

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature
Focus: Style and Literary Techniques

Level: DiplomaEnglish™ Tutorial
Lesson: #6

California Language Arts Content Standard and High School Exit Exam Standard: Literary Response and Analysis, *Narrative Analysis of Grade-Level-Appropriate Text* 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal. 3.9 Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility. *Literary Criticism* 3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism.. (Grades 9 and 10)

Introduction:

This lesson covers a number of literary terms that all students need to know. Hopefully, this will be a review for most students; they should have already been introduced to this terminology while studying literature in high school and middle school. However, a little repetition is probably useful at times, and these terms are part of the state standards and the state exit exam.

The discussion of style somewhat overlaps previous lessons on mood and tone, so the concept should not be entirely foreign to anybody. A student's response to a piece of writing should include some acknowledgement of the writer's tone, mood, or style as well as recognition of various literary techniques and types of figurative language.

Follow the introduction procedure from the Teacher Page Template.

Instruction:

“In this lesson we will review some literary techniques and some types of figurative language you may have encountered. One of the skills that make you a fluent reader is the ability to interpret not just the literal meaning of the written words but to understand why the writer chooses them. This is called the writer's **style**. Also, we will go over a few examples of **figurative language** and some common **literary techniques**.”

Closure: *Follow the closure procedure from the teacher page template.*

Answers:

1. **C (emotional)**
2. **C (frightening)**
3. **D (educational)**

Name: _____

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature

Focus: Style and Literary Techniques

Lesson #6

STYLE – Style is the way in which a piece of literature is written. “Style” refers not just to what is said by the author but also **how** it is said. Elements such as word choice, sentence length, mood and tone, imagery, and dialog are included.

Authors often develop a distinctive style of writing that readers can recognize. Here are a few of the terms that are sometimes used to describe writing styles:

humorous	lighthearted	sarcastic	romantic	inspirational
formal	informal	spooky	morbid	angry
knowledgeable	conversational	emotional	thrilling	joyful

EXERCISE: Match the following passages to the **style** they most closely represent.

- “Come nearer. I am dying happy. Let me put my hands on your dear beloved heads.”
A. informal B. thrilling C. emotional D. lighthearted
- “Something gripped him in an unyielding and implacable hold. Ivan tugged and lurched and pulled—gasping in his panic, shaken by the monstrous fear. But something held Ivan. He cried out in terror, then, made senseless gurgling noises.”
A. informal B. knowledgeable C. frightening D. romantic
- “The endocrine system and the nervous system work together to regulate many intricate activities of the body.”
A. lighthearted B. emotional C. inspirational D. educational

FIGURATIVE LANGUAGE – This involves the use of wording that communicates meaning **beyond** just the **literal** meaning of the text.

***metaphor** – a suggested or implied comparison between two things

(He was a huge mountain of a man.)

***simile** – a stated comparison between two things (uses “like” or “as”)

(Her eyes blazed like glowing coals)

***personification** – figure of speech in which human qualities are attributed to objects, animals, or ideas

(The sun peeked over the mountains.)

***hyperbole** – the truth is exaggerated for emphasis or humor

(I waited *forever* in that line!)

***understatement** – creating emphasis by saying less than is actually true

(He was jumping up and down on his hat; *I guess he was a bit upset*)

OTHER LITERARY TECHNIQUES -

***onomatopoeia** – use of words that imitate sounds: “honk,” “beep,” “crunch,” “crackle”

***rhyme** – use of words that have similar ending sounds (“the fat cat,” “true blue”)

***alliteration** – a repetition of vowel sounds within non rhyming words: (“Simple Simon,” “ship-shape”)

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature
Focus: Style, Organization, and Literary Techniques

Level: DiplomaEnglish™ Tutorial
Lesson: #7

California Language Arts Content Standard and High School Exit Exam Standard: Literary Response and Analysis, *Narrative Analysis of Grade-Level-Appropriate Text* 3.6 Analyze and trace an author’s development of time and sequence, including the use of complex literary devices. 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal. *Literary Criticism* 3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism.. (Grades 9 and 10)

Introduction:

This lesson reviews style, literary techniques and reading for meaning. It also introduces the concept of organization. The concept of organization of a paragraph is not new or difficult, but should be addressed. The lesson includes a short reading passage and a few assorted questions that relate to comprehension and interpretation of the paragraph.

Follow the introduction procedure from the Teacher Page Template.

Instruction:

“Today we will review style, figurative language, and literary techniques. We will also practice inferring the meaning of a word by the way it is used. Additionally, we will take a look at the organization of a literary piece.”

