the reader knows everything that an outside observer could know.

8. You won't be doing your own commentary in this exercise, but we are including a sample to show you how it works. The following chart shows you how to write your quotes and commentary thoughts for point of view:

TOPIC SENTENCE FOR POINT OF VIEW PARAGRAPH: The first-person point of view reinforces the drama and tension in the scene.	
QUOTATION	COMMENTARY
<ul style="list-style-type: none">• "I stopped short"	<ul style="list-style-type: none">• caught off-guard• sudden shock at the unexpected
<ul style="list-style-type: none">• "never killed an animal [he] didn't have to"	<ul style="list-style-type: none">• both man and reader feel reluctant to act

9. You won't be doing your own version of the point of view paragraph for "The Rattler." You will have another passage for practice later. On the next page is a sample of the first four paragraphs of this sample essay--the introduction, diction, detail, and point of view paragraphs.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
"The Rattler"
SAMPLE INTRODUCTION, DICTION, DETAIL,
AND POINT OF VIEW PARAGRAPHS

¹In "The Rattler," the tones of obligation and remorse reflect the man's reluctance to kill the snake but his understanding of the necessity to do so. ²Despite his guarded admiration for an opponent and his personal code of honor toward nature, he remains detached from his desire to see the snake go free. ³He acknowledges his duty to others on the ranch but achieves, at best, a regretful triumph with the snake's demise.

¹The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively. ²"Arrested," the snake becomes a "live wire" after he shakes his "little tocsin" at the man. ³Unmoving at first, the snake plays a waiting game as adversary meets adversary across an imaginary line drawn in the desert. ⁴Then a feeling of electricity jolts the reader, heart beating faster from the noise of the warning that, like battle stations aboard a ship, calls all to readiness. ⁵Yet it must lose; despite its attempts to retreat to a "paper-bag bush," the snake knows its life has been "dearly sold," but it remains "sinuous and self-respecting" in the man's mind. ⁶The hiding place is an illusion, and a costly one. ⁷The snake's valiant behavior adds dignity to its last moments. ⁸All involved recognize the strength of both the man and the almost-human snake but know that responsibility and commitment to others make the killing necessary.

¹The author's detail illuminates the stand-off and subsequent duel between the man and snake. ²The snake "[turns] a little" to watch the man as it waits to see if he will go "back in the ranch house, [get] a hoe, and [return]." ³The snake is not afraid, hesitant, or easily unnerved because it knows its own formidable power. ⁴It moves its head casually, glancing over to see what interesting but trivial intrusion has arrived. ⁵After the man kills

the reptile, he "does not cut the rattles off" but instead lets the snake "drop into the bush." ⁶He does not want to take its life and feels no satisfaction in its death. ⁷The man's respectful actions in response to the dignified presence of the snake are worthy. ⁸As he performs his distasteful and necessary task, his disheartened mood is palpable.

¹The first-person point of view reinforces the drama and tension in the scene. ²At the beginning of the story, the man says, "I stopped short"; he wants to let the snake escape because he "never killed an animal" he didn't have to. ³The reader and the man feel a sudden shock at the presence of another living creature in the isolated desert. ⁴Both freeze, suggesting the man's understandable and immediate reluctance to attack it and recognizing his desire to ignore the snake. ⁵The man's duty is clear, however, and after he "[reaches] in the bush" to kill the snake, he "does not cut the rattles off"; he thinks for a moment that he "could see him as [he] might have let him go." ⁶The reader shudders at the feeling of the hoe striking home but at the same time feels the narrator's appreciation and moment of silence at the end. ⁷This reinforcement of first-person narration shows the last farewell to the snake, a final moment of respect. ⁸The narrator bids goodbye and acknowledges the tragic end to a duel between equals.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
TEACHER SAMPLE
"The Rattler"

These two pages show you the key that we use to identify point of view words and phrases for our students. We read the underlined parts to them after they complete pages 110 and 111.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had

made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
GUIDED PRACTICE
MADAME BOVARY
OVERVIEW

For guided practice, we use a passage from Gustave Flaubert's *MADAME BOVARY*. Students write an introductory paragraph first and then a point of view paragraph. Here is the sequence:

1. Have students make a chart for the two different but complementary tones, using the tone/attitude chart on page 125 (also reprinted on page 203).
2. Then have them write the thesis for the passage.
3. Tell them to add one or two more sentences of commentary to flesh out the introduction.
4. Give students a few minutes to underline, circle, or highlight the point of view phrases in the passage.
5. Discuss as a class.
6. Have students do the first half of the paragraph--one example sentence that integrates quotations and two commentary sentences.
7. Discuss as a class.
8. Have students do the second half of the paragraph--another example sentence that integrates quotations and two commentary sentences.
9. Discuss as a class.
10. Have students write a concluding sentence that gives a finished feeling to the paragraph.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
GUIDED PRACTICE
MADAME BOVARY

You will read a new passage and practice identifying tones, writing a thesis, an introductory paragraph, and a point of view paragraph. Follow your teacher's directions.

A young woman wearing a blue dress with three flounces came to the door to greet Monsieur Bovary, and she ushered him into the kitchen, where a big open fire was blazing. Around its edges the farm hands' breakfast was bubbling in small pots of assorted sizes. Damp clothes were drying inside the chimney. The fire shovel, the tongs, and the nose of the bellows, all of colossal proportions, shined like polished steel; and along the walls hung a lavish array of kitchen utensils, reflecting the bright light of the fire and the first rays of the sun that were now beginning to come in through the windows.

Charles went upstairs to see the patient. He found him in bed, sweating under blankets. He was a small, stocky man, fifty or so, fair-skinned, blue-eyed, partially bald. On a chair beside him was a large decanter of brandy; he had been drinking steadily to dull the pain and remain strong. But as soon as he saw the doctor he dropped the facade, and instead of cursing as he had been doing for the past twelve hours he began to moan limply.

The fracture was a clean one, without complications of any kind. Charles couldn't have wished for anything simpler. Then he recalled his teachers' bedside manner in such cases, and proceeded to cheer up his patient with all kinds of facetious remarks. For splints, they sent someone to bring pieces of wood from the shed. Charles selected one,

cut it into lengths and smoothed it down with a piece of broken window glass, while the maid tore sheets for bandages, and Mademoiselle Emma tried to sew some into pads. She was long in finding her sewing kit, and her father showed his impatience and irritation. She made no reply; but as she sewed she kept pricking her fingers and sucking them to ease the sting.

Charles was surprised by the whiteness of her fingernails. They were shaped like almonds, tapered, polished and shining. Her hands, however, were not pretty--not pale enough, perhaps, rough at the knuckles, and they were too long, with a harshness of line. The finest thing about her was her eyes. They were brown, but seemed black under the long eyelashes; and she had an open gaze that met yours with fearless candor.

Gustave Flaubert
MADAME BOVARY
1856

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
GUIDED PRACTICE
MADAME BOVARY
STUDENT SAMPLE

¹In *MADAME BOVARY*, the third-person limited point of view shows the shift in tone from clinical to unexpectedly involved. ²Charles' initial actions as physician to patient give a sterile description of a routine procedure. ³Yet at the end, the tone becomes one of suggested romantic interest as Charles suddenly sees more than just a man in need of treatment.

¹The author's point of view carries us from the initial entry into the sickroom to the final moment where Emma catches Charles' interest. ²In the first several paragraphs, the point of view shows the "young woman in a blue dress" who "[ushers the doctor] into the kitchen" before he goes upstairs to see the "small, stocky man" with a broken leg. ³This panoramic view of the scene details each part of the house, from the breakfast cooking to the layout of the rooms. ⁴The perspective carries the reader unemotionally through the scene as it makes a sweep across the room, much as a television camera might. ⁵In the second half of the passage, though, after the situation is under control and the man is being cared for, Charles has the leisure to relax and sees Emma "pricking her fingers and sucking them to ease the sting," followed by her "open gaze that met yours with fearless candor." ⁶The point of view is no longer antiseptic and factual. ⁷Charles is caught up in a moment he cannot control by a woman he hardly noticed earlier. ⁸His calm exterior is broken, and his attitude changes from aloofness to one of attraction and sudden attention.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
GUIDED PRACTICE
"The Prison Door"

Chapter One from *THE SCARLET LETTER*

¹A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak and studded with iron spikes.

¹The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. ²In accordance with this rule, it may safely be assumed that the forefathers of Boston had built the first prison house somewhere in the vicinity of Cornhill almost as seasonably as they marked out the first burial ground, on Isaac Johnson's lot and round about his grave, which subsequently became the nucleus of all the congregated sepulchres in the old churchyard of King's Chapel. ³Certain it is that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age which gave a yet darker aspect to its beetle-browed and gloomy front. ⁴The rust on the ponderous iron-work of its oaken door looked more antique than anything else in the New World. ⁵Like all that pertains to crime, it seemed never to have known a youthful era. ⁶Before this ugly edifice, and between it and the wheel-track of the street, was a grass plot, much overgrown with burdock, pigweed, apple peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison. ⁷But on one side of

the portal, and rooted almost at the threshold, was a wild rosebush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.

⁸This rosebush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it--or whether as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchison, as she entered the prison door--we shall not take upon us to determine. ⁹inding it so directly on the threshold of our narrative, which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers, and present it to the reader. ¹⁰It may serve, let us hope, to symbolize some sweet moral blossom that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow.

STYLE ANALYSIS
UNIT 4: POINT OF VIEW PACKET
GUIDED PRACTICE
POINT OF VIEW CHART

TOPIC SENTENCE FOR POINT OF VIEW PARAGRAPH: ----- ----- -----	
QUOTATION	COMMENTARY
1.	
2.	

STYLE ANALYSIS
UNIT 5:
ORGANIZATION/NARRATIVE STRUCTURE/FORM PACKET
OVERVIEW

After the relative ease of the first four sections, the organization packet is more difficult. Students realize that they must now look for the larger structure in a piece rather than for the smaller units like diction, detail, and point of view.

Seeing organization means seeing what the author does structurally. These summaries will become the example sentences. The commentary will discuss the significance of the example sentence and say why the author uses this organization.

The diction, detail, and point of view paragraphs require quotations from the passage, but we do not allow quotations in organization analysis. We have found that our students revert to diction and detail analysis when they think they are analyzing organization.

We have tried putting the Syntax/Sentence Structure/Phrasing packet before the Organization/Narrative Structure/Form packet but have decided to keep the order you see here. Syntax is complicated in a different way from organization, and our students have recommended doing organization first. Here is the sequence for this packet:

1. Go through "The Rattler" with the class, telling them they will be looking for places to break the piece into a beginning, middle, and end. Reassure them that there is no one right place to do this. They can divide a passage in the middle of a paragraph or even in the middle of a sentence. As long as they can support their claim, they will do all right. You may want them to reread the sample introduction for "The Rattler" if they need it to refresh their memories.

2. Discuss where they broke the passage into beginning, middle and end.
3. Show them the topic sentence for the organization paragraph for “The Rattler” on page 132. This is a different format from the earlier topic sentences they have done.
4. Finish modeling with “The Rattler.” Remind them that this paragraph has three chunks, not two, because they are analyzing three different sections of the piece. Each section gets its own chunk.
5. Give them “A White Heron” by Sarah Orne Jewett for guided practice and have them do an introduction followed by the organization analysis chart on page 143. Do this as a large-class activity, recording their thoughts on the board and having everyone copy. Don’t be discouraged if they don’t contribute as much as they did for earlier paragraphs; analyzing organization is very difficult, and most students have no training in this skill. They will improve with time and practice.
6. Discuss as a class. We have noticed that it is easier to identify and analyze the second and third chunks—the ones for the middle and the end—than it is to analyze the first chunk on the beginning of the piece. We think that, by the time they get to the second and third chunks, they have something to react to rather than starting out cold.
7. Assign them to translate the chart into an 11-sentence organization analysis paragraph. Each box in the chart will become a sentence.
8. Check step 7 to make sure they transferred accurately from the chart to the paragraph.
9. Then assign another passage for guided practice (introduction and organization paragraphs). We include several possible prose and poetry passages that we have used: Lincoln’s “Gettysburg Address,” an excerpt from E. M. Forster’s *A PASSAGE TO INDIA*, a selection from *HARD TIMES* by Dickens, and William Wordsworth’s “The

Prelude.” We have included a blank organization analysis chart on page 207 that you can duplicate for this or any other passage. You may also want to consider using the Forster and Dickens pieces for paired practice to compare and contrast two different selections. (A schematic for paired passages appears on pages 197-201.)

10. Then assign another passage (introduction and organization paragraphs) for homework.
11. We have also applied organization analysis to longer works like *METAMORPHOSIS* and “Paul’s Case” by Willa Cather and to scenes like the one between Kate and Petruchio in Act 2 of *TAMING OF THE SHREW*, Kate’s speech to the other wives at the end of Act 5, or the monster’s speech at the end of *FRANKENSTEIN*. We ask students to analyze the overall structure of a novel or play according to beginning, middle, and end and have found that it works as well with longer pieces as it does with shorter ones. We include a student sample for Kafka’s novel and both *TAMING OF THE SHREW* scenes to show you how these worked with our own students.

STYLE ANALYSIS
UNIT 5: ORGANIZATION/NARRATIVE STRUCTURE/FORM PACKET

1. The concept of an author's organization, structure, or form is difficult to master because there is no set formula to follow (as there was with diction, detail and point of view). As the reader, you must watch for a broader pattern in the piece of writing. Then, when you notice a framework or structure, you must identify it and analyze why the author chose to do it that way.

