

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 1 : Fourth grade Lesson Analyzing Story Elements in the book Bud, Not Buddy

*Determine a theme of a story, drama, or poem from details in the text; summarize the text. RL Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).*

**Summary Analysis** The Wife of Bath announces that she is an authority on marriage because of her experience, having had five husbands. Instead, the Wife of Bath interprets Scripture in her own way. She prefers to go forth and multiply, defending her position by pointing to King Solomon, who had many wives, among other Biblical figures who married often. The Wife of Bath claims authority for her tale from her own experience. She interprets Scripture her own way, reading against the grain to find different meanings in the text than the generally accepted ones. Some literary scholars argue that Chaucer has her misread the Bible, but others argue that Chaucer is actually empowering her, that she deliberately finds new ways to read it. God made sexual organs, she claims, for both function and for pleasure, and she does not envy any maiden her virginity. The Wife of Bath uses her sexual power to control her husbands. The Wife of Bath is unabashedly lustful and physical. Her Prologue takes the form of a literary confession, in which she openly admits and defends her sins. **Active Themes** The Pardoner interrupts, worried because he is about to be married. The Wife of Bath tells him to shut up and have another drink: In the General Prologue, Chaucer describes the Pardoner as feminine and anxious, which makes sense with his nervousness about being wed to a woman much stronger than himself. **Active Themes** Of her five husbands, the Wife of Bath says, three were good and two were bad. The first three were good because they were rich, old, and obedient to her every whim. Once they had given her their money and land, she no longer had any use for them. She would make her husbands bring her presents and put them through torments. Women in medieval society could only gain power and money through their husbands. The Wife of Bath both goes against and conforms to stereotypes: The Wife of Bath tells all the wives to listen to her carefully: Always, she says, be mistress in your own household, for women are twice as good as men at lying and cheating. She would launch into a tirade, firing an array of all kinds of accusations. Though men may have all the tangible power in society, women are better at lying and deceiving than men are: Some men, she claims, only want women for their looks, some for their money, some for their figure, some for their gentleness. An ugly woman lusts for any man she sees and will jump on him with animal lust. To the man who claims that he does not need to marry, the Wife of Bath cries, may thunder and lightning strike him down! The Wife of Bath gives a typical rant that she might launch into against one of her husband. She gives a long list of what men want in a woman, which foreshadows the long list of answers to the question of what women want that the knight in her Tale seeks to answer. **Active Themes** The Wife of Bath rants against the old proverb that women only show their vices after they are married. She also argues against the complaint that the husband is expected to flatter and praise his wife in public. The husband should trust the wife to go wherever she likes. Husbands, she argues, must trust their wives. And in so arguing, she argues against the norms society that gives men the right to believe they can and should control their wives. Ptolemy advises men to mind their own business. What good is it to spy on her? If she will stay, she will stay; if she will stray, she will stray. Not only does the Wife of Bath re-interpret the Bible, she also finds her own textual authorities who agree with her ideas about morality. **Active Themes** The Wife of Bath boasts that through her sexual and verbal powers, she kept control over her five husbands. If they ever accused her of anything, she would call them drunk, and she could make them admit to crimes they never committed in their lives. The Wife of Bath uses both the power of her physical presence and her verbal skills to make her husbands submit to her will. **Active Themes** Women, says the Wife of Bath, are born with the tricks of deceiving, weeping, and spying. Again, the Wife of Bath reiterates how women can take control within their households even though men have all the power in medieval society. **Active Themes** The Wife of Bath tells about her fourth husband, who took a mistress. Back in those days, the Wife of Bath was still a young, lusty maid, and she was so angry