Closure: *Follow the closure procedure from the teacher page template.*

Answers:

1. A (The style is informal)
2. C
3. C (The author first says that Valerie is unlucky; then gives a number of details that would back up this assessment.)
4. C (“thing threw” is alliteration; also the term “threw” is an example of a personification...the engine didn’t really “throw” anything.)
5. C (“Fortune frowned” is alliteration; also, “Dame Fortune” is treated as if “she” were a person.)

Name: _____

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature

Focus: Style, Organization, and Literary Techniques

Lesson # 7

STYLE: the way in which a piece of literature is written. It includes the tone, word use, imagery and dialogue.

FIGURATIVE LANGUAGE: metaphor, simile, personification, hyperbole, understatement

LITERARY TECHNIQUES: onomatopoeia, rhyme, alliteration

Valerie was a nice girl, but she was also a most unlucky girl. She was on the swim team, but on the day of her biggest race, D.D. accidentally stepped on her hand. Even though one of her fingers felt like someone had hit it with a hammer, she decided to swim the race anyway. Unfortunately, her goggles came off when she dove into the pool, sliding down into her mouth and almost choking her. She ended up drinking about half the pool.

Then, there was Valerie's short automobile-owning experience. She had been so happy when her aunt offered to help her buy this cute little sedan she had seen in the classified advertisements. Once again, though, Dame Fortune frowned upon Valerie. Two months later, the thing threw a rod, stranding her on the side of the freeway in the middle of a pool of oil.

1. Identifying Style: Which of the following words **best** describes the style in the above selection?

- a. informal b. educated c. thrilling d. sarcastic

2. Making Inferences: Remember that you can sometimes infer what a word means by the way it is used. Read the following sentence from the reading selection:

“Two months later, the thing threw a rod, stranding her on the side of the freeway in the middle of a pool of oil.”

In the context of this sentence, we can infer that a “**rod**” is:

a. a name for a type of automobile	b. a strong stick or pole
c. an important part of an engine	d. a minor engine component

3. Organization: There are several ways of organizing written work. Examine the above selection, and then mark the letter of the **best** description of its organization.

- a. The author presents his statements randomly.
b. The author describes the main character by presenting evidence which leads the reader to a final conclusion as to her unfortunate life.
c. The author describes the main character and then backs up his description with specific details and evidence.
d. The author presents the events in chronological order (the order in which they occurred).

4. Literary Techniques: “...*the thing threw a rod*” The most obvious literary techniques used in this clause would be:

- a. onomatopoeia and assonance c. simile and personification
b. alliteration and personification d. symbolism and hyperbole

5. Literary Techniques: *Dame Fortune frowned upon Valerie.*” The most obvious literary techniques used in this sentence would be:

- a. onomatopoeia and assonance c. alliteration and personification
b. alliteration and metaphor d. symbolism and hyperbole

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature

Level: DiplomaEnglish™ Tutorial

Focus: Author’s Purpose/Drawing

Lesson: #8

Conclusions

California Language Arts Content Standard and High School Exit Exam Standard: Literary Response and Analysis, *Structural Features of Literature* 3.1 Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue). *Narrative Analysis of Grade-Level-Appropriate Text* 3.5 Compare works that express a universal theme and provide evidence to support the ideas expressed in each work. (Grades 9 and 10)

Introduction:

This lesson deals with the authors’ reasons for writing and the conclusions that readers draw from the written work. Although writing is often done for a combination of reasons, there is sometimes a main reason. What we would like the students to recognize is that writing has purpose, and that there are really only a few main categories of “purpose”. The lesson also deals with some ideas on how readers might derive conclusions about the written works they read.

Follow the introduction procedure from the Teacher Page Template.

Instruction:

“Today we will discuss the author’s purpose. Most writing is done for a particular reason. Often it is to entertain us or inform us about something. Some writing is done in order to express opinion or to persuade. Most novels are written for the enjoyment of their readers. Textbooks and newspapers are written to inform and teach us. Advertisements are written to persuade us.

When you write a letter to someone, what might be the purpose of your writing?”

Closure: *Follow the closure procedure from the teacher page template.*

Answers:

1. D
2. B

Name: _____

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature Focus: Author's Purpose/Drawing Conclusions

Lesson #8

Author's Purpose: The reasons for writing can be broken down into the following four purposes:
to inform or teach
to express an opinion
to entertain
to persuade

All writing can be placed into one or more of these categories. Often, a writer combines several of these purposes. However, there is usually **one main purpose** for writing something. For instance, an informative book on astronomy might include some entertaining stories, but its **main** purpose would be to inform the reader.

Try to focus in on the **main purpose** of the reading selection whenever possible.

Drawing Conclusions: Sometimes a writer states his or her conclusions about what has been written. Sometimes, the writer makes it clear what conclusions he or she would like the reader to reach. Sometimes we, as readers, must consider what the writer has said and then come to our **own** conclusions based upon our own experiences and ideas.