2. The following list is a starting point in learning to recognize organization. Watch for the following:
 - a. the beginning or ending of the passage
 - b. a particular sequence that is important
 - c. a noticeable chronology
 - d. any literary techniques that stand out
 - e. an emphasis on any one part
 - f. a shift in tone from one section to the next

3. The process of studying organization is different from the earlier sections of this unit. First, you will divide the passage into three parts: beginning, middle, and end. There is no one right place to divide it; as long as you can support your divisions logically, that's fine.

You are already familiar with "The Rattler." Read it again and divide the passage into three sections--beginning, middle, and end. Then follow your teacher's directions.

The Rattler

After sunset...I walked out into the desert...Light was thinning; the scrub's dry savory odors were sweet on the cooler air. In this, the first pleasant moment for a walk after long blazing hours, I thought I was the only thing abroad. Abruptly I stopped short.

The other lay rigid, as suddenly arrested, his body undulant; the head was not drawn back to strike, but was merely turned a little to watch what I would do. It was a rattlesnake--and knew it. I mean that where a six-foot blacksnake thick as my wrist, capable of long-range attack and armed with powerful fangs, will flee at sight of a man, the rattler felt no necessity of getting out of anybody's path. He held his ground in calm watchfulness; he was not even rattling yet, much less was he coiled; he was waiting for me to show my intentions.

My first instinct was to let him go his way and I would go mine, and with this he would have been well content. I have never killed an animal I was not obliged to kill; the sport in taking life is a satisfaction I can't feel. But I reflected that there were children, dogs, horses at the ranch, as well as men and women lightly shod; my duty, plainly, was to kill the snake. I went back to the ranch house, got a hoe, and returned.

The rattler had not moved; he lay there like a live wire. But he saw the hoe. Now indeed his tail twitched, the little tocsin sounded; he drew back his head and I raised my weapon. Quicker than I could strike, he shot into a dense bush and set up his rattling. He shook and shook his fair but furious signal, quite sportingly warning me that I had made an unprovoked attack, attempted to take his life, and that if I persisted he would have no choice but to take mine if he could. I listened for a minute to this little song of death. It was not ugly, though it was ominous. It said that life was dear, and would be dearly sold. And I reached into the paper-bag bush with my hoe and, hacking about, soon dragged him out of it with his back broken.

He struck passionately once more at the hoe; but a moment later his neck was broken, and he was soon dead. Technically, that is; he was still

twitching, and when I picked him up by the tail, some consequent jar, some mechanical reflex made his jaws gape and snap once more--proving that a dead snake may still bite. There was blood in his mouth and poison dripping from his fangs; it was all a nasty sight, pitiful now that it was done.

I did not cut off the rattles for a trophy; I let him drop into the close green guardianship of the paper-bag bush. Then for a moment I could see him as I might have let him go, sinuous and self-respecting in departure over the twilit sands.

4. The topic sentence for the organization paragraph is different from those you have written so far. It will follow this pattern:

The organization moves from _____
to _____ and finally to _____.

The words that go in the blanks will describe the tone of each section. Here is a sample for "The Rattler:"

The organization of the piece moves from
calm to **violence** and finally to **reflection**.

We have put the tone words in bold so you can see how we filled in the blanks. Each section—beginning, middle, and end—has its own tone word.

5. Once you identify an author's organization, you will summarize or paraphrase each section in your example sentences. You do not use quotations at all in the organization paragraph. Here is a sample summary for the beginning section of "The Rattler":

In the beginning, the man encounters a snake unexpectedly in a tableau-like scene.

6. The next part of the paragraph follows a familiar pattern: you write two sentences of commentary about the example sentence. In organization analysis, the commentary analyzes the significance of the summary and discusses why the author chose this organization. This unit of writing--one example sentence and two commentary sentences--is called a *chunk*. For organization paragraphs, you need three chunks. Each section of the passage gets its own chunk. Here are sample commentary sentences for the example in section 5:

His accidental confrontation juxtaposes present serenity with future slaughter. The author uses this random meeting to emphasize the conflict between nature and encroaching civilization.

7. You won't be doing your own organization paragraph in this lesson; you will have another passage for practice later. On the next page is a sample essay on "The Rattler" that you have seen before. In this version, we have added the organization paragraph as a model. Read it and follow your teacher's directions.

STYLE ANALYSIS
UNIT 5: ORGANIZATION/NARRATIVE STRUCTURE/FORM PACKET
"The Rattler"
SAMPLE INTRODUCTION, DICTION, DETAIL,
POINT OF VIEW, AND ORGANIZATION PARAGRAPHS

¹In "The Rattler," the tones of obligation and remorse reflect the man's reluctance to kill the snake but his understanding of the necessity to do so. ²Despite his guarded admiration for an opponent and his personal code of honor toward nature, he remains detached from his desire to see the snake go free. ³He acknowledges his duty to others on the ranch but achieves, at best, a regretful triumph with the snake's demise.

¹The author's diction heightens the power and force behind the snake as it responds to the man, first placidly, then aggressively. ²"Arrested," the snake becomes a "live wire" after he shakes his "little tocsin" at the man. ³Unmoving at first, the snake plays a waiting game as adversary meets adversary across an imaginary line drawn in the desert. ⁴Then a feeling of electricity jolts the reader, heart beating faster from the noise of the warning that, like battle stations aboard a ship, calls all to readiness. ⁵Yet it must lose; despite its attempts to retreat to a "paper-bag bush," the snake knows its life has been "dearly sold," but it remains "sinuous and self-respecting" in the man's mind. ⁶The hiding place is an illusion, and a costly one. ⁷The snake's valiant behavior adds dignity to its last moments. ⁸All involved recognize the strength of both the man and the almost-human snake but know that responsibility and commitment to

others make the killing necessary.

¹The author's detail illuminates the standoff and subsequent duel between the man and snake. ²The snake "[turns] a little" to watch the man as it waits to see if he will go "back in the ranch house, [get] a hoe, and [return]." ³The snake is not afraid, hesitant, or easily unnerved because it knows its own formidable power. ⁴It moves its head casually, glancing over to see what interesting but trivial intrusion has arrived. ⁵After the man kills the reptile, he "does not cut the rattles off" but instead lets the snake "drop into the bush." ⁶He does not want to take its life and feels no satisfaction in its death. ⁷The man's respectful actions in response to the dignified presence of the snake are worthy. ⁸As he performs his distasteful and necessary task, he mourns the loss of grandeur and nobility.

¹The first-person point of view reinforces the drama and tension in the scene. ²At the beginning of the story, the man says, "I stopped short"; his "first instinct" is to let the snake escape because he "never killed an animal" he didn't have to. ³Both the reader and the man feel a sudden shock at the presence of another living creature in the isolated desert. ⁴Both freeze, suggesting the man's understandable and immediate reluctance to kill it and recognizing his desire to ignore the snake and let it escape. ⁵The man's duty is clear, however, and after he "[reaches] in the bush" to kill the snake, he "does not cut the rattles off;" he thinks for a moment that he "could see him as [he] might have let him go." ⁶The reader shudders at the feeling of the hoe striking home, but at the same

time feels the narrator's appreciation and moment of silence at the end. ⁷This reinforcement of first-person narration shows the last farewell to the snake, a final moment of respect. ⁸The narrator bids goodbye and acknowledges the tragic end to a duel between equals.

¹The organization of the piece moves from calm to violence and finally to reflection. ²In the beginning, the man encounters a snake unexpectedly in a tableau-like scene. ³His accidental confrontation juxtaposes present serenity with future slaughter. ⁴The author uses this random meeting to emphasize the conflict between nature and encroaching civilization. ⁵In the middle, the man takes action against the snake. ⁶Moving from being a passive onlooker to an active participant in a conflict between respect for life and uncivilized instinct, he must disregard his own personal code in order to fulfill his responsibility to protect the village. ⁷The author emphasizes both the consciousness of the man's decision and the bloody ramifications of the snake's death to underscore the man's bittersweet victory. ⁸In the end, the man achieves his goal, and the snake dies. ⁹The man refuses to regard his kill as a triumph of sport and instead contemplates his loss. ¹⁰The author reestablishes the equilibrium between nature and humanity and returns to a scene of motionless symbiosis. ¹¹As the day comes to a close, the man reaffirms his respect for the hierarchy of life in a moment of silent remorse.

STYLE ANALYSIS
UNIT 5: ORGANIZATION/NARRATIVE STRUCTURE/FORM
GUIDED PRACTICE
"A White Heron"
OVERVIEW

The passage we use for guided practice comes from "A White Heron" by Sarah Orne Jewett. It appeared on the 1994 AP Literature and Composition exam. Students were asked to analyze the diction, imagery, narrative pace, and point of view.

We have students work on this piece in both large-group and small-group discussions so they can help each other. You are free to circulate to answer individual questions. Here is the sequence:

1. Read the passage together and ask the class to identify two different but complementary tones they see in the piece. Make a list of these on the board. You may want to have students do a quickwrite first, as they did earlier on "The Rattler." Then have them write the introductory paragraph, starting with the thesis and fleshing out the paragraph by elaborating on their commentary. If it will help them to use the tone/attitude chart on page 203, duplicate it for them.
2. Then ask students to divide the piece into three parts—beginning, middle, and end. Discuss.
3. Then have them to write points of summary or paraphrases for each section in the margins. These will become their example sentences. Discuss.
4. Some teachers have switched steps 2 and 3 because it helped their students more. You might consider doing this.
5. Then pass out the chart on page 142. Tell them that each block will become a sentence in the organization paragraph.

6. Do block #1 together; this is the topic sentence. Tell the class not to repeat tone words from the introductory paragraph when they write this topic sentence.
7. Then continue with the chart, recording their thoughts on the board and having them copy. Don't be discouraged if they don't contribute as much as they did on the diction, detail, and point of view paragraphs; analyzing organization is difficult, and most students have no training in this skill. They will improve with time and practice. You will notice that some students like to work on one column at a time; others prefer to work on one row at a time; and others work in no apparent order. All approaches have been successful.
8. Have students do the first third of the paragraph--one example sentence that includes their summary and two commentary sentences. This chunk—sentences 2, 3, and 4--will analyze the beginning of the piece. Each sentence should come from its corresponding block on the chart. If students want to work together, that's fine. This is not for a grade; it's for practice.
9. Read these aloud for discussion.
10. Have students do the next third of the paragraph--another example sentence that includes summary and two commentary sentences. This chunk—sentences 5, 6, and 7—will analyze the middle of the piece. Each sentence should come from its corresponding block on the chart. Read these aloud for discussion.
11. Have students do the last third of the paragraph—another example sentence that includes summary and two commentary sentences. This chunk—sentences 8, 9, and 10—will analyze the end of the piece. Each sentence should come from its corresponding block on the chart.
12. Have students write a concluding sentence that gives a finished feeling to the paragraph. Remind them to avoid repeats of key words.

STYLE ANALYSIS
UNIT 5:
ORGANIZATION /NARRATIVE STRUCTURE/FORM PACKET
GUIDED PRACTICE
"A White Heron"

This packet will show you how to identify an author's organization and analyze its purpose and significance. You will read a new passage and practice identifying tones, writing a thesis, an introductory paragraph, and an organization paragraph. In doing this, you will be looking for such elements as the following:

- a. the beginning or ending of the passage
- b. a particular sequence that is important
- c. a noticeable chronology
- d. any literary techniques that stand out
- e. an emphasis on any one part
- g. a shift in tone from one section to the next

Read the following passage carefully. Then follow your teacher's directions.

Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the wood choppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again, But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below...

There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like a bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin littler fingers clumsy and stiff as she went round and round the tree's great stem...

The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging

earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit creeping and climbing from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet-voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. and the tree stood still and held away the winds that June morning while the dawn grew bright in the east.

Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow-moving pinions. How low they looked in the air from that height when before one has only seen them far up, and dark against the blue sky. Their gray feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages; truly it was a vast and awesome world.

from "A White Heron" by Sarah Orne Jewett
from *THE COUNTRY OF THE POINTED FIRS
AND OTHER STORIES*
1896

STYLE ANALYSIS
UNIT 5: ORGANIZATION CHART for "A White Heron"

#1: TOPIC SENTENCE: The organization moves from _____ to _____ finally to _____.			
	SUMMARY/PARAPHRASE	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 5: ORGANIZATION CHART for "A White Heron" -- SAMPLE

#1: TOPIC SENTENCE: The organization moves from a <u>challenge</u> to a <u>quest</u> and finally to a <u>moment of victory</u> .			
	SUMMARY/PARAPHRASE	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • presentation of the tree before Sylvia's climb 	#3 <ul style="list-style-type: none"> • challenge before her • size does not scare her off • an ordinary beginning 	#4 <ul style="list-style-type: none"> • to show her undaunted enthusiasm • to present Sylvia as a typical child
MIDDLE	#5 In the middle— <ul style="list-style-type: none"> • Sylvia climbs the tree • element of danger 	#6 <ul style="list-style-type: none"> • hard work and perseverance • the quest 	#7 <ul style="list-style-type: none"> • to accentuate Sylvia's determination • desire to overcome a difficult challenge
END	#8 In the end— <ul style="list-style-type: none"> • Sylvia at the top • tree personified • moment of victory, triumph for Sylvia 	#9 <ul style="list-style-type: none"> • appreciation for her hard work • sees all of nature, impressive • determined to conquer it • climax to the story 	#10 <ul style="list-style-type: none"> • to acknowledge a child's sense of accomplishment • to highlight the increasing suspense • to remember the glory of a childhood adventure • to emphasize her unity with nature
#11: CONCLUDING SENTENCE: The memory of childhood adventure carries the girl and the reader back in time.			