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

that she decided to give the husband a taste of his own medicine and made his life a living hell. Active Themes The Wife of Bath took her fifth husband, a clerk named Jankyn, not for his money but for his looks and charms. Jankyn boarded at the house of a friend whom the Wife of Bath gossiped with. The Wife of Bath wears her special red robes to the house. When she first meets Jankyn, she is still married to her fourth husband and tells Jankyn that she has had a dream in which the fourth husband has enchanted her; however, this is a pack of lies. As the Wife of Bath tells the story of her fifth husband, she loses her place several times, growing lost in reverie as she reacts to her own story. Rather than just a silly, pompous character who brags about her sexual exploits, the Wife of Bath is revealed to have depths to her character. Red is typically the color of lust. The friendship and gossip that the Wife of Bath and the other woman have show glimpses of what the female sphere of medieval society might have looked like. She tears a leaf out of the book. Eve, Delilah, Clytemnestra, etc. Jankyn reads the tales aloud to the Wife of Bath, who hates these stories passionately. The Canterbury Tales are explicitly written to be read, even though the pilgrims tell the stories to each other orally. Active Themes Out of frustration, the Wife of Bath tears three leaves out of the book and punches Jankyn in the face. Jankyn retaliates by smacking her on the head, which causes her to become deaf in one ear. She pretends to be dead so that he will feel guilty and then do anything she wishes. He and the Summoner begin to quarrel. The Friar starts to tell a nasty tale about summoners, but the Host steps in and lets the Wife of Bath tell her tale. The interruption of the Friar and Summoner remind the reader that this is a frame narrative, and the other pilgrims are always present in every tale. Retrieved November 9,

# DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

## Chapter 2 : Ode to the West Wind - Wikipedia

*Fourth Amendment - Search and Seizure. Amendment Text | Annotations The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.*

References Visual Communication on the Internet When looking at a Web page, it is easy to recognise that its main aim is to communicate. Depending on the purpose of the page, it may try to appeal to potential buyers, to traveller, or to people interested in finding out the latest information and news. Figure 1 clearly shows that a layout diversification has already taken place and that certain visual formats are being employed to target particular sections of the surfing public. The MacWarehouse example resembles a printed catalogue of computer equipment. In fact, from the picture it would be difficult to know that what is being depicted is a monitor screen shot [ 1 ], except for some very specific layout features which I will discuss in the next section. The other examples, however, have already that distinct look of an electronic page since they incorporate many visual elements typically found on an Web page such as imagemaps, navigational buttons, animated advertisements and links to other sites. The reason for this is a combination of factors: It is common nowadays to find universal resource locators URL even in routine ads in magazines and newspapers. These increase the visibility of the Internet as a new universe which begs to be explored. Main Features of Web Pages Despite the high level of customization it is possible to identify a number of common devices which are incorporated into more or less all Web pages on the Internet. Frames and controls Pictures and animation including advertisements Imagemaps Fonts Hyperlinks To analyse in detail some of these elements, I will concentrate on three specific Web pages, displayed in Figures 2, 3 and 4 below. Frames and controls When the concept of a hypertext-based form of communication was first imagined, its main purpose was to enable the easy sharing of information between high-energy physicists at CERN in Geneva [ 3 ]. It was an academic tool without any need for frills or sophistication. New metaphors has to be introduced to render this revolutionary system marketable on a global scale. The most obvious approach was to follow the same idea developed in the eighties by computer system software developers: The most salient feature in Figure 2 is that the page is divided into two frames, that is, two separated virtual spaces which can be independent of each other, yet interlinked by some devices. It is not a coincidence that the left hand side contains navigational tools, such as buttons and arrow; after all the majority of readers of Western [ 5 ] cultures are accustomed to reading from left to right and to give more evidence to elements placed on the left side of a page, with the right side playing a subordinate role cf. Related to this perception is the fact that pressing [ 6 ] a right arrow indicates advancement to the next page, while pressing the left arrow one can go back to the previous page. Two important aspects should be noted in the left frame of the page. Moreover, when moving the cursor over a button, its behaviour closely replicates what would happen if the button was real: What these two features suggest is that Web designers and system software developers alike try to create multiple layers of virtual space underneath the coating of a computer monitor subject to the same physical laws as the real world. A very sophisticated mechanism available on many Web pages and indeed part of most computer applications is represented by pop-up menus and editable fields or text-input fields. In the page of Figure 4, for example, it is possible to select any specific week or section of the site by making a selection from the menu. The user is given the freedom of deciding where to go, however, the available choices are pre-defined, giving the designer ultimate power over what the user can see. Editable fields can be used for two purposes: Figure 4 shows that the site is fully searchable by including a small section with an editable field and various pop-up menus to fine-tune the operation. A small text field and a button can compel more than fancy images or catchy phrases. Pictures and animation including advertisements Unlike the experience of opening a magazine and looking at a page, the content of a Web page is not static and indeed is not meant to be static. Not only can the user be