Suppose you read the editorial page of the newspaper and found the following letter:

To the Editor:

When will we get some decent police service in the northern part of the city? Last night some kids were hanging around my driveway disturbing my dogs and riding motorized scooters on the sidewalk, a clear violation of city ordinances. I asked them to leave, but they just laughed and continued to trespass upon my property. When I called the police, they said they would be there within a half hour. This seemed like a long time to me, but what could I do? It turns out that the policeman got to my house a full two hours after I called. By this time the kids had left after breaking my porch light and throwing trash in my yard. The policeman was friendly but said that he had been called away on an emergency, and that's why he was late responding to my call.

When Tom Williams was Chief of Police, this sort of thing did not happen. People respected the property of others, and the police were there soon after we called them. Maybe we need to think about things like this; an election is coming up soon. We need to elect a city council that will make sure we have a police department that is able to do the job.

Sincerely,
Jake Phister

1. What could the writer's **purpose** in writing this letter?

- A. He wants to convince others that the performance of the police force is inadequate.
- B. He may want to get a particular candidate elected to the city council in the next election.
- C. He is venting his anger.
- D. All of the above.

2. What **conclusion** could you draw from the writer's comments? He dislikes kids.

- A. He is displeased with a recent experience with the police.
- B. He wants to run for the city council.
- C. He does not get along with his neighbors.

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature

Level: DiplomaEnglish™ Tutorial

Focus: Author’s Purpose/Drawing

Lesson: #9

Conclusions

California Language Arts Content Standard and High School Exit Exam Standard: Word Analysis, Fluency, and Systematic Vocabulary Development, *Literary Criticism* 3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author (Biographical approach) (Grade 8). *Literary Response and Analysis, Structural Features of Literature* 3.1 Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue). *Narrative Analysis of Grade-Level-Appropriate Text* 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal. (Grades 9 and 10)

Introduction:

This lesson involves using some of the concepts that we have learned in previous lessons. It includes “author’s purpose,” “drawing conclusions,” “literary techniques,” and “imagery.” The lesson uses an old magazine advertisement for A.B. Miller’s “Fontana Farms.”

Follow the introduction procedure from the Teacher Page Template.

Instruction:

“Today, we will be reading a short selection and then answering questions about it. The questions will be about concepts we have learned in previous Standards Plus™ lessons. Please read carefully and use your reading comprehension techniques in order to answer the questions accurately.”

Closure: *Follow the closure procedure from the teacher page template.*

Answers:

1. c
2. c
3. a
4. c

Name: _____

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature Focus: Author’s Purpose/Drawing Conclusions

Lesson #9

Please read the following magazine advertisement:

FONTANA FARMS

It was just the type of place they often had talked of. Ten acres of level land...rich, fertile. On it were 200 fine walnut trees, young, but sturdy. And on four sides was a beautiful fringe of tall, graceful eucalypti, through which they glimpsed the lofty crests of the San Bernardino Mountains.

“It would be wonderful, if we just had money enough,” said she. “At least,” said he, “we have enough to make a start. We can pay down what we can spare and stay in the city for a while. There’ll be enough to put up a little garage house, and we’ll have a place of our own to come for weekends and holidays.”

And so, much sooner than they had hoped, their dream of a place all their own, out in the country, came true. Every weekend, every holiday found them on their Fontana Farm, planting things, cultivating their walnut trees, watching things grow, and their farm returned their affection in full measure. Never did the walnut trees thrive so. Never did berry bushes and fruit trees do better. Each week they carried back with them some of the products of their farm.

Then there came a day when they could build the farm home they had always planned. A roomy, rambling house, with a world of windows. A broad green lawn, and trees in front, and at the back equipment for 2,000 chickens, a rabbitry for 240 full-blooded New Zealand Whites, and, just for the fun of it, pens for Muscovy and Peking ducks, turkeys...

And so, the first of the year, they moved in. Each week brings an egg check of \$40 to \$50 or more. There is a ready market for every rabbit they can produce. The walnut trees will be in production soon, and in full bearing they will add another \$2000 per year net to the profits of the place. In all Fontana there’s no farm that’s finer, no couple that is happier, and it’s proved so easy... after they found their Fontana farm.