STYLE ANALYSIS
UNIT 5: ORGANIZATION/NARRATIVE STRUCTURE/FORM
STUDENT SAMPLE
"A White Heron"

¹"A White Heron" passage details, in a poetic sense, the pride of an aging pine and the adventurous nature of youth. ²The heritage and character of the giant tree emphasize the naivete of childhood and the euphoric triumph of curiosity over passivity.

¹The author's organization moves from an initial challenge to a quest and finally to the moment of victory. ²In the beginning, Jewett describes the tree and introduces Sylvia in the middle of this pastoral scene. ³Although at first portrayed as a typical young girl, Sylvia recognizes the formidable task before her but is not easily scared. ⁴The author does this to show Sylvia's undaunted enthusiasm in scaling the monument. ⁵In the middle, as she makes her ascent, she climbs higher and higher. ⁶She takes comfort in the familiarity of her old friend despite the potential for danger, knowing that her hard work and perseverance will reward her. ⁷Jewett is accentuating Sylvia's determination and desire to overcome a difficult obstacle and achieve new heights, literally and figuratively. ⁸In the end, after all the suspense, Sylvia is at the top of the pinnacle, the personified tree. ⁹She has been taken under the protective wing of this old pine; it allows her free reign in her now all-encompassing view of nature. ¹⁰The author acknowledges Sylvia's sense of accomplishment and joy as she revels in adventure. ¹¹In a wistful and majestic moment, Sylvia reminds us of the glory of childhood adventure and the delight of an unexpected conquest.

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
LINCOLN'S GETTYSBURG ADDRESS

Read the following passage and write an introduction and an organization analysis paragraph.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate--we cannot consecrate--we cannot hallow--this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us--that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion--that we here highly resolve that these dead shall not have died in vain--that this nation, under God, shall have a new birth of freedom--and that government of the people, by the people, for the people, shall not perish from the earth.

STYLE ANALYSIS
UNIT 5: ORGANIZATION CHART for "The Gettysburg Address"

#1: TOPIC SENTENCE: The organization moves from _____ to _____ finally to _____.			
	SUMMARY/PARAPHRASE	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 5: ORGANIZATION CHART for "The Gettysburg Address" -- SAMPLE

#1: TOPIC SENTENCE: The organization moves from a <u>proclamation</u> to a <u>dedication</u> and finally to a <u>summoning</u> .			
	SUMMARY/PARAPHRASE	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • the past • exoneration of the country • stresses rural rights and equality 	#3 <ul style="list-style-type: none"> • birth of nation • lighting the way for liberty 	#4 <ul style="list-style-type: none"> • to encourage unity in a time of chaos and destruction • to stress the morality of the Union's cause
MIDDLE	#5 In the middle— <ul style="list-style-type: none"> • the present • states' conflict • paints portrait of a proud graveyard 	#6 <ul style="list-style-type: none"> • martyrs • stresses individuality lives for the nation • personalizes it • each death means something 	#7 <ul style="list-style-type: none"> • to stress the delicate balance between citizen and his country • to remind the audience that everyone counts
END	#8 In the end— <ul style="list-style-type: none"> • hopes for the future • the actions of the past are out of our hands • must concentrate our efforts on the living 	#9 <ul style="list-style-type: none"> • solidify the past with a new cause • second coming of the country with rebirth 	#10 <ul style="list-style-type: none"> • to leave the audience with a dual sense of respect for past actions and present duty
#11: CONCLUDING SENTENCE: He stresses the duty that all must accept to ensure the rebirth of their nation.			

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
LINCOLN'S "Gettysburg Address"
SAMPLE INTRODUCTION AND ORGANIZATION PARAGRAPHS

¹Lincoln's Gettysburg Address evokes tones of reverence for the past along with a beckoning toward the future. ²With a dual mission to honor and to rally, Lincoln transforms the morose air of calamity into a prophecy of the perseverance of a nation.

¹The organization of the speech moves from a proclamation to a dedication and finally to a summoning. ²In the beginning, Lincoln focuses on the past, analyzing the greatness of the United States built atop a foundation of equality. ³He subtly equates the birth of the nation with the desire to light the way for liberty. ⁴Appealing to patriotic pride, Lincoln conducts a moral crusade to promote unity in a time of chaos. ⁵In the middle, however, he stresses the need for the conflict but recognizes the deadly ramifications that inevitably accompany it. ⁶He personalizes the immense graveyard of martyred souls by commemorating each soldier's fight as worthy of memory. ⁷He strikes a delicate balance between citizen and country with a plea for all to work together for a greater good. ⁸In the end, he states that it is the living who matter and, while fate is uncontrollable, hope can still influence destiny. ⁹Solidifying the past with a new cause, he knows the nation will continue to strive for its renewal. ¹⁰The author bridges the past and the future with a sense of closure. ¹¹He stresses the duty all must accept to ensure that Jefferson's "tree of liberty" remains strong to the core.

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
GUIDED PRACTICE
DOMBEY PASSAGE

Read the following passage and write an introduction and organization analysis paragraph about it.

Dombey sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time--remorseless twins they are for striding through their human forests, notching as they go--while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked-for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

"The house will once again, Mrs. Dombey," said Mr. Dombey, "be not only in name but in fact Dombey and Son; Dom-bey and Son!"

The words had such a softening influence that he appended a term of endearment to Mrs. Dombey's name (though not without some hesitation, as being a man but little used to that form of address) and said, "Mrs. Dombey, my--my dear."

A transient flush of faint surprise overspread the sick lady's face as she raised her eyes towards him.

"He will be christened Paul, my--Mrs. Dombey--of course."

She feebly echoed, "Of course," or rather expressed it by the motion of her lips, and closed her eyes again.

"His father's name, Mrs. Dombey, and his grandfather's! I wish his grandfather were alive this day!" And again he said "Dom-bey and Son," in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them: A.D. had no concern with anno Domini, but stood for anno Dombei--and Son.

Charles Dickens
DOMBEY AND SON
1846-1848

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
GUIDED PRACTICE
CAVES PASSAGE

Read the following passage and write an introduction and organization analysis paragraph about it.

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again through the group of hills, and this is all, this is a Marabar Cave. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bees'-nest or a bat distinguishes one from another. Nothing, nothing attaches to them, and their reputation--for they have one--does not depend upon human speech. It as if the surrounding plain or the passing birds have taken upon themselves to exclaim "extraordinary" and the word has taken root in the air and been inhaled by mankind.

They are dark caves. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see, and no eye to see it, until the visitor arrives for his five minutes, and strikes a match. Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit: the walls of the circular chamber have been most marvelously polished. The two flames approach and strive to unite, but

cannot, because one of them breathes air, and the other stone. A mirror inlaid with lovely callers divides the lovers, delicate stars of pink and grey interpose, exquisite nebulae, shadings fainter than the tail of a comet or the midday moon, all the evanescent life of the granite, only here visible. Fists and fingers thrust above the advanced soil--here at last is their skin, finer than any covering acquired by the animals, smoother than windless water, more voluptuous than love. The radiance increases, the flames touch one another, kiss, expire. The cave is dark again, like all the caves.

E. M. Forster
A PASSAGE TO INDIA
1924, 1952

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
GUIDED PRACTICE
"COKETOWN" PASSAGE

Read the following passage and write an introduction and organization analysis paragraph about it.

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, inhabited by people equally like one another, who all went in and out at the same hours, same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life

which made, we will not ask how much of the fine lady who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there--as the members made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either. or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchasable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

Charles Dickens
HARD TIMES
1854

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
GUIDED PRACTICE
WORDSWORTH'S "THE PRELUDE"

Read the following poem and write an introduction and an organization analysis paragraph. In this piece, the speaker takes a boat and ventures out into nature. Watch for changes in tone that signal shifts in the organization of the poem.

One summer evening (led by her¹) I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth 5
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track 10
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above 15
Was nothing but the stars and the gray sky.
She was an elfin pinnace²; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan; 20
When, from behind the craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct
Upreared its head. I struck and struck again,

And growing still in stature the grim shape 25
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way 30
Back to the covert of the willow tree;
There in her mooring place I left my bark,-
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain 35
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees, 40
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

¹Nature

²Small boat

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
KAFKA'S *METAMORPHIS*
STUDENT SAMPLE

¹*THE METAMORPHOSIS* by Franz Kafka moves from indifferent acceptance to resentful degradation and finally to indolent callousness. ²In the beginning, Gregor wakes to discover that he is an insect but tries to go to work despite his horrendous appearance. ³He denies the reality of this abrupt metamorphosis, preferring to return to the stabilizing status quo of his daily life. ⁴The author does this to show Gregor's desensitization to change, brought on by the monotony of his life where work is his *raison d'etre*. ⁵In the middle, his sister Grete moves his furniture out even though her mother asserts that Gregor's personal belongings preserve his individuality. ⁶The mother's passivity prevents her intervention where she might help Gregor maintain his identity apart from his insect mind-set. ⁷Kafka emphasizes the mother's desperate attempt to avoid this manifestation of Gregor's new state. ⁸In the end, Gregor's room becomes a receptacle for all unwanted refuse, and he himself becomes mired in his non-human nature. ⁹His cluttered room literally displaces him and figuratively encroaches upon his humanity. ¹⁰Kafka highlights the passive-aggressiveness of the family as it silently erodes Gregor's will to live. ¹¹As he disappears from view, Gregor's acquiescence is a direct result of the family's earlier repulsion and later blatant animosity.

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
TAMING OF THE SHREW
PETRUCHIO AND KATE, ACT II
STUDENT SAMPLE

¹In this selection, which includes a long statement by Petruchio followed by a short dialogue with Kate, the organization moves from a description to a demand and finally to a challenging request. ²In the beginning, Petruchio describes, in a frank and commanding tone, Kate's and his own lack of necessity for beautiful garments, comparing larks with jays. ³Though he is lying with painful exaggeration, he is testing Kate's honor and obedience as he wears her down. ⁴Shakespeare uses this interlude to distract Kate's attention and to emphasize Petruchio's irreverence and contempt for protocol, while leaving no room for argument. ⁵In the middle, Petruchio makes a call for action, dictating what time it shall be and what time they shall go. ⁶He supports his previous argument with a sense of seriousness not apparent before. ⁷The author does this to put Kate more on edge and off-guard as he illustrates Petruchio's intent to bait her. ⁸In the end, Kate answers Petruchio only to have him deny her requests once again. ⁹He allows her to speak her mind but then pushes her back down again and declares his victory. ¹⁰Shakespeare wants to leave Petruchio even more completely in charge, commanding time as a god. ¹¹Shakespeare uses this scene to reveal Petruchio's clever twist of logic as he manipulates Kate, setting the scene for the further unfolding of their relationship.

STYLE ANALYSIS
UNIT 5: ORGANIZATION ANALYSIS
TAMING OF THE SHREW
KATE'S SPEECH, ACT V
STUDENT SAMPLE

¹Kate's soliloquy moves from gentle condemnation to truthful characterization and finally to self-revelation. ²In the beginning, Kate points out the flaws and shortcomings of her sister and friend while also cataloguing the reasons why they should correct their own behavior. ³Her quiet demonstration of a wife's need for humility springs from her own change from independent to dependent. ⁴Shakespeare uses her lecture to establish the change that she has realized through her marriage. ⁵In the middle, Kate describes a strong marital relationship. ⁶Although allowing for the dominance of her husband, she explains the need for both parties to share in the responsibility of marriage. ⁷Through Kate's description, the author lays down a foundation for Kate's future submission to Petruchio but foreshadows as well the forthrightness with which Kate acts. ⁸In the end, Kate detaches herself from her original audience by injecting herself and her personal experience into the story. ⁹She humbles herself through the final realization of what she has been and what she must become. ¹⁰Shakespeare seals Kate's scolding with her own acceptance of responsibility. ¹¹In doing so, he creates a speech that serves as a microcosm of the transition that she realizes in the play--the transformation from rebel to loving helpmeet.

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING
OVERVIEW

The syntax analysis packet is the most difficult of the six units. The word *syntax* refers to the way words and phrases are arranged to form phrases and sentences. For this unit, the terms *syntax*, *sentence structure*, and *phrasing* will all describe the same concept. It can include not only syntax, sentence structure, and phrasing but elements like sentence variety, repetition, parallel structure, word order, punctuation patterns, rhythm, and cadence.

When students analyze syntax, they identify the sentence structure and analyze how the relationship between the syntax and the content reflects the author's purpose. Students need to remember that the word *structure* means organization but that *sentence structure* means syntax. They must become skilled at identifying sentence patterns and saying why the author uses certain syntactic patterns in a passage. Students have told us to do this unit last since it is the most challenging for them to master.

Like the organization packet, we ask students to break the passage into three parts--beginning, middle, and end. The example sentences for syntax will identify the syntactic patterns in each section. The commentary sentences will discuss the significance of the examples and say why the author chooses this particular syntax. Here is the sequence for this packet:

1. We use the Frederick Douglass passage again for the model. We don't use "The Rattler" for this last unit because its syntax is not especially noteworthy. (AP didn't ask students to analyze syntax in "The Rattler," either, when it appeared on the 1981 Language and Composition exam.) The syntax in the Douglass piece, however, is rich and sophisticated. Read it again together and tell the class to look for places to break it into a beginning, middle, and end, according to the syntax patterns they see. Reassure them, too, that there is no one right place to divide the passage. You may want them to reread the

introduction that they wrote earlier to refresh their memories.