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

transported to other places and references by a single click of the mouse, but in the very same page graphics can become animated so as to attract the attention of the viewer to a particular message. The second image of the Web page in Figure 3, for example, randomly displays a link to a particular site, which can be anything from information on the page itself as in Figure 3 , or an advertising for online activities. Auctions Close Twice Daily! There is a strong element of heteroglossia [ 7 ] in many Web pages in the way the viewer is addressed: A good example of how graphics can combine elements from different discourse is represented by the following picture used throughout a shopping Web site. It is a clever combination of textual and visual elements closely associated with the online and shopping concepts. The barcode design clearly represents the goods that can be purchased in this virtual shopping mall. The last point is reinforced by adding the URL in place of the digits usually found at the bottom of the barcodes. It takes a great deal of creativity to produce highly effective designs which can also convey subliminal messages on the targeted audience while being visually attractive. Another type of image which is widely used to communicate visually is the animated graphic. This is a series of still images merged together in sequence to give the impression of movement, just as in the original cartoons created by Walt Disney. However, technology makes possible to replace the flipping book with electronic layers of sophisticated drawing packages. Strong messages can be conveyed by focusing the user onto a particular element on a page. One site, for example, adopted a shooting arrow flying towards a button to indicate the link from where a file could be downloaded. The acoustic signal produced by some traffic lights to guide blind people safely across a busy road or even the traffic light itself, with its coloured lights, can be examples of this. In my opinion, the most effective animated graphics are those which combine movement with words. As in the English grammar, it is possible to create alliteration by playing with letters, words, shapes in the context of an animated graphic. The following example by Mike Stanfill depicts an image composed of several stages in which the phrase Bye Microsoft is transmuted morphed is the term used in computer jargon into Buy Mac os8. The two phrases are in conceptual antithesis: Microsoft developer of Windows and Apple Computer developer of Macintosh Operating System are two direct competitors in the computer industry. This graphic very cleverly exploits the fact that the phrases share many letters and morphological characteristics. Its message is strong, encouraging people to abandon the Microsoft Operating System and adopt the new version of Mac OS. Not all pictures on a Web page serve such sophisticated purposes. Figure 4 shows the home page of The Labor of Love , a site dedicated to pregnancy and parenting. It is not surprising that many of its graphic elements are directly related to the main theme of the site. Babies, mothers and children are extensively used in pictures functioning as buttons or banners. Visual navigational aids are also accordingly chosen to confer an overall pleasant and friendly layout: Imagemaps In the early days of Web design, it was possible to include individual pictures which would point to a specific location on the Internet. Most of the graphic elements of a Web page are still represented by this type of images. However, a new model was developed to allow a single picture to be linking to different places, depending on where the cursor is positioned over the picture and that was called an Imagemap. In Figure 1 which is an imagemap itself , Alaska Internet Travel Guide makes effective use of an imagemap to provide links to the various regions of the state, from the Arctic district to the Kenai Peninsula. Instead of simply selecting the word of the resort, a Web surfer can instead be travelling virtually moving the mouse over the region and clicking on the desired location, just as if on board of a private Lear Jet, ready to land anywhere when instructed to do so! In many respects this technique removes the psychological barrier of sitting in front of a computer terminal rather than being in the real place. Another example of Imagemap is featured in Figure 3. Enterprise City is a UK-based Web directory providing useful and well-organised links to many online shopping sites. The main navigational aid here is represented by a cartoon-like picture of a shopping street, with its different buildings, from the sport shop to the general department store. The picture is an imagemap which establishes a visual link between concept the appearance of a building -- for example, the travel agent is represented by an aeroplane and a sun shining and goods available what can be expected to be found when visiting that particular site. In this case the modality [ 8 ] of the picture is low. The town is not a real one, the buildings are simple but with distinct

