

Awakening Exam: (Test C)

Directions:

Part One: (50 points)

- Write an analysis of the *Awakening* Passage you have been given.
- Use quotes from the text as evidence.
- Use paragraph form.
- Use at least three of the five elements of the literature explained in *How to Read a Text (and understand it)*.
- Develop out your analysis, by persuading the reader how this passage is related to a big idea we have been studying in this course (an American Studies theme).

Part Two: (50 points)

- Write an analysis of the example of visual art you have been given.
- Use paragraph form.
- Use at least five of the eight elements and principles of visual art explained in *How to Look at a Work of Art (and Understand it)*.
- Develop out your analysis, by persuading the reader how this example of visual art is related to a big idea we have been studying in *The Awakening*.

When you are finished, submit your file to turnitin.com. Please make sure that your name is on the top of the file, as well as the number of the exam.

# How to Read a Text (and understand it)

## Elements of Literature

Tone – the emotion being expressed by the writer – look to word choice patterns to indicate what the tone is – consider whether the tone is consistent or where it might change – consider whether the tone of the description of the setting might be undermining the tone of the actions in that setting. Sometimes the tone is quite subtle. Almost always the tone is more complex than a single word.

Setting – where and when the scene takes place. Consider what else has taken place here. Consider what the emotion is associated with this place or time. Consider what came before and what comes after. Consider why and how time and place is relevant to the tone, characters, point of view and figures of speech used in the scene.

Character – there are typically seven ways to understand character...consider the degree to which these seven ways emphasize one another or undermine one another.

- What a character
  - o Says
  - o Does
  - o Thinks
- How a character reacts to her surroundings
- How others react to this character
- Direct description
- Degree of consistency

Point of view – who is telling the story? How? Why? What tone is being used to tell this story? Who is the intended audience? How does the reader know?

- First person – a story told using “I.”
- Second person – a story told using “you.”
- Third person – a story told, using “he.”

Figurative Language – not the literal aspects of the story, but what is meant symbolically. Consider how such symbolic thinking supports or undermines the character, setting, point of view or tone.

- Metaphor – comparisons without “like” or “as.”
- Simile – comparisons using “like” or “as.”
- Hyperbole – purposeful exaggerations.
- Symbols – physical objects used to represent abstract ideas.
- Verbal Irony – saying one statement while meaning the opposite.
- Dramatic Irony – when the audience knows more than characters.

## Awakening Passage

The people walked in little groups toward the beach. They talked and laughed; some of them sang. There was a band playing down at Klein's hotel, and the strains reached them faintly, tempered by the distance. There were strange, rare odors abroad - a tangle of the sea smell and of weeds and damp, new-plowed earth, mingled with the heavy perfume of a field of white blossoms somewhere near. But the night sat lightly upon the sea and the land. There was no weight of darkness; there were no shadows. The white light of the moon had fallen upon the world like the mystery and the softness of sleep.

Most of them walked into the water as though into a native element. The sea was quiet now, and swelled lazily in broad billows that melted into one another and did not break except upon the beach in littlefoamy crests that coiled back like slow, white serpents.

Edna had attempted all summer to learn to swim. She had received instructions from both the men and women; in some instances from the children. Robert had pursued a system of lessons almost daily; and he was nearly at the point of discouragement in realizing the futility of his efforts. A certain ungovernable dread hung about her when in the water, unless there was a hand near by that might reach out and reassure her.

But that night she was like the little tottering, stumbling, clutching child, who of a sudden realizes its powers, and walks for the first time alone, boldly and with over-confidence. She could have shouted for joy. She did shout for joy, as with a sweeping stroke or two she lifted her body to the surface of the water.

A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and her soul. She grew daring and reckless, overestimating her strength. She wanted to swim far out, where no woman had swum before.

Her unlooked-for achievement was the subject of wonder, applause, and admiration. Each one congratulated himself that his special teachings had accomplished this desired end.

"How easy it is!" she thought. "It is nothing," she said aloud; "why did I not discover before that it was nothing. Think of the time I have lost splashing about like a baby!" She would not join the groups in their sports and bouts, but intoxicated with her newly conquered power, she swam out alone.

She turned face seaward to gather in an impression of space and solitude, which the vast expanse of water, meeting and melting with the moonlit sky, conveyed to her excited fancy. As she swam she seemed to be reaching out for the unlimited in which to lose herself.

Once she turned and looked toward the shore, toward the people she had left there. She had not gone any great distance - that is, what would have been a great distance for an experienced swimmer. But to her unaccustomed vision the stretch of water behind her assumed the aspect of a barrier which her unaided strength would never be able to overcome.

A quick vision of death smote her soul, and for a second of time appalled and enfeebled her senses. But by an effort she rallied her staggering faculties and managed to regain the land.

She made no mention of her encounter with death and her flash of terror, except to say to her husband, "I thought I should have perished out there alone."

"You were not so very far, my dear; I was watching you," he told her.

Edna went at once to the bath-house, and she had put on her dry clothes and was ready to return home before the others had left the water. She started to walk away alone. They all called to her and

shouted to her. She waved a dissenting hand, and went on, paying no further heed to their renewed cries which sought to detain her.

# How to Look at a Work of Art (and Understand it)

The website: <http://www.artsconnected.org/toolkit/encyclopedia.html>.

This website, hosted by the Minneapolis Institute of Arts is excellent. Its interactive nature is worth exploring. Below, you will find the broad categories, but spending time on the website will allow you to see great examples of these elements and principles of art. It will also allow you to see how these elements and principles can create meaning in art.

## Visual Elements

- Line
- Shape
- Color
- Space
- Texture

## Visual principles

- Balance
- Emphasis
- Movement/Rhythm

We have already been discussing these elements and principles in class when we discussed the painted portraits of Benjamin Franklin and George Washington and Paul Revere; the photographic portraits of Frederick Douglass; and the other images we have looked at (from slave auction notices to film excerpts).

Now we will have more academic names for some of these observation categories. We will use these elements and principles for the rest of the year.

When writing an analysis of a work of art, you should aim for discussing at least three visual elements and at least one visual principle. These elements and principles work in a similar way to the elements of literature: tone, figures of speech, setting, character, and point of view. You need to make some observations of these aspects of the work of literature in order to explain what it means. Similarly, you should make some observations about the elements and principles of art in order to explain what the work of art means.



*Mother and Child (Baby getting up from his nap)* by Mary Cassatt 1899 (36x29 in)