2. Discuss where they broke the passage into beginning, middle, and end.
3. Then either ask them to write their observations of the syntax in the margins (if you have a very adept class) or give them your observations and have them take notes. Don't be discouraged if they don't contribute as much as they did on earlier paragraphs; analyzing syntax is very difficult, more difficult than organization analysis, and most students have no training in this skill. They will improve with time and practice.
4. Some teachers have switched steps 2 and 3 because it helped their students more. You may decide to do this.
5. Show them the topic sentence for the syntax paragraph on page 167. This is similar in structure to the organization paragraph.
6. Finish modeling with the Douglass piece (pages 165-166). Have them fill out the chart on page 169 with you. We are including a sample completed chart for the Douglass passage to use with your students.
7. Remind them that this paragraph gets three chunks, not two, because they are analyzing three different sections of the piece. Each section gets its own chunk.
8. Give them another passage for guided practice; we have used the Lincoln speech and the Queen Elizabeth speech with success. We have them do an introduction paragraph and then the syntax analysis chart on page 207. This is a blank syntax analysis chart that you can duplicate for this or any passage in this publication. Do this as a large-class activity, recording their thoughts on the board and having them copy. In some ways, this unit runs more smoothly than the organization one because the class is familiar with the chart.
9. Discuss as a class. We have noticed that it is easier to identify and analyze the second and third chunks—the ones on the middle and the end—than it is to analyze the first chunk on the beginning of the piece. We think that, by the time they get to the second and third

chunks, they have something to react to rather than starting out cold.

10. Assign them to translate the chart into an 11-sentence syntax analysis paragraph.
11. Check step 10 to make sure they transferred accurately from the chart to the paragraph.
12. Then assign another passage for practice (introduction and syntax paragraphs) if they need it. We include several possible selections, many of which are repeated from the organization packet: a passage from Conrad on Captain MacWhirr, Lincoln's "Gettysburg Address," an excerpt from E. M. Forster's *A PASSAGE TO INDIA*, one from *HARD TIMES* by Dickens, a speech by Queen Elizabeth to her troops in 1588, and a soliloquy from Shakespeare's *HENRY IV*. You may also want to consider using the Forster and Dickens pieces or the Queen Elizabeth and Abraham Lincoln speeches for paired practice to compare and contrast two different selections. (A schematic for paired passages appears on pages 197-201.)
13. Then assign another passage (introduction and syntax paragraphs) for homework.
14. We usually do not assign both an organization paragraph and a syntax paragraph for the same passage. There is too much overlap, and students have said the paragraphs become redundant. We include both organization and syntax paragraphs on passages like Lincoln's speech, though, to give you the choice.

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET

1. To help you learn how to analyze syntax, we will use the Frederick Douglass passage again. You have already written the introduction and diction paragraphs. Now it's time to turn to syntax analysis. In analyzing syntax, you will be looking for such constructions as the following:
 - a. specific phrasing patterns
 - b. length of sentences (long or short)
 - c. number of sentences
 - d. divisions within a piece with different syntax for each
 - e. parallel structure
 - f. different sentence types (such as simple, compound, complex, cumulative, loose, or periodic)
 - g. specific kinds of punctuation
 - h. rhythm and cadence in a sentence
 - i. repetitions
 - j. subject openers and non-subject openers
 - k. rhetorical questions

2. Read the Douglass selection again and follow your teacher's directions.

¹The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. ²It was life and death with me. ³But I remained firm, and according to my solution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. ⁴How I did so--what means I adopted,--what direction I travelled, and by what mode of conveyance,--I must leave unexplained, for the reasons before mentioned.

⁵I have been frequently asked how I felt when I found myself in a free State. ⁶I have never been able to answer the question with any satisfaction to myself. ⁷It was a moment of the highest excitement I ever experienced. ⁸I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate. ⁹In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. ¹⁰This state of mind, however, very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. ¹¹I was yet liable to be taken back, and subjected to all the tortures of slavery. ¹²This in itself was enough to damp the ardor of my enthusiasm. ¹³But the loneliness overcame me. ¹⁴There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren--children of a common Father, and yet I dared not to unfold to any one of them my sad condition. ¹⁵I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into the hands of money-loving kidnappers, whose business it was to lie in wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. ¹⁶The motto which I adopted when I started from slavery was this--"Trust no man!" ¹⁷I saw in every white man an enemy, and in almost every colored man cause for distrust. ¹⁸It was a most

painful situation; and, to understand it, one must needs experience it, or imagine himself in similar circumstances. ¹⁹Let him be a fugitive slave in a strange land--a land given up to be the hunting-ground for slaveholders--whose inhabitants are legalized kidnappers--where he is every moment subjected to the terrible liability of being seized upon by his fellow-men, as the hideous crocodile seizes upon his prey!--I say, let him place himself in my situation--without home or friends--without money or credit--wanting shelter, and no one to give it--wanting bread, and no money to buy it,--and at the same time let him feel that he is pursued by merciless men-hunters, and in total darkness as to what to do, where to go, or where to stay,--perfectly helpless both as to the means of defense and means of escape,--in the midst of plenty, yet suffering the terrible gnawings of hunger,--in the midst of houses, yet having no home,--among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the helpless fish upon which they subsist,--I say, let him be placed in this most trying situation,--the situation in which I was placed,--then and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

Frederick Douglass
NARRATIVE OF THE LIFE
OF FREDERICK DOUGLASS
1854

3. Before you start the syntax paragraph, you need a topic sentence for it. This sentence should include the word *syntax* and should describe the syntax in general terms. Here is the sentence pattern to follow:

The author's syntax moves from _____ to _____ and finally to _____.

Here is a sample topic sentence that follows this pattern:

The author's syntax moves from a **sense of syntactic control** to a **series of fragmented thoughts** and finally to a **renewed command of grammar**.

We have put the general descriptors in bold so you can see how we filled in the blanks. This sentence gives a focus for the paragraph and lets your reader know which element of style you are analyzing.

4. Your next step is to write your example sentence. This will be different from the other ones you've done. You will use few or no quotations in a syntax paragraph. Your example sentences describe the syntax of the section—beginning, middle, or end. Here is a sample:

In the beginning, the sentences are grammatically correct without error until they begin to disintegrate into a series of dashes.

5. The next part of the paragraph follows a specific pattern: you will write one example sentence that describes the syntax and then two sentences of commentary. The commentary analyzes the significance of the syntax and then discusses why the author chose it. This unit of writing--one example sentence and two commentary sentences--is called a *chunk*. For syntax paragraphs, you need three chunks. Each section of the passage gets its own chunk.

6. Now look over the middle section of the Douglass piece and write one sentence that describes the syntax you see. Put your sentence here:

7. The next step is to write commentary (analysis or interpretation). You will do this in two separate sentences. The first one comments on the significance of the example sentence. The second commentary says why the author chooses this syntax. In the chart you will fill out, each box represents a sentence in the syntax paragraph. There are 11 boxes; you will have 11 sentences in your paragraph.

8. You won't be doing your own syntax paragraph in this lesson; you will have another passage for practice later. On the next page we include a sample introduction and syntax analysis paragraph for the Douglass passage. Read it and follow your teacher's directions.

UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
INTRODUCTION AND SYNTAX PARAGRAPH
STUDENT SAMPLE

¹In the passage by Frederick Douglass, the elated but distrustful tones reflect his new-found joy but also his fear of capture and his inability to trust as well. ²After being tortured by his white owners, Douglass relishes his liberty, but he is constantly cowering in the shadows, knowing that the possibility of enslavement was always present.

¹The author's syntax moves from a sense of syntactic control to a series of fragmented thoughts and finally to renewed control over the grammar. ²In the beginning, the sentences are grammatically correct without error until they begin to disintegrate into a series of dashes. ³Just as Douglass' plans are clear, so is his control of composition; both are determined and smoothly laid out--until the end of this section. ⁴The author does this to show his mastery over his own life but to suggest at the same time that all is not well. ⁵In the middle, the syntax begins its decline into a series of fragments, exclamation points, and dashes. ⁶Just as his sentences are torn asunder, so is Douglass at the mercy of the elements, his broken sentences mirroring his disorientation. ⁷The author does this to reflect Douglass' loss of control over his life despite his initial elation. ⁸In the end, the sentence returns to grammatical clarity and structure in a well-ordered, logical way. ⁹The ending acknowledges Douglass' acceptance of his new life for better and for worse. ¹⁰He does this to emphasize his rediscovered calm; he no longer ricochets from idea to idea, assaulted by shards of his memories. ¹¹Douglass has been taken from unmoored to anchored as he starts life over in his new home.

STYLE ANALYSIS
UNIT 6: SYNTAX CHART FOR FREDERICK DOUGLASS

#1: TOPIC SENTENCE: The syntax moves from _____ to _____ finally to _____.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for Frederick Douglass - SAMPLE

#1: TOPIC SENTENCE: The syntax moves from a sense of syntactic control to a series of fragmented thoughts and finally to renewed grammatical control.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • controlled syntax almost to the end of paragraph 1 • some dashes start to appear • orderly parallel clauses 	#3 <ul style="list-style-type: none"> • syntax parallels Douglass' control over his life • begins to fall apart toward the end of this section 	#4 <ul style="list-style-type: none"> • to show Douglass' euphoria tempered by a hint of disintegration
MIDDLE	#5 In the middle— <ul style="list-style-type: none"> • many dashes • fragments • 1 long sentence that takes up much of the passage 	#6 <ul style="list-style-type: none"> • syntax mirrors Douglass' loss of control over his life despite his initial elation 	#7 <ul style="list-style-type: none"> • to parallel Douglass' sense of loss and anguish as he is at the mercy of the elements, tossed around as are the sentences
END	#8 In the end— <ul style="list-style-type: none"> • syntax is back under control • accurate grammatical structure • no fragments or dashes at end as they had dominated the piece earlier 	#9 <ul style="list-style-type: none"> • syntax reflects Douglass' rediscovered calm and acceptance of his new life 	#10 <ul style="list-style-type: none"> • to reflect his renewed control, back to relative state of normalcy
#11: CONCLUDING SENTENCE: Douglass ends his introspection, anchored in his new home after great trials.			

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
PRACTICE
LINCOLN'S GETTYSBURG ADDRESS

Read the following speech and write an introduction and syntax analysis paragraph.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate--we cannot consecrate--we cannot hallow--this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us--that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion--that we here highly resolve that these dead shall not have died in vain--that this nation, under God, shall have a new birth of freedom--and that government of the people, by the people, for the people, shall not perish from the earth.

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for "The Gettysburg Address"

#1: TOPIC SENTENCE: The syntax moves from _____ to _____ finally to _____.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for “The Gettysburg Address” - SAMPLE

#1: TOPIC SENTENCE: The organization moves from <u>long and blunt</u> to <u>choppy and descriptive</u> and finally to <u>unceasing and justifying</u> .			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • archaic phrasing • parallel structure • repetitions (“dedicate” used 5 times, “we” used 3 times) 	#3 <ul style="list-style-type: none"> • adds a Biblical tone • emphasis unity and 	#4 <ul style="list-style-type: none"> • to emphasize the solemnity of the occasion and invoke a religious feeling • to give a holy and sacred and sanctified tone • to emphasize the communal effort to win the war
MIDDLE	#5 In the middle— <ul style="list-style-type: none"> • shifts with “but” • uses dashes • repetition of “dedicate,” “consecrate,” “it is” 	#6 <ul style="list-style-type: none"> • focus on men, living and dead • choppy feel to the sentences 	#7 <ul style="list-style-type: none"> • to stop us, make us reflect • to suggest a battle rhythm
END	#8 In the end— <ul style="list-style-type: none"> • parallel structure • parallel “that” clauses • longer parallels than earlier in passage 	#9 <ul style="list-style-type: none"> • our actions • our future • renewal, rebirth, principles of freedom 	#10 <ul style="list-style-type: none"> • emphasis on us and future • rolling forward in long, steady, unstoppable movements and rhythms
#11: CONCLUDING SENTENCE: Lincoln's prose comes full circle to tie the past to the present and the future.			

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
LINCOLN'S GETTYSBURG ADDRESS
STUDENT SAMPLE
INTRODUCTION AND SYNTAX PARAGRAPHS

¹Lincoln's Gettysburg Address evokes tones of reverence for the past along with a steadfast beckoning toward the future. ²With a dual mission to honor and to rally, Lincoln transforms the morose air of calamity into a prophecy of the perseverance of a nation.

¹The syntax moves from long and blunt to choppy and descriptive and finally to unceasing and rhythmic. ²In the beginning, there is one long sentence with inflections at the end of each clause. ³The length mirrors the preparation of the nation and the proceedings of war itself, while the cadence gives a sense of continual perseverance and progression. ⁴The author does this to emphasize the increasing magnitude of what is to follow. ⁵In the middle, the piece is characterized by a long-short-long series connected by complex parallels. ⁶Resembling the march-fight-march movement of war, Lincoln's writing is strategic and yet ironically softened by the music of the parallel structure. ⁷He uses the see-saw style to illustrate the frequent and close connection between death and duty. ⁸In the end, however, the sentences are again connected by many dashes. ⁹Lincoln's consistent elaboration reassures the people that continuing the war is indeed a noble cause. ¹⁰He does this to remind the audience over and over again of the present needs of the country. ¹¹Thus, the syntax follows a circular path; grammatical structures tie the beginning and ending together just as the speech ties together the past and future of a nation.

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
PRACTICE
COKETOWN PASSAGE

Read the following passage from the 1973 Literature and Composition exam and write an introduction and a syntax analysis paragraph.