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

features that make them immediately recognisable for what they are. Fonts Over the last few years new technologies have greatly enhanced the way fonts can be used to create better-looking and more effective layouts. Fonts can be displayed in two ways: The first method limits the available fonts to what the user has defined in the preferences of the browser [ 9 ]. In many respects, there is nothing new about the usage of fonts to add impact to a message; it has been taken from the advertising industry practically without modification. Looking back at Figure 1, the MacWarehouse Online home page incorporates many elements typically found in printed brochures and flyers: In the section dedicated to book recommendations on my own home page Figure 2 , I have added a small representation of a blackboard linked to a particular book. The text written on the board explains how to calculate the Easter date for any year and by using a handwriting font I was able to associate the formula with a typical lesson of Mathematics at school, thus rendering it more familiar to the surfing audience. Similarly, most headings on Enterprise City are written in handwriting fonts, possibly conveying the idea that shopping is an enjoyable and informal activity even if carried out from a computer terminal. Hyperlinks One of the main assets of a Web page is undoubtedly the presence of hypertext links to other parts of the same page, the site, or indeed to any place on the Internet. A new type of visual symbol has emerged in recent years: To any surfer browsing the Internet an underlined word or phrase does not convey importance or foregrounding of a concept. Instead, it means that the text is the gate to more information, to a functional act. There is a considerable difference between "Send a Postcard" and "Send a Postcard", the latter indicating that the phrase not only describes an action, but it represents and encloses the action itself! This is probably unprecedented in the context of semiotics. Conclusion In this essay I have attempted to show how Internet Web pages combine visual and verbal elements to create an interactive type of communicative exchanges. I have argued that some visual aspects have been assimilated from other industries such as advertising techniques while others have been generated by the very technology which forms the basis for this new form of communication such as buttons and editable fields and the underlined text. About the Author Paolo Cordone has been a software localisation specialist and Macintosh evangelist for several years. He has worked for Apple Computer, Inc. His main interests are in linguistics, sociology with particular respect to new interpersonal phenomena such as the Internet and computer training for children. While writing his first book, he learned that promulgating information and knowledge can be one of the most rewarding human activities. His home page is located at <http://> In computer language a screen shot is the representation of what appears on a monitor.

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 3 : Literary Analysis Worksheets & Free Printables | [calendrierdelascience.com](http://calendrierdelascience.com)

*How to Write a Literary Analysis. A literary analysis is the process where you read a literary work very closely to figure out how the author gets their main points across. Start by taking notes on the text and reading it very carefully, then develop and outline your argument.*