“Fontana Farms” advertisement, 1930

1. What is the **main purpose** of the above writing selection?
 - A. to inform or teach people about Fontana
 - B. to entertain the reader and sell magazines
 - C. to persuade the reader to consider buying land in Fontana
 - D. to convince the reader to buy rabbits
2. What **conclusion** could we draw from the **second paragraph**?
 - A. People needed to be rich to afford acreage in Fontana
 - B. The couple in the narrative are experienced farmers.
 - C. The couple could make payments over time.
 - D. This is about a real couple, not just a fictional one.
3. What is the literary technique used in this excerpt: “A roomy, rambling house, with a world of windows.”
 - A. alliteration
 - B. onomatopoeia
 - C. simile
 - D. All of the above
4. **IMAGERY** is the use of words or phrases that recreate **sensory experiences** in the reader’s mind. (It appeals to a person’s sense of vision, hearing, or another of our senses.) Which excerpt from the above writing selection does this best?
 - A. “...a rabbitry for 240 full-blooded New Zealand Whites.”
 - B. “The walnut trees will be in production soon.”
 - C. “...a beautiful fringe of tall, graceful eucalypti through which they glimpsed the lofty crests...”
 - D. “Each week brings an egg check of \$40 to \$50 or more.”

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature

Level: DiplomaEnglish™ Tutorial

Focus: Assessment

Lesson: #10

California Language Arts Content Standard and High School Exit Exam Standard: *Narrative Analysis of Grade-Level-Appropriate Text* 3.5 Compare works that express a universal theme and provide evidence to support the ideas expressed in each work. 3.8 Interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in text. *Literary Criticism* 3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism. (Grades 9 and 10)

Introduction:

This is the second assessment in the “Response to Literature” cluster. It deals mainly with style, figurative language, organization, and drawing conclusions, which we have been studying in lessons 1 through 4. Students are to work independently on this...you will need to hand out the assessments and instruct the students to read the selection and answer the multiple choice questions based upon what they have learned in lessons 1 – 4.

Follow the introduction procedure from the Teacher Page Template.

Instruction:

“This is an assessment of what you have learned so far in our study of characterization. Please read the selection and then answer the multiple choice questions based upon what you have learned so far. You are to do your own work without discussing it with anyone.”

Closure: *Follow the closure procedure from the teacher page template.*

Answers:

1. **A** The first paragraph tells what Buck was doing; the second paragraph describes some of the writer’s observations about life but then goes back to Buck’s activity.
2. **D**
3. **B** All of the answers involve paradox to some extent, but in the second sentence of paragraph 2, Jack London actually describes the paradox of living as the fact that the ecstasy which marks the summit of life comes as a complete forgetfulness that one is alive.
4. **B** He makes many deep philosophical observations about life.

Name: _____

STANDARDS PLUS® – LANGUAGE ARTS

Content Cluster: Response to Literature Focus: Assessment

Lesson #10

Please read the following magazine advertisement:

All that stirring of old instincts which at stated periods drives men out from the sounding cities to forest and plain to kill things by chemically propelled leaden pellets, the blood lust, the joy to kill—all this was Buck's only it was infinitely more intimate. He was ranging at the head of the pack, running the wild thing down, the living meat, to kill with his own teeth and wash his muzzle to the eyes in warm blood.

There is an ecstasy that marks the summit of life, and beyond which life cannot rise. And such is the paradox of living, this ecstasy comes when one is most alive, and it comes as a complete forgetfulness that one is alive. This ecstasy, this forgetfulness of living, comes to the artist, caught up and out of himself in a sheet of flame; it comes to the soldier, war-mad on the stricken field and refusing quarter; and it came to Buck, leading the pack, sounding the old wolf-cry, straining after the food that was alive and that fled swiftly before him through the moonlight. He was sounding the deeps of his nature, and of the parts of his nature that were deeper than he, going back into the womb of Time. He was mastered by the sheer surging of life, the tidal wave of being, the perfect joy of each separate muscle, joint, and sinew and that it was everything that was not death, that it was aglow and rampant, expressing itself in movement, flying exultantly under the stars and over the face of dead matter that did not move.

--Jack London, *Call of the Wild*
(New York: The Macmillan Company, 1903)
35-36

1. Which of the following **best** describes the **organization** of the above excerpt?
 - a. Talks about Buck; makes some reflections on life; returns to Buck
 - b. Begins with reflections on life; ends with a description of Buck
 - c. Talks about Buck, then goes on to make reflections about life
 - d. States an opinion; then backs it up with facts
2. Which of the following excerpts from the above paragraphs is the best example of a **metaphor**?
 - a. "...all this was Buck's, only it was infinitely more intimate."
 - b. "And such is the paradox of living..."
 - c. "...and it came to Buck, leading the pack, sounding the old wolf-cry straining after the food..."
 - d. "...the tidal wave of being,"
3. What can you conclude the author **means** by the term, "*The paradox of living*"?
 - a. We must kill in order to live.
 - b. We are most alive when we forget that we are alive.
 - c. The more civilized we become, the more our ancient inner nature controls us.
 - d. It is more satisfying to have to chase our food down ourselves than it is to buy it at a store.
4. How could you best describe the **style** of the above paragraph?
 - a. lighthearted
 - b. philosophical
 - c. informal
 - d. sentimental