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, inhabited by people equally like one another, who all went in and out at the same hours, same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the

members of a religious persuasion built a chapel there--as the members made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either. or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchasable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

Charles Dickens
from *HARD TIMES*
1854

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for "Coketown" Passage

#1: TOPIC SENTENCE: The syntax moves from _____ to _____ finally to _____.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for "Coketown" Passage -- SAMPLE

#1: TOPIC SENTENCE: The syntax moves from <u>repetitive sentences</u> to a <u>brief transitional paragraph</u> and finally to an <u>even more repetitive ending</u> .			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • long • complex • lots of semi-colons • plain sentences 	#3 <ul style="list-style-type: none"> • opener • describes the town, buildings, industry, people, emphasis on work 	#4 <ul style="list-style-type: none"> • to emphasize the long, drawn-out feel of the town's life • to reflect a town with coils within coils, wheels within wheels, as it squeezes the life out of its people • to emphasize the monotony
MIDDLE	#5 In the middle— <ul style="list-style-type: none"> • complex, long, parallel clauses • "it was, it was, it had, it contained" repetitions • additive, tacked on sentences 	#6 <ul style="list-style-type: none"> • people, church, jail, infirmary, school, hospital, cemetery, mostly buildings 	#7 <ul style="list-style-type: none"> • to reinforce the monotony of both town and people • to hammer the reader with the dullness and repetition of the place
END	#8 In the end— <ul style="list-style-type: none"> • part of last sentence has Biblical ring to it • biblical syntax overall 	#9 <ul style="list-style-type: none"> • cost, buying power, fact fact fact 	#10 <ul style="list-style-type: none"> • to end on a note of irony about a supposedly progressive 19th- century town • to continue the irony with a religious ring to the phrasing about a place that is the antithesis of holy
#11: CONCLUDING SENTENCE: Dickens' piece mirrors the monotony of this turn-of-the-century town.			

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
"COKETOWN" PASSAGE
STUDENT SAMPLE
INTRODUCTION AND SYNTAX PARAGRAPHS

¹The Coketown passage conveys tones of hopelessness and monotony as it winds its way through the back alleys of a squalid, harsh environment. ²The lack of emotion and human presence reflects the desolation, both physical and spiritual, of this lackluster, industrialized town.

¹The syntax moves from repetitive sentences full of subject openers to a transitional paragraph and finally to an even more repetitive ending replete with parallel structure. ²In the beginning, the long, complex sentences with the repetition of "it was, it was, it had, it contained" move the reader along through the wanderings in the town. ³The opening describes the dreary atmosphere and the emphasis on work through its laborious and flat list of minute details that read like layers of architectural detritus. ⁴The author does this to show the impersonal tone and the endless litany of information that strips the town of its humanity. ⁵In the middle, the syntax focuses on two sentences, one a multi-layered complex one and another much choppy compound sentence at the end of the transitional paragraph. ⁶The semi-colon sets off the town's "attributes" compared to its "voluntary" features. ⁷Dickens does this to emphasize the irony that the second half of the passage could be viewed at all as aesthetically pleasing. ⁸In the end, the passage finishes with the repetition of "fact, fact, fact" and a Biblical ring with the final "Amen." ⁹The juggernaut of facts overwhelms the reader with its bleakness, lack of emotion, and lack of individuality. ¹⁰The author juxtaposes the cold and unadorned town with a prayerful ending to emphasize the irony once again: there is nothing holy, sacred, or spiritual in this town. ¹¹The syntax mirrors the relentlessness of this supposedly "progressive" turn-of-the-century town.

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
PRACTICE
QUEEN ELIZABETH SPEECH

In 1588 Queen Elizabeth I of England visited her troops at Tilbury on the Thames River and delivered the following speech before England fought and defeated the Spanish Armada. The speech appeared on the 1992 Language and Composition exam. Read it carefully and then write an introduction and a syntax analysis paragraph.

¹My loving people, we have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. ²Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. ³I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realms: to which, rather than any dishonour should grow by me, I myself will take up arms; I myself will be your general, judge, and rewarder of every one of your virtues in the field. ⁴I know already, by your forwardness, that you have deserved rewards and crowns; and we do assure you, on the word of a prince, they shall be duly paid you. ⁵In the mean my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting by your obedience to my general, by your concord in the camp, and by your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for Queen Elizabeth Speech

#1: TOPIC SENTENCE: The syntax moves from _____ to _____ finally to _____.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
UNIT 6: SYNTAX CHART for Queen Elizabeth Speech -- SAMPLE

#1: TOPIC SENTENCE: The syntax moves from a short opening sentence to a warning to her enemies and finally to a refrain full of parallel structure and repetition.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE -----
BEGINNING	#2 In the beginning— <ul style="list-style-type: none"> • first 2 sentences, short greeting, then first of 4 long sentences in the body of the speech • moves from we to I to you • repeats loving twice • modifiers (armed, faithful and loving) • some parallel structure • all sections have semi-colons 	#3 <ul style="list-style-type: none"> • warm opening to her troops and then a proclamation • royal feel to it, formal acknowledgement of the forces from within, commits self to her people 	#4 <ul style="list-style-type: none"> • to set a tone of unity, familiar tone to the greeting, short and commanding • to identify herself as one of them for unity • to establish her position with the royal we and then adopt a more familiar tone for unity, emphasize the loving quality, praises them to get them on her side • less rhythmic than later sections

<p>MIDDLE</p>	<p>#5</p> <p>In the middle—</p> <ul style="list-style-type: none"> • I and you, no we • modifier with “loyal hearts” • starts with a warning to her enemies • repeats “king, prince, I myself, I know” • parallel structure, “strength and safeguard, hearts and goodwill, in the midst and heat, live or die, honour and blood, for my God, my kingdom, my people, weak and feeble woman, body, heart, stomach, general, judge and rewarder” • sequence of God, kingdom people 	<p>#6</p> <ul style="list-style-type: none"> • an edict to others to beware • honors her subjects with praise • willing to give her life as she knows she is asking them to give theirs • willing to give for God, kingdom, people, modifier (“my”) in front • acknowledges own faults but says she is as strong as any man • blunts the opposition's criticism • reiterates that she will fight alongside her men 	<p>#7</p> <ul style="list-style-type: none"> • to reinforce the equality of everyone on the field • to parallel the pace of battle, marching rhythm • to focus on the place of her people in the sequence, up there with God and country
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<p>END</p>	<p>#8 In the end—</p> <ul style="list-style-type: none"> • “I, you, we” sequence • repetitions of “prince, God, kingdom, people” • modifier in “famous victory” • parallel structure, “rewards and crowns, by..by..by., of my God, kingdom, people 	<p>#9</p> <ul style="list-style-type: none"> • honors them • formal royal guarantee • acknowledges their fine attitude and behavior in readiness for battle • reverts to the “royal we” • reiterates “my God, kingdom, people” again in that order with modifier as a final statement of commitment 	<p>#10</p> <ul style="list-style-type: none"> • returns to the “royal we” to reinforce political position as leader of a great country • reminds them of their place in history next to “God, kingdom, people” • parallel structure hits the virtues like bullets, obedience, concord, valour in the field
<p>#11: CONCLUDING SENTENCE: She knows the difference between love and fear and wants to show her willingness to die for her country.</p>			

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
QUEEN ELIZABETH SPEECH
STUDENT SAMPLE
INTRODUCTION AND SYNTAX PARAGRAPHS

¹In her speech, Queen Elizabeth speaks with tones of devout loyalty and unshakable courage. ²With bold and noble words, she prepares her people for battle, commends them for their faithfulness, and reminds them of their honor. ³The power and majesty with which she speaks endear her to her subjects as she reminds them of the challenge of war and the sweetness of victory.

¹The syntax moves from a short opening sentence to a warning to her enemies and finally to a refrain full of parallel structure and repetition. ²In the beginning, the Queen opens with a single sentence followed by the repetition of “loving,” the modifiers “armed” and “faithful,” and a shift in word order from “we” to “I.” ³With her warm and affectionate greeting, she sets a tone of unity and commits herself as an individual, not just as a member of royalty. ⁴She does this to establish her position first and then stresses the familiar to emphasize the solidarity between her and the soldiers, praising them in this critical fight for survival of her—and their—country. ⁵In the middle, she starts with a command to the Spaniards, continues the sequence of “I” and “you,” encourages her troops with modifiers such as “loyal hearts,” emphasizes her own commitment with “I myself” stated twice, and introduces parallel structure, saying that she will give her life “for [her] God, and for [her] kingdom, and for [her] people.” ⁶Her edict to the enemy sets an aggressive tone which she then softens by stressing through repetition that she, and she alone, will lead the battle in the name of religion, country, and—lastly and most importantly—her beloved people. ⁷She does this to emphasize the hierarchy of importance and to place her subjects at the end, the most rhythmic place, in the cadence of the parallel structure. ⁸In the end, she returns to the royal “we,” uses the parallel structure construction “by your obedience, by your concord, and by your valour” to once again praise her

men, and finishes with the parallel structure and repetition of "God, kingdom, people." ⁹This is her formal royal guarantee of the benefits and rewards due to them should their courage lead the country to victory. ¹⁰She does this to remind the gathering of her political standing as the leader of a great country and to appeal to their highest virtues as they join her to win for their faith, their land, and themselves. ¹¹In an un-Machiavellian move, she calls on love rather than fear to ensure victory; she knows that it means nothing to die for a distant, uncaring ruler, but it means the world to sacrifice oneself for a comrade.

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
PRACTICE
MACWHIRR PASSAGE

Write an introductory paragraph that identifies two different but complementary tones in the following passage. Then write an introduction and a syntax analysis paragraph.

Captain MacWhirr, of the steamer Nan-Shan, had a physiognomy that, in the order of material appearances, was the exact counterpart of his mind: it presented no marked characteristics of firmness or stupidity; it had no pronounced characteristics whatever; it was simply ordinary, irresponsive, and unruffled...

Having just enough imagination to carry him through each successive day, and no more, he was tranquilly sure of himself; and from the very same cause he was not in the least conceited. It is your imaginative superior who is touchy, overbearing, and difficult to please; but every ship Captain MacWhirr commanded was the floating abode of harmony and peace. It was, in truth, as impossible for him to take a flight of fancy as it would be for a watchmaker to put together a chronometer with nothing except a two-pound hammer and a whipsaw in the way of tools. Yet the uninteresting lives of men so entirely given to the actuality of the bare existence have their mysterious side. It was impossible in Captain MacWhirr's case, for instance, to understand what under heaven could have induced that perfectly satisfactory son of a petty grocer in Belfast to run away to sea. And yet he had done that very thing at the age of fifteen. It was enough, when you thought it over, to give you the idea of an immense, potent, and invisible hand thrust into the ant-heap of the earth, laying hold of shoulders, knocking heads together, and setting the unconscious faces of the multitude towards inconceivable goals and in undreamt-of directions.

His father never really forgave him for this undutiful stupidity. "We could have got on without him," he used to say later on, "but there's the business. And he an *only* son, too!" His mother wept very much after his disappearance. As it had never occurred to him to leave word behind, he was mourned over for dead till, after eight months, his first letter arrived from Talcahuano. It was short, and contained the statement: "We had very fine weather on our passage out." But evidently, in the writer's mind, the only important intelligence was to the effect that his captain had, on the very day of writing, entered him regularly on the ship's articles as Ordinary Seaman. "Because I can do the work," he explained. The mother again wept copiously, while the remark, "Tom's an ass," expressed the emotions of the father. He was a corpulent man, with a gift for sly chaffing, which to the end of his life he exercised in his intercourse with his son, a little pityingly, as if upon a half-witted person.

MacWhirr's visits to his home were necessarily rare, and in the course of years he dispatched other letters to his parents, informing them of his successive promotions and of his movements upon the vast earth. In these missives could be found sentences like this: "The heat here is very great." Or: "On Christmas day at 4 p.m. we fell in with some icebergs." The old people ultimately became acquainted with a good many names of ship, and with the names of the skippers who commanded them—with the names of Scots and English shipowners—with the names of seas, oceans, straits, promontories—with outlandish names of lumber-ports, of rice-ports, of cotton-ports—with the names of islands—with the name of their son's young woman. She was called Lucy. It did not suggest itself to him to mention whether he thought the name pretty. And then they died.

Joseph Conrad
TYPHOON
1902

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
PRACTICE
CAVES PASSAGE

Read the following passage from the 1973 Literature and Composition exam and write an introduction and a syntax analysis paragraph.

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again through the group of hills, and this is all, this is a Marabar Cave. Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bees'--nest or a bat distinguishes one from another. Nothing, nothing attaches to them, and their reputation--for they have one--does not depend upon human speech. It as if the surrounding plain or the passing birds have taken upon themselves to exclaim "extraordinary" and the word has taken root in the air and been inhaled by mankind.

They are dark caves. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see, and no eye to see it, until the visitor arrives for his five minutes, and strikes a match. Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit: the walls of the circular chamber have been most marvelously polished. The two flames approach and strive to unite, but cannot, because one of them breathes air, and the other stone. A mirror inlaid with lovely callers divides the lovers, delicate stars of pink and grey interpose, exquisite nebulae, shadings fainter than the tail of a comet or the midday moon, all the evanescent life of the granite, only here visible.

Fists and fingers thrust above the advanced soil--here at last is their skin, finer than any covering acquired by the animals, smoother than windless water, more voluptuous than love. The radiance increases, the flames touch one another, kiss, expire. The cave is dark again, like all the caves.

E. M. Forster
from *A PASSAGE TO INDIA*
1924, 1952

STYLE ANALYSIS
UNIT 6: SYNTAX/SENTENCE STRUCTURE/PHRASING PACKET
KING HENRY IV SPEECH

In the following passage from the 1990 Literature and Composition exam, Henry IV delivers the following soliloquy in Shakespeare's *HENRY IV*, Act 3, scene 1. Write an introduction and a syntax analysis paragraph for the passage.