Canto 19 Themes and Colors Key LitCharts assigns a color and icon to each theme in Inferno, which you can use to track the themes throughout the work. Sin, Justice, Pity and Piety Paganism vs. Christianity This World vs. The region is also known as Malebolge "evil trenches" because it is made up of ten huge, circular stone trenches surrounding a well at the center, almost like defensive trenches surrounding a military stronghold. Dante follows Virgil onward, as he sees numerous suffering souls filling the first, outermost trench. The eighth circle is the most specifically organized of any Dante has seen so far, with ten separate trenches where different kinds of sinners receive intricately appropriate punishments. The eighth and ninth circles of hell are reserved for the worst sinners—those guilty of various forms of malice, or fraud. Active Themes At the bottom of the trench, naked souls run from one end of the ditch to the other. At each end, devils are posted at the top of the wall, looking down into the trench. They whip the souls, driving them back and forth. Dante recognizes one of these suffering souls and wonders who he is. Virgil allows him to stop and look more closely at the person. The soul tries to hide his face but Dante recognizes him as Venedico Caccianemico and asks how he has ended up here. Venedico tries to hide his face because, unlike other souls who ask for Dante to remember them, he does not want his particular sin to be remembered. These sinners were basically human traffickers, selling women and moving them from place to place. Now they themselves are driven from place to place by the demons. He admits that he sold his sister to a lustful nobleman. He says that he is far from the only man from Bologna in this part of hell, which is full of them. A devil whips Venedico, forcing him to continue his running back and forth, so Dante returns to Virgil. The two poets climb up a ridge that bridges across the trench. As they walk, Virgil points out among the deceivers the soul of Jason, a famous hero of Greek mythology. Virgil explains that Jason is being punished for deceiving two women who loved him: Dante also used Venedico to take a broad swipe at Bologna. Dante includes the Greek hero of Jason in his version of hell, rewriting the mythological hero into a deceiver of women. Active Themes Dante and Virgil now come to the edge of the second trench. He looks closely at one in particular, who angrily asks Dante why he stares at him out of all the suffering souls here. Dante recognizes him as Alessio Interminei and Alessio admits that he has been relegated to this trench because he was a flatterer. Before moving on, Virgil points out one more sinner: Now she scratches at herself with her own filthy nails. Virgil says that they have seen enough here, and the two poets resume their journey. Here, flatterers and deceptive speakers are mired in the very filth their speech consisted of.

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 4 : 4 Ways to Write a Literary Analysis - wikiHow

*Literary analysis is a vital stage in the development of students' critical thinking skills. Bloom's Taxonomy illustrates that analysis should come at the fourth level, right after comprehension and application. What this means is that students must be able to understand and describe the text before.*

I can find a Students will be able to identify and find evidence in a story by focusing on the following story elements: List the 5 most important things you always can find in a story. We have learned that there are important parts to every story. Today we are going to focus on finding evidence of four of those things. Whenever good reading detectives find evidence they always find strong reasoning to support their thinking. Good readers can find evidence of their elements in their stories. Use a text to model how students will fill out this graphic organizer. On chart paper, a promethean or smart board: Choose a text or model this feature: As we begin reading a story we can find out different elements of the story. Watch me as I read a story and as I am reading I am thinking about finding elements of my text features: I am looking for problems in the story, whenever I feel that the main character or characters are finding themselves in a situation that could be a problem I will write it down in this section. I will list the characters names, I may put an astric next to eh character that I think is the main character. Model for students how you would do this as you go through an entire story. Fill in each section, explain and elaborate when you can. Students can fill out the organizer based on their independent books, class read a loud book, or guided reading books. What part of the circle do you think is the most important? Turn and talk to your partner about which one. Teacher can do this activity with a student and have them fill in the evidence based on a book that they are reading with the students. Students can also do this activity with a test text to have them become aware that elements are also identified within a test text.

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 5 : Inferno Canto 18 Summary & Analysis from LitCharts | The creators of SparkNotes

*"The Road Not Taken" is one of Robert Frost's most familiar and most popular poems. It is made up of four stanzas of five lines each, and each line has between eight and ten syllables in a.*

The nouns are mostly concrete - that is, they refer to physical objects - and only two of the nouns are abstract dreams and miracle. It is possible to divide the nouns into two rough areas of meaning, or semantic fields. Table 2 shows how we might do this: Table 2 Distribution of nouns within two basic semantic classes NOUNS RELATED TO NATURE dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. My initial impression of the poem was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, dreams and miracle, could belong to either category and might be seen to connect the two semantic classes. If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense finite verbs are in the present tense. This contributes to the idea of the inevitability of nature - Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of speed quickly , excitement crazily, eagerly and inevitability irrevocably. The sense we get of the poem being an address to another person is achieved through the use of directive verbs. Directives can be used for commanding Do your essay! There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. Wonderful, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes wonder and ful allows us two interpretative effects. We first read the word as the noun wonder, and then as the adjective wonderful. The graphological deviation here foregrounds the word and creates a density of meaning. We can also consider parallelism and the foregrounding effects that this creates. However, one of the effects of this graphological deviation is to foreground any instances where Cummings does use capitalisation. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. Again, this contributes to our understanding of the poem as being very active and dynamic. Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation e. By using both definite and indefinite reference the poet is able to convey this idea. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 and 8. Here, Cummings divides the word tumbling so that the progressive morpheme -ing appears on a separate line. This is where a word or a piece of text actually looks like the concept that it represents - for example, if I were to write the word like this. Again this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks. If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line 14 is also foregrounded due to the deviant punctuation a comma is used to begin the line. Other actions are foregrounded in different ways. In line 15 we

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

get repetition of the verb, and in lines 16, 17 and 18 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem. In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organisation of the poem. It may be seen as five 6-line stanzas the first line of each stanza being separated from the remaining 5 by a line space, with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit studied a corpus of E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves. Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two.

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 6 : Ling - Round-up and Self Assessment, Poetry

Choose a text or model this feature: suggested texts: *Jamacia's Find*, *Those Shoes*, *Chrysanthemum*, *Brand New Kid*, *Rainbow Fish*, *A Chair for My Mother*, *Fernidad*, *Teach*: As we begin reading a story we can find out different elements of the story.

The Ode is written in iambic pentameter. In the last two sections, the poet speaks directly to the wind, asking for its power, to lift him up and make him its companion in its wanderings. The poem ends with an optimistic note which is that if winter days are here then spring is not very far. Interpretation of the poem[ edit ] The poem can be divided in two parts: First Canto[ edit ] The first stanza begins with the alliteration "wild West Wind" line 1. The form of the apostrophe makes the wind also a personification. However, one must not think of this ode as an optimistic praise of the wind; it is clearly associated with autumn. The first few lines contain sinister elements, such as "leaves dead" 2 , the aspect of death being highlighted by the inversion which puts "dead" 2 at the end of the line. These leaves haunt as "ghosts" 3 that flee from something that panics them. The "corpse within its grave" 8 in the next line is in contrast to the "azure sister of the Spring" 9 "a reference to the east wind" whose "living hues and odours" 12 evoke a strong contrast to the colours of the fourth line of the poem that evoke death. In the last line of this canto the west wind is considered the "Destroyer" 14 because it drives the last signs of life from the trees, and the "Preserver" 14 for scattering the seeds which will come to life in the spring, Second Canto[ edit ] The second canto of the poem is much more fluid than the first one. They are a reference to the second line of the first canto "leaves dead", 2. They also are numerous in number like the dead leaves. Through this reference the landscape is recalled again. The "clouds" 16 are "Shook from the tangled boughs of Heaven and Ocean" This probably refers to the fact that the line between the sky and the stormy sea is indistinguishable and the whole space from the horizon to the zenith is covered with trailing storm clouds. The "clouds" can also be seen as "Angels of rain" In a biblical way, they may be messengers that bring a message from heaven down to earth through rain and lightning. These two natural phenomena with their "fertilizing and illuminating power" bring a change. Line 21 begins with "Of some fierce Maenad" and again the west wind is part of the second canto of the poem; here he is two things at once: The "locks of the approaching storm" 23 are the messengers of this bursting: Shelley also mentions that when the West Wind blows, it seems to be singing a funeral song about the year coming to an end and that the sky covered with a dome of clouds looks like a "sepulchre", i. Shelley in this canto "expands his vision from the earthly scene with the leaves before him to take in the vaster commotion of the skies". This means that the wind is now no longer at the horizon and therefore far away, but he is exactly above us. The clouds now reflect the image of the swirling leaves; this is a parallelism that gives evidence that we lifted "our attention from the finite world into the macrocosm". The "clouds" can also be compared with the leaves; but the clouds are more unstable and bigger than the leaves and they can be seen as messengers of rain and lightning as it was mentioned above. Third Canto[ edit ] This refers to the effect of west wind in the water. The question that comes up when reading the third canto at first is what the subject of the verb "saw" 33 could be. On the one hand there is the "blue Mediterranean" On the other hand it is also possible that the lines of this canto refer to the "wind" again. Then the verb that belongs to the "wind" as subject is not "lay", but the previous line of this canto, that says Thou who didst waken. And saw" 29, But whoever"the "Mediterranean" or the "wind" "saw" 33 the question remains whether the city one of them saw, is real and therefore a reflection on the water of a city that really exists on the coast; or the city is just an illusion. Pirie is not sure of that either. He says that it might be "a creative you interpretation of the billowing seaweed; or of the glimmering sky reflected on the heaving surface". Both possibilities seem to be logical. To explain the appearance of an underwater world, it might be easier to explain it by something that is realistic; and that might be that the wind is able to produce illusions on the water. With its pressure, the wind "would waken the appearance of a city". From what is known of the "wind" from the last two cantos, it became clear that the wind is something that