How many thousand of my poorest subjects
Are at this hour asleep! O sleep! O sleep!
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness? 5
Why rather, sleep, liest thou in smoky cribs 1,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night flies to thy slumber,
Than in the perfum'd chambers of the great,
Under the canopies of costly state, 10
And lull'd with sound of sweetest melody?
O thou dull god, why liest thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case or a common 'larum-bell?
Wilt thou upon the high and giddy mast 15
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads and hanging them 20
With deaf'ning clamour in the slippery clouds,
That with the hurly death itself awakes?
Canst thou, O partial 2 sleep, give thy repose
To the wet sea-boy in an hour so rude,
And in the calmest and most stillest night, 25
With all appliances and means to boot,
Deny it to a King? Then, happy low, lie down!
Uneasy lies the head that wears a crown.

STYLE ANALYSIS
FINAL "TRANSLATION" ASSIGNMENT

We have given this assignment at the end of the style analysis unit as a culminating activity. Taken from an old AP English syllabus from the College Board, it asks students to "translate" a passage from one author as though it were written by another. A student can pick any pair of authors—for example, rewriting a passage from Hemingway as though Jane Austen might have done it. The assignment shows us if our students have internalized the concepts of style analysis and can create new prose that reflects this understanding. We include 2 different assignments, one based on Hemingway and another on the Bible. The excerpt from *THE SUN ALSO RISES* is below; the student "translation" (in the style of Henry James) follows.

The chauffeur came out, folding up the papers and putting them in the inside pocket of his coat. We all got in the car and it started up the white dusty road into Spain. For awhile the country was as much as it had been; then, climbing all the time, we crossed the top of a col, the road winding back and forth on itself, and then it was really Spain. There were long brown mountains and a few pines and far-off forests of beech-trees on some of the mountainsides. The road went along the summit of the col and then dropped down, and the driver had to honk, and slow up, and turn out to avoid running into two donkeys that were sleeping in the road. We came down out of the mountains and through an oak forest, and there were white cattle grazing in the forest. Down below there were grassy plains and clear streams, and then we crossed a stream and went through a gloomy little village, and started to climb again. We climbed up and up and crossed another high col and turned along it, and the road ran down to the right, and we saw a whole new range of mountains off to the south, all brown and baked-looking and furrowed in strange shapes.

Ernest Hemingway
from *THE SUN ALSO RISES*
1926

Student sample, Hemingway as rewritten in the style of Henry James:

Decisively folding up the papers and placing them in the inside pocket of his coat, our chauffeur stepped out with a look of assurance in his eye. With a suppressed sigh, we got in the glistening automobile, smoothing our travel-worn clothes as the car rambled through white clouds of dust on the road up to Spain. For awhile, the country lulled us with its monotony; then, climbing all the while with our tension, the road peaked on a col, the winding road finally exhausting our nerves, putting us in the arms of Spain. Stretching out everywhere were sepia mountains fostering lonely pines, and several of the distant ranges supported beech-tree forests. After journeying along the summit of the col, we peacefully descended, dozing in our tranquillity, until our chauffeur stridently honked and swerved from two donkeys sleeping in the road, a pair of jackasses not caring where they rest in the heat of the day. We continued, now fully awake, into a valley of a sturdy oak forest, and white cattle with large calm eyes grazed quietly among the trees. Soon greeting our ears was the whispering of the wind over grassy plains, and our eyes met with tripping little crystal streams after crossing one of these brooks, and we passed through a small, melancholy village, beginning a steep grade that pulled us rather unwillingly to the peak of a second col. As we drifted off to the right, an entirely different range of mountains came into view in the south, scorched dark brown and battered into a bizarre horizon that sent ominous shadows down our direction.

STYLE ANALYSIS
FINAL "TRANSLATION" ASSIGNMENT*
GENESIS

"Translate" the following passage from the *Book of Genesis* in the King James Bible as though William Faulkner, Henry James, or T. S. Eliot may have written it. Then translate it into the style of any author we have studied this semester.

Genesis from the King James Bible

¹In the beginning God created the heaven and the earth.

²And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the water.

³And God said, Let there be light: and there was light.

⁴And God saw the light, that it was good; and God divided the light from the darkness.

⁵And God called the light Day, and the darkness he called night. And the evening and the morning were the first day.

Genesis as written by William Faulkner

In the beginning--it really wasn't the beginning but a pattern of nows and thens juxtaposed and relieved against a continual being which, the epitome and apotheosis of the ancient and immitigable rules of a sentient universe, viewed by timelashed man still realizing that it had begun long before that--God, above time and men's puny and domitable consciences but not spirits, that single force which drives the groin and the brain, the latter more than the former--created or rather brought together already existence-prone but not related matter, heaven, vast, oceanic, thunderous, unconstricted, encompassed only by itself and its maker who know this too, and the earth, puny but indomitable no matter what wreckage and debris were strewn across its surface.

*We have tried unsuccessfully to locate the source of the following assignment, one that we received some years ago at an English teacher conference. If you know any information about it, please let us know.

Genesis by Henry James

It is an old story and, indeed, it holds us today sufficiently breathless, as one may recall many stories in one's youth. This particular case, I may mention, is of far more serious import, but its dramatic qualities, before ascending to the level of the miraculous, do have their traces in our sunny yet august childhood stories. Thus, in the beginning—it was a beautiful summer morning, and in whatever fashion He contemplated things, they must have seemed charming—God created, not immediately, but in the leisure required for accomplishments of such moment, the heavens and the earth. It was a charming exhibition of tact, magnanimity, and of extraordinary power.

Genesis by T. S. Eliot

Void Void Void Void
Out of the landless nothingness
God made the heavens and the earth
Existence without meaning
Time without form
Darkness without light
Until faith watered the barren rocks
And God said "Dimmi la luce."

Student samples:

Genesis by Emily Dickinson

How silent was that lonely place
So empty, dark and sad—
I never dreamt of such a void
Nor lived among the bad.

But He created such a place
With water—joyful light
That good, like dreams, might comfort us
And give the gift of Sight.

Genesis by Walt Whitman

Created by her knowledge
Or rather by her desires
Made with a creative, wondrous intention
It begins! I see the light of the dazzling dawn
I hear the embroidered trill of the bird's glorious song,
I was on Earth new-born, my wandering
Feet a-walking, skipping
Over the bright awakening, blazon'd by
Her golden sunset gown.

STYLE ANALYSIS
OUTLINE FOR PAIRED PASSAGES

We offer the following schematic to guide students in writing essays about paired passages or paired poems (like the “caves” and “Coketown” pieces). When students have mastered the format for a single piece, you can assign two pieces and have them follow this sequence:

PARAGRAPH	SENTENCE	CONTENT
Paragraph 1: Introduction	#1	thesis: it names both pieces and states the tone/attitude of the first and the tone/attitude of the second. (Each piece will have one clear tone that differs from the other piece.)
	#2-3	These elaborate on the ideas in sentence #1.
Paragraph 2: Diction analysis	#1	topic sentence; it includes the word <i>diction</i> and gives commentary about both pieces.
	#2	concrete detail: it includes 3 diction quotations from the first passage.
	#3	commentary about 1 or 2 of the quotes in sentence #2
	#4	commentary about 1 or 2 of the quotes in sentence #2
	#5	another concrete detail: it includes 3 diction quotations from the second passage.
	#6	commentary about 1 or 2 of the quotes in sentence #5
	#7	commentary about 1 or 2 of the quotes in sentence #5
	#8	concluding sentence for the diction paragraph

Paragraph 3: Detail analysis	#1	topic sentence; it includes the word <i>detail</i> and gives commentary about both passages.
	#2	concrete detail: it includes 2 detail quotations from the first passage.
	#3	commentary about 1 of the quotes in sentence #2
	#4	commentary about the second quote in sentence #2
	#5	another concrete detail: it includes 2 detail quotations from the second passage.
	#6	commentary about 1 of the quotes in sentence #5
	#7	commentary about the second quote in sentence #5
	#8	concluding sentence for the detail paragraph

Paragraph 4: Point of view analysis	#1	topic sentence; it includes the phrase <i>point of view</i> and gives commentary about both pieces.
	#2	concrete detail: it includes 2 point of view quotations from the first passage.
	#3	commentary about 1 of the quotes in sentence #2
	#4	commentary about the second quote in sentence #2
	#5	another concrete detail: it includes 2 point of view quotations from the second passage.
	#6	commentary about 1 of the quotes in sentence #5
	#7	commentary about the second quote in sentence #5
	#8	concluding sentence for the point of view paragraph

Paragraph #5: organization analysis	#1	topic sentence; it includes the word <i>organization</i> and gives commentary about both pieces.
	#2	concrete detail: it summarizes or paraphrases the beginning, the middle, and the end of the first passage.
	#3	commentary about sentence #2
	#4	commentary that says why the author structures the passage this way
	#5	another concrete detail: it summarizes or paraphrases the beginning, the middle, and the end of the second passage.
	#6	commentary about sentence #5
	#7	commentary that says why the author structures the passage this way
	#8	concluding sentence for the organization paragraph

Paragraph #6: syntax analysis	#1	topic sentence; it includes the word <i>syntax</i> and gives commentary about both passages.
	#2	concrete detail: it describes the syntax at the beginning, middle, and end of the first passage.
	#3	commentary about sentence #2
	#4	commentary that says why the author uses this syntax in the passage
	#5	another concrete detail: it describes the syntax at the beginning, middle, and end of the second passage
	#6	commentary about sentence #5
	#7	commentary that says why the author uses this syntax in this passage
	#8	concluding sentence for the organization paragraph

Paragraph 7: concluding paragraph	#1	the first sentence in the concluding paragraph; it gives final commentary thoughts about the entire essay.
	#2-3	These sentences elaborate on the ideas stated in sentence #1 of the conclusion and give a finished feeling to the essay.

STYLE ANALYSIS
BLANK CHARTS
DICTION, DETAIL, POINT OF VIEW, ORGANIZATION, AND SYNTAX CHARTS

We have included blank charts for tone and attitude, diction, detail, point of view, organization, and syntax for you to run for passages that do not have accompanying charts or for passages not included in this publication.

TONE/ATTITUDE CHART

1 st tone	2 nd tone

STYLE ANALYSIS
DICTION CHART

TOPIC SENTENCE FOR DICTION PARAGRAPH:	
----- ----- -----	
QUOTATION	CONNOTATION/ COMMENTARY
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

STYLE ANALYSIS
DETAIL CHART

TOPIC SENTENCE FOR DETAIL PARAGRAPH:	
<hr/> <hr/> <hr/>	
QUOTATION	COMMENTARY
1.	1.
2.	2.
3.	3.
4.	4.

STYLE ANALYSIS
POINT OF VIEW CHART

TOPIC SENTENCE FOR POINT OF VIEW PARAGRAPH: ----- ----- -----	
QUOTATION	COMMENTARY
1.	
2.	

STYLE ANALYSIS ORGANIZATION CHART

#1: TOPIC SENTENCE: The organization moves from _____ to _____ finally to _____			
	SUMMARY/PARAPHRASE	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

**STYLE ANALYSIS
SYNTAX CHART**

#1: TOPIC SENTENCE: The syntax moves from _____ to _____ finally to _____.			
	SYNTAX	COMMENTARY	THE AUTHOR DOES THIS TO SHOW/ILLUSTRATE/EMPHASIZE THE _____
BEGINNING	#2	#3	#4
MIDDLE	#5	#6	#7
END	#8	#9	#10
#11: CONCLUDING SENTENCE:			

STYLE ANALYSIS
ADDITIONAL PASSAGES FOR ANALYSIS

We are including some final selections, both prose and poetry, that our students have found helpful as they practice style analysis. When a passage has appeared on an AP exam, we include the year and the name of the test. If it is not noted, then the passage did not appear on an AP exam. We have not included any specific directions so that you can decide which stylistic elements you want your students to analyze.

STYLE ANALYSIS
"The Cat Bill"

Read the following passage from the 1982 Literature and Composition and Language and Composition exams. Then follow your teacher's directions.

"Cat Bill" speech to the Illinois Legislature
from *THE PAPERS OF ADLAI E. STEVENSON*, Volume III, 1949

To the Honorable, the Members of the Senate
of the Sixth General Assembly:

I herewith return, without my approval, Senate Bill No. 93 entitled "An Act to Provide Protection to Insectivorous Birds by Restraining Cats." This is the so-called "Cat Bill." I veto and withhold my approval from this bill for the following reasons:

It would impose fines on owners or keepers who permitted their cats to run at large off their premises. It would permit any person to capture, or call upon the police to pick up and imprison, cats at large. It would permit the use of traps. The bill would have statewide application-on farms, in villages, and in metropolitan centers.

Furthermore, I cannot agree that it should be the declared public policy of Illinois that a cat visiting a neighbor's yard or crossing the highway is a public nuisance. It is in the nature of cats to do a certain amount of unescorted roaming. Many live with their owners in apartments or other restricted premises, and I doubt if we want to make their every brief foray an opportunity for a small game hunt by zealous citizens-with traps or otherwise. I am afraid this bill could only create discord, recrimination and enmity. Also consider the owner's dilemma: To escort a cat abroad on a leash is against the nature of the cat, and to permit it to venture forth for exercise unattended into a night of new dangers is against the nature of the owner. Moreover, cats perform useful service, particularly in rural areas, in

combatting rodents-work they necessarily perform alone and without regard for property lines.

We are all interested in protecting certain varieties of birds. That cats destroy some birds, I well know, but I believe this legislation would further but little the worthy cause to which its proponents give such unselfish effort. The problem of the cat versus bird is as old as time. If we attempt to resolve it by legislation who knows but what we may be called upon to take sides as well in the age-old problems of dog versus cat, bird versus bird, or even bird versus worm. In my opinion, the State of Illinois and its local governing bodies already have enough to do without trying to control the feline delinquency.

For these reasons, and not because I love birds the less or cats the more, I veto and withhold my approval from Senate Bill No. 93.

Respectfully,
Adlai E. Stevenson, Governor
1949

STYLE ANALYSIS CHARLES II PASSAGE

The following passage appeared on the 1994 Language and Composition exam. It is written about King Charles II of England (1630-1684). Charles II was exiled from 1649 to 1660 after the execution of his father, Charles I, and was restored to the throne in 1660. This essay was written by Sir George Savile, one of the King's advisors, and clearly shows Savile's thoughts about his ruler. Read it and then follow your teacher's directions.

A prince neither sharpened by his misfortunes whilst abroad, nor by his power when restored, is such a shining character that it is a reproach not to be so dazzled with it as not to be able to see a fault in its full light. It would be a scandal in this case to have an exact memory. And if all who are akin to his vices should mourn for him, never prince would be better attended to his grave. He is under the protection of common frailty, that must engage men for their own sakes not to be too severe where they themselves have so much to answer.

What therefore an angry philosopher would call lewdness, let frailer men call a warmth and sweetness of the blood that would not be confined in the communicating itself; an overflowing of good nature, of which he had such a stream that it would not be restrained within the banks of crabbed and unsociable virtue...

If he loved too much to lie upon his own down bed of ease, his subjects had the pleasure during his reign of lolling and stretching upon theirs. As a sword is sooner broken upon a feather bed than upon a table, so his pliantness broke the blow of a present mischief much better than a more immediate resistance would perhaps have done...

If he dissembled, let us remember, first, that he was a king, and that dissimulation is a jewel of the crown; next, that it is very hard for a man not to do sometimes too much of that which he concludeth necessary for him to practice. Men should consider that, as there would be no false dice if there

were no true ones, so if dissembling is grown universal, it ceaseth to be foul play, having an implied allowance by the general practice. He that was so often forced to dissemble in his own defense might the better have the privilege sometimes to be the aggressor and to deal with men at their own weapon.

Subjects are apt to be as arbitrary in their censure as the most assuming kings can be in their power. If there might be matter for objections, there is not less reason for excuses; the defects laid to his charge are such as may claim indulgence from mankind.

Should nobody throw a stone at his faults but those who are free from them, there would be but a slender shower.

What private man will throw stones at him because he loved? Or what prince because he dissembled?...

The truth is, the calling of a king, with all its glittering, hath such an unreasonable weight upon it that they may rather expect to be lamented than to be envied for being set upon a pinnacle, where they are exposed to censure if they do not do more to answer men's expectations than corrupted nature will allow.

It is but justice therefore to this Prince to give all due softenings to the less shining parts of his life; to offer flowers and leaves to hide, instead of using aggravations to expose, them.

Let his royal ashes then lie soft upon him, and cover him from harsh and unkind censures; which though they should not be unjust, can never clear themselves from being indecent.

STYLE ANALYSIS
"Batter My Heart, Three-Personed God"

Batter my heart, three-personed God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me; and bend
your force to break, blow, burn, and make me new.
I, like an usurped town, to another due, 5
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captivated, and proves weak or untrue.
Yet dearly I love you and would be loved fain,
But am betrothed unto your enemy; 10
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

John Donne (1572-1631)

STYLE ANALYSIS
from *THE HOUSE OF SEVEN GABLES*

Read the following passage from the 1996 Literature and Composition exam. Then follow your teacher's directions.

To apply this train of remark somewhat more closely to Judge Pyncheon! We might say (without, in the least, imputing crime to a personage of his eminent respectability) that there was enough of splendid rubbish in his life to cover up and paralyze a more active and subtle conscience than the Judge was ever troubled with. The purity of his judicial character, while on the bench; the faithfulness of his public service in subsequent capacities; his devotedness to his party, and the rigid consistency with which he had adhered to its principles, or, at all events, kept pace with its organized movements; his remarkable zeal as president of a Bible society; his unimpeachable integrity as treasurer of a Widow's and Orphan's fund; his benefits to horticulture, by producing two much-esteemed varieties of the pear, and to agriculture, through the agency of the famous Pyncheon-bull; the cleanliness of his moral deportment, for a great many years past; the severity with which he had frowned upon, and finally cast off, an expensive and dissipated son, delaying forgiveness until within the final quarter of an hour of the young man's life; his prayers at morning and eventide, and graces at mealtime; his efforts in furtherance of the temperance-cause; his confining himself, since the last attack of the gout, to five diurnal glasses of old Sherry wine; the snowy whiteness of his linen, the polish of his boots, the handsomeness of his gold-headed cane, the square and roomy fashion of his coat, and the fineness of its material, and, in general, the studied propriety of his dress and equipment; the scrupulousness with which he paid public notice, in the street, by a bow, a lifting of the hat, a nod, or a motion of the hand, to all and sundry his acquaintances, rich or poor; the smile of broad benevolence wherewith he made it a point to gladden the whole world;--what room could possibly be found for darker traits, in a portrait made up of lineaments like these! This proper face was what he beheld in the looking-

glass. This admirably arranged life was what he was conscious of, in the progress of every day. Then, might not he claim to be its result and sum, and say to himself and the community--"Behold Judge Pyncheon, there"?

And, allowing that, many, many years ago, in his early and reckless youth, he had committed some one wrong act or that, even now, the inevitable force of circumstances should occasionally make him do one questionable deed, among a thousand praiseworthy, or, at least, blameless ones--would you characterize the Judge by that one necessary deed, and that half-forgotten act, and let it overshadow the fair aspect of a lifetime! What is there so ponderous in evil, that a thumb's bigness of it should outweigh the mass of things not evil, which were heaped into the other scale! This scale and balance system is a favorite one with people of Judge Pyncheon's brotherhood. A hard, cold man, thus unfortunately situated, seldom or never looking inward, and resolutely taking his idea of himself from what purports to be his image, as reflected in the mirror of public opinion, can scarcely arrive at true self-knowledge, except through loss of property and reputation. Sickness will not always help him to it; not always the death-hour!

Nathaniel Hawthorne
THE HOUSE OF SEVEN GABLES
1851

STYLE ANALYSIS
"Sonnet 25"

Read the following passage from the 1966 Literature and Composition exam.
Then follow your teacher's directions.

Shakespeare, Sonnet 25

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light, 5
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow, 10
Feeds on the rarities on nature's truth,
And nothing stands but for his scythe to mow.
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

STYLE ANALYSIS
"There Was a Boy"

Read the following passage from the 1985 Literature and Composition exam.
Then follow your teacher's directions.

There Was a Boy

There was a boy; ye knew him well, ye cliffs
And islands of Winander!-many a time,
At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, would he stand alone, 5
Beneath the trees, or by the glimmering lake;
And there, with fingers interwoven, both hands
Pressed closely palm to palm and to his mouth
Uplifted, he, as through an instrument,
Blew mimic hootings to the silent owls, 10
That they might answer him.-And they would shout
Across the watery vale, and shout again,
Responsive to his call,-with quivering peals,
And long halloos, and screams, and echoes loud
Redoubled and redoubled; concourse wild 15
Of jocund din! And, when there came a pause
Of silence such as baffled his best skill:
Then, sometimes, in that silence, while he hung
Listening, a gentle shock of mild surprise
Has carried far into his heart the voice 20
Of mountain-torrents; or the visible scene
Would enter unawares into his mind
With all its solemn imagery, its rocks,
Its woods, and that uncertain heaven received
Into the bosom of the steady lake. 25

William Wordsworth

STYLE ANALYSIS
Thomas Carlyle Passage

Read the following passage from the 1983 Literature and Composition exam. Then follow your teacher's directions.

For there is a perennial nobleness, and even sacredness, in Work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly works: in Idleness alone is there perpetual despair. Work, never so Mammonish, mean, is in communication with Nature; the real desire to get Work done will itself lead one more and more to truth, to Nature's appointments and regulations, which are truth.

The latest Gospel in this world is, Know thy work and do it. "Know thyself:" long enough has that poor "self" of thine tormented thee; thou wilt never get to "know" it, I believe! Think it not thy business, this of knowing thyself; thou art an unknowable individual: know what thou canst work at; and work at it, like a Hercules! That will be thy better plan.

It has been written, "an endless significance lies in Work"; a man perfects himself by working. Foul jungles are cleared away, fair seedfields rise instead, and stately cities; and withal the man himself first ceases to be jungle and foul unwholesome desert thereby. Consider how, even in the meanest sorts of Labour, the whole soul of a man is composed into a kind of real harmony, the instant he sets himself to work! Doubt, Desire, Sorrow, Remorse, Indignation, Despair itself, all these like hell-dogs lie beleaguering the soul of the poor dayworker, as of every man: but he bends himself with free valour against his task, and all these are stilled, all these shrink murmuring far off into their caves. The man is now a man. The blessed glow of Labour in him, is it not as purifying fire, wherein all poison is burnt up, and of sour smoke itself there is made bright blessed flame!

Blessed is he who has found his work; let him ask no other blessedness. He has a work, a life-purpose; he has found it, and will follow it! How, as a free-flowing channel, dug and torn by noble force through the sour

mudswamp of one's existence, like an ever-deepening river there, it runs and flows;--draining off the sour festering water, gradually from the root of the remotest grass-blade; making, instead of pestilential swamp, a green fruitful meadow with its clear-flowing stream. How blessed for the meadow itself, let the stream and its value be great or small! Labour is Life: from the inmost heart of the Worker rises his god-given Force, the sacred celestial Life-essence breathed into him by Almighty God; from his inmost heart awakens him to all nobleness,--to all knowledge, "self-knowledge" and much else, so soon as Work fitly begins. Knowledge? The knowledge that will hold good in working, cleave thou to that; for Nature herself accredits that, says Yea to that. Properly thou hast no other knowledge but what thou hast got by working: the rest is yet all a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds, in endless logic-vortices, till we try it and fix it. "Doubt, of whatever kind, can be ended by Action alone."

Thomas Carlyle
from *PAST AND PRESENT*
1843

STYLE ANALYSIS
"Marriage" Passages from Austen and Dickens

Read the following passage from the 1993 Language and Composition exam. Then follow your teacher's directions, comparing and contrasting the two pieces according to rhetorical technique and author's purpose.

PASSAGE #1

"My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly--which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honor of calling patroness. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford--between our pools at quadrille, while Mrs. Jenkinson was arranging Miss de Bourgh's foot-stool, that she said, 'Mr. Collins, you must marry. A clergyman like you must marry. --Chuse properly, chuse a gentlewoman for my sake; and for your own, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to Hunsford, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond anything I can describe; and your wit and vivacity I think must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite."

Jane Austen
PRIDE AND PREJUDICE
1813

PASSAGE #2

"You know what I am going to say. I love you. What other men may mean when they use that expression, I cannot tell; what I mean is that I am under the influence of some tremendous attraction which I have resisted in vain and which overmasters me. You could draw me to fire, you could draw me to water, you could draw me to the gallows, you could draw me to any death, you could draw me to anything I have most avoided, you could draw me to any exposure and disgrace. This and the confusion of my thoughts, so that I am fit for nothing, is what I mean by your being the ruin of me. But if you would return a favourable answer to my offer of myself in marriage, you could draw me to any good--every good--with equal force. My circumstances are quite easy, and you would want for nothing. My reputation stands quite high, and would be a shield for yours. If you saw me at my work, able to do it well and respected in it, you might even come to take a sort of pride in me:--I would try hard that you should. Whatever considerations I may have thought of against this offer, I have conquered, and I make it with all my heart. Your brother favours me to the utmost, and it is likely that we might live and work together; anyhow, it is certain that he would have my best influence and support. I don't know that I could say more if I tried. I might only weaken what is ill enough said as it is. I only add that if it is any claim on you to be in earnest, I am in thorough earnest, dreadful earnest."

Charles Dickens
from *OUR MUTUAL FRIEND*
1865

STYLE ANALYSIS
from "My Wood"
E. M. Forster

Read the following passage from the 1993 Language and Composition exam. Then follow your teacher's directions.

A few years ago I wrote a book which dealt in part with the difficulties of the English in India. Feeling that they would have no difficulties in India themselves, the Americans read the book freely. The more they read it the better it made them feel, and a cheque to the author was the result. I bought a wood with the cheque. It is not a large wood--it contains scarcely any trees, and it is intersected, blast it, by a public footpath. Still, it is the first property that I have owned, so it is right that other people should participate in my shame, and should ask themselves, in accents that will vary in horror, this very important question: what is the effect of property upon the character? Don't let's touch economics; the effect of private ownership upon the community as a whole is another question--a more important question perhaps, but another one. Let's keep to psychology. If you own things, what's their effect on you? What's the effect on me of my wood?

In the first place, it makes me feel heavy. Property does have this effect. Property produces men of weight, and it was a man of weight who failed to get into the Kingdom of Heaven.¹ He was not wicked, that unfortunate millionaire in the parable, he was only stout; he stuck out in front, not to mention behind, and as he wedged himself this way and that in the crystalline entrance and bruised his well-fed flanks, he saw beneath him a comparatively slim camel passing through the eye of a needle and being woven into the robe of God. The Gospels all through couple stoutness and slowness. They point out what is perfectly obvious, yet seldom realized: that if you have a lot of things you cannot move about a lot, that furniture requires dusting, duster that require servants, servants require insurance stamps, and the whole tangle of them makes you think twice before you accept an invitation to dinner or go for a bathe in the Jordan [River].

Sometimes the Gospels proceed further and say with Tolstoy that property is sinful; they approach the difficult ground of asceticism here, where I cannot follow them. But as to the immediate effects of property on people, they just show straightforward logic. It produces men of weight. Men of weight cannot, by definition, move like the lightning from the East unto the West, and the ascent of a fourteen-stone bishop into a pulpit is thus the exact antithesis of the coming of the Son of Man. My wood makes me feel heavy.

E. M. Forster
from "My Wood"
1936

¹Matthew 19:24: "It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God."

STYLE ANALYSIS
"The Broken Heart"

Read the following passage from the 1995 Literature and Composition exam.
Then follow your teacher's directions.

"The Broken Heart"

He is stark mad, who ever says,
That he hath been in love an hour,
Yet not that love so soon decays,
But that it can ten in less space devour;
Who will believe me, if I swear 5
That I have had that plague a year?
Who would not laugh at me, if I should say,
I saw a flask of power burn a day?

Ah, what a trifle is a heart,
If once into love's hands it come! 10
All other griefs allow a part
To other griefs, and ask themselves but some;
They come to us, but us Love draws,
He swallows us, and never chaws:
By him, as by chain'd shot, whole ranks do die, 15
He is the tyrant pike, our hearts the fry.

If 'twere not so, what did become
Of my heart, when I first saw thee?
I brought a heart into the room,
But from the room, I carried none with me:
If it had gone to thee, I know 20
Mine would have taught thine heart to show
More pity unto me: but Love, alas,
At one first blow did shiver it as glass.

Yet nothing can to nothing fall,
 Nor any place be empty quite, 25
Therefore I think my breast hath all
 Those pieces still, though they be not unite;
And now as broken glasses show
A hundred lesser faces, so
 My rags of heart can like, wish, and adore, 30
 But after one such love, can love no more.

John Donne (1572-1631)

STYLE ANALYSIS
"The Broken Heart"
STUDENT SAMPLE

This student sample was written as a 40-minute timed writing by a senior who later earned a "4" on the Literature and Composition exam.

¹In the poem "The Broken Heart," the poet is overcome by a sense of longing despair as well as a cloak of bewildering confusion. ²Donne must force himself to pick up the shattered pieces of his life and attempt to reconstruct the remains. ³It is a long, slow, arduous process, one in which he will never find true success.

¹The use of diction conveys this sense of despondency and delusion. ²Love is not a beautiful thing to be treasured; rather it "decays" and "devours" and bears likeness to a "plague." ³This is far from the atypical view on love, one that is so farfetched that one fears that Donne has been driven over the edge. ⁴For to compare love, the grandest of all emotions, to a plague gives the reader the sense that there is no hope whatsoever, a feeling clearly that Donne shows. ⁵Confusion is also present, for initially the heart is but a "trifle," yet by the end he can find in himself "adoration" despite the "stark madness" he feels. ⁶No one knows who is to blame for this sadness and despair. ⁷We cannot find the perpetrator, and the poet is too emotionally disengaged to point a finger. ⁸And thus we are left to our own devices to find the culprit and inordinately pity poor, poor Donne.

¹The detail merely accentuates these dark and loathing memories of what was not to be. ²His heart has become a "tyrant pike" with love cooling it as it "shivers as glass," and through all the torment, all that is left is his "rags of heart." ³It is here that despair is overtaken by the hopelessness and unending self-doubt of despondency. ⁴He has been abused far past the point that his emotion can handle and is left with shredded hopes and shredded dreams. ⁵"I brought a heart into the room." Donne laments, "but from the room, I carried none." ⁶This was not setting down a set of keys, or a pair of

shoes and forgetting them. ⁷This was his heart and his soul. ⁸There is no answer to give on how to continue on with his life, for without the beating, bleating heart, man cannot survive.

¹The organization of the poem initially is of lightheartedness and thoughts of love, but slowly it shifts to despair and finally to tragic, unending loss. ²At first it appears to be almost a youthful infatuation that has moved past a certain stage for quite some time. ³In doing this Donne attempts to show the reader in a degree of his pain. ⁴But we do not realize this and continue on, in good and jovial spirits. ⁵From lines 9 to 23, slowly the poet's true candor and emotions are revealed. ⁶Donne has been hurt and hurt badly. ⁷The questions soon arise--how it was done, and why, but we are left to find the answers. ⁸By line 32 it is clear there is no hope, no solace, no peace. ⁹Even considering helping a man this far within the quicksand of emotional loss would be sure folly, as well as suicidal. ¹⁰Donne does this to emphasize his devastation at such a loss. ¹¹And so we stand on the banks, full of pity and humanity, but soon we move on.

¹It is a hard thing indeed to watch a man so far lost within himself, knowing full well he is in a labyrinth where at every turn lies a minotaur. ²Donne's only hope is to find the shortest path out, the path that will end the pain the quickest. ³And it is here we are left, with nothing but rage, just how Donne would have wanted it.

STYLE ANALYSIS
"The Broken Heart"
STUDENT SAMPLE

This student sample was written as a 40-minute timed writing by a senior who later earned a "5" on the Literature and Composition exam.

¹With tones of angst and rejection, the poem reveals how love can wound a fragile heart. ²Actions and emotions are carefully guarded, but love is the force that undoes the best logic. ³It is pain. ⁴It is longing. ⁵When it is also an unfulfilled desire for acceptance, love turns to grief and a broken heart.

¹The poet's use of diction shows love as an omnipotent but cruel force, acting as a dictator over human lives. ²Love is a "tyrant pike" that "swallows us" and tends to "devour" all other priorities and cares. ³Once the heart is opened, it is vulnerable. ⁴By giving of oneself, there is the risk of failure, shame, and denial. ⁵To "shiver it as glass" is to turn the "trifle" of a heart to "rags," unable to love again. ⁶Paralyzed by pain and humiliation, the heart that is a victim can never be the same and, though crushed, the feelings do not disappear; they only multiply and scatter as the delicate heart is so easily shattered. ⁷Love is so closely linked with faith and hope that when unreturned, it cripples the other virtues as well. ⁸The author's diction reveals the immensity of love and its power to control and destroy happiness.

¹The poem's detail serves as a reminder of human frailty and the tendency of emotion to overwhelm hearts. ²Because "all other griefs allow a part to other griefs" but love is all-consuming and "the plague," it can do greater damage. ³A heart hardened is no safer than then inexperienced. ⁴All are potential victims, for it is in human nature to care for and about others. ⁵Even after being hurt, "nothing can to nothing fall" and "as broken glasses show a hundred lesser faces," the broken heart is not unfeeling. ⁶Despite the misery and regret, a heart will always reflect its passion. ⁷A shattered mirror of memories, the wounds never completely heal, and the capacity to love never fades away. ⁸With details from everyday life, the poem shows how

timid and bold alike, guarded and daring, both risk in loving; a heart feels most deeply when suffering.

¹The poem's organization moves from questioning love's fickleness to chastising its ability to consume and crush to conceding the interminable consequences of remaining inside forever. ²In the beginning of the poem, love and time are related with bittersweet criticism. ³The speaker realizes that time is not a measure of love, that it can be immediate and eternal at once. ⁴Donne does this to show his apprehension of being mocked or laughed at for his heart's devotion. ⁵The middle of the poem depicts love as a selfish villain that destroys before giving a chance. ⁶Rather than a Biblical love--patient, kind, unselfish--this love demands all attention, rampaging and destroying any heart it enters. ⁷The speaker wants to give his heart away but finds it disintegrated upon the first flicker of passion. ⁸The end of the poem reveals that, unlike a hungry fish, love leaves more than an empty chasm. ⁹A wrung and weary broken heart still feels. ¹⁰Donne emphasizes the healing power of time as life resumes a sense of normalcy but stresses as well his reluctance to ever commit to such love again. ¹¹The poem's organization moves through time as love does from momentary elation to worries and longing and finally to a cautious metamorphosis and recovery.

¹Love is quick to come and slow to leave. ²It is not careful with frail hearts but thrusts the tempo of emotion to an unbearable crescendo. ³Broken, meek, afraid to feel so deeply again, love leaves a scar that is beautiful but forever tender and anguished.

STYLE ANALYSIS
Hemingway and Lawrence
Paired passages*

Carefully read the following passages—the opening paragraphs of Ernest Hemingway's *A FAREWELL TO ARMS* and D. H. Lawrence's "The Prussian Officer." Then compare and contrast the style of each author.

PASSAGE #1

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare. There was fighting in the mountains and at night we see the flashes from the artillery. In the dark it was like summer lightning, but the nights were cool and there was not the feeling of a storm coming.

Ernest Hemingway

PASSAGE #2

The had marched more than thirty kilometers since dawn, along the white, hot road where occasional thickets of trees threw a moment of shade, then out into the glare again. On either hand, the valley, wide and shallow, glittered with heat; dark green patches of rye, pale young corn, fallow and meadow and black pine woods spread in a dull, hot diagram under a glistening sky. But right in front the mountains ranged across, pale blue and very still, snow gleaming gently out of the deep atmosphere. And towards

the mountains, on and on, the regiment marched between the rye fields and the meadows, between the scraggy fruit trees set regularly on either side the high road. The burnished, dark green rye threw off a suffocating heat, the mountains drew gradually nearer and more distinct. While the feet of the soldiers grew hotter, sweat ran through their hair under their helmets, and their knapsacks could burn no more in contact with their shoulders, but seemed instead to give off a cold, prickly sensation.

He walked on and on in silence, staring at the mountains ahead that rose sheer out of the land and stood fold behind fold, half earth, half heaven, the heaven the barrier with slits of soft snow, in the pale, bluish peaks.

D. H. Lawrence
"The Prussian Officer"
1914

*This assignment was created by Dr. Steve Montgomery, AP English teacher at The Bishop's School in La Jolla, California.

STYLE ANALYSIS
Darwin and Melville
Paired passages

Carefully read the following passages from the 1990 Language and Composition exam—the first from *VOYAGE OF THE BEAGLE* by Charles Darwin (1839), the second from *THE ENCANTADAS* by Herman Melville (1854 and 1856)—and write an essay comparing and contrasting the two treatments of the Galapagos Islands off the coast of Ecuador.

PASSAGE #1

In the morning (17th) we landed on Chatham Island, which, like the others, rises with a tame and rounded outline, broken here and there by scattered hillocks, the remains of former craters. Nothing could be less inviting than the first appearance. A broken field of black basaltic lava, thrown into the most rugged waves, and crossed by great fissures, is everywhere covered by stunted, sun-burnt brushwood, which shows little signs of life. The dry and parched surface, being heated by the noonday sun, gave to the air a close and sultry feeling, like that from a stove: we fancied even that the bushes smelt unpleasantly. Although I tried diligently to collect as many plants as possible, I succeeded in getting very few; and such wretched-looking little weeds would have better become and arctic than an equatorial flora. The brushwood appears from a short distance as leafless as our trees during winter; and it was some time before I discovered that not only almost every plant was now in full leaf, but that the greater number were in flower. The commonest bush us one of the Euphorbiaceae: an acacia and a great odd-looking cactus are the only trees which afford any shade. After the season of heavy rains the islands are said to appear for a short time partially green. The volcanic island of Fernando de Noronha, placed in many respects under similar conditions, is the only other country where I have seen a vegetation at all like this of the Galapagos Islands.

Charles Darwin
VOYAGE OF THE BEAGLE
1839

PASSAGE #2

Take five-and-twenty heaps of cinders dumped here and there in an outside city lot; imagine them magnified into mountains, and the vacant lot the sea; and you will have a fit idea of the general aspect of the Encantadas, or Enchanted Isles. A group rather of extinct volcanoes than of isles; looking much as the world at large might, after penal conflagration.

It is to be doubted whether any spot of earth can, in desolateness, furnish a parallel to this group. Abandoned cemeteries of long ago, old cities by piecemeal tumbling to their ruin, these are melancholy enough; but, like all else which has but once been associated with humanity, they still awaken in us some thoughts of sympathy, however sad. Hence, even the Dead Sea, along with whatever emotions it may at times inspire, does not fail to touch in the pilgrim some of his less unpleasurable feelings.

And as for solitariness; the great forests of the north, the expanses of unnavigated waters, Greenland icefields, are the profoundest of solitudes to a human observer; still the magic of their changeable tides and seasons mitigates their terror; because, though unvisited by men, those forests are visited by the May; the remotest seas reflect familiar stars even as Lake Erie does; and in the clear air of a fine Polar day, the irradiated, azure ice shows beautifully as malachite.

But the special curse, as one may call it, of the Encantadas, that which exalts them in desolation above Idumea and the Pole is, that to them change never comes; neither the change of seasons nor of sorrows. Cut by the Equator, they know not autumn, and they know not spring; while already reduced to the lees of fire, ruin itself can work little more upon them. The showers refresh the deserts; but in these isles, rain never falls. Like split Syrian gourds left withering in the sun, they are cracked by an everlasting drought beneath a torrid sky. "Have mercy on me," the wailing spirit of the Encantadas seems to cry, "and send Lazarus that he may dip the tip of his finger in water and cool my tongue, for I am tormented in this flame."

Herman Melville
The Encantadas or Enchanted Isles
1854 and 1856

STYLE ANALYSIS
ADDITIONAL SOURCES

1. The Advanced Placement Program has past exams for sale. You may obtain information about ordering them from the following:

The Advanced Placement Program
POB 6670
Princeton, NJ 08541-6670
(609) 921-9000
www.collegeboard.org

2. We would also like to recommend the following book of speeches compiled by William Safire. It is an excellent source of material for a variety of style analysis papers.

LEND ME YOUR EARS: GREAT SPEECHES IN HISTORY
William Safire, ed.
W. W. Norton and Co., New York
ISBN 0-393-03368-6

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