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

plays the role of a Creator. Whether the wind creates real things or illusions does not seem to be that important. Obviously the moss and flowers are seaweed. It appears as if the third canto shows a turning-point. Whereas Shelley had accepted death and changes in life in the first and second canto, he now turns to "wistful reminiscence [ , recalls] an alternative possibility of transcendence". From line 26 to line 36 he gives an image of nature. But if we look closer at line 36, we realise that the sentence is not what it appears to be at first sight, because it obviously means, so sweet that one feels faint in describing them. This shows that the idyllic picture is not what it seems to be and that the harmony will certainly soon be destroyed. A few lines later, Shelley suddenly talks about "fear" This again shows the influence of the west wind which announces the change of the season. Fourth Canto[ edit ] Whereas the cantos one to three began with "O wild West Wind" and "Thou" 15, 29 and were clearly directed to the wind, there is a change in the fourth canto. The focus is no more on the "wind", but on the speaker who says "If I. Until this part, the poem has appeared very anonymous and was only concentrated on the wind and its forces so that the author of the poem was more or less forgotten. Pirie calls this "the suppression of personality" which finally vanishes at that part of the poem. It becomes more and more clear that what the author talks about now is himself. These pronouns appear nine times in the fourth canto. Certainly the author wants to dramatise the atmosphere so that the reader recalls the situation of canto one to three. He achieves this by using the same pictures of the previous cantos in this one. Whereas these pictures, such as "leaf", "cloud", and "wave" have existed only together with the wind, they are now existing with the author. The author thinks about being one of them and says "If I were a. Shelley here identifies himself with the wind, although he knows that he cannot do that, because it is impossible for someone to put all the things he has learned from life aside and enter a "world of innocence". That Shelley is deeply aware of his closedness in life and his identity shows his command in line There he says "Oh, lift me up as a wave, a leaf, a cloud" He knows that this is something impossible to achieve, but he does not stop praying for it. The only chance Shelley sees to make his prayer and wish for a new identity with the Wind come true is by pain or death, as death leads to rebirth. So, he wants to "fall upon the thorns of life" and "bleed" This may be a reference to the years that have passed and "chained and bowed" 55 the hope of the people who fought for freedom and were literally imprisoned. With this knowledge, the West Wind becomes a different meaning. The wind is the "uncontrollable" 47 who is "tameless" One more thing that one should mention is that this canto sounds like a kind of prayer or confession of the poet. This confession does not address God and therefore sounds very impersonal. Shelley also changes his use of metaphors in this canto. In the first cantos the wind was a metaphor explained at full length. Now the metaphors are only weakly presented "the thorns of life" Shelley also leaves out the fourth element: In the previous cantos he wrote about the earth, the air and the water. The reader now expects the fire but it is not there. This leads to a break in the symmetry. Fifth Canto[ edit ] Again the wind is very important in this last canto. At the beginning of the poem the wind was only capable of blowing the leaves from the trees. In the previous canto the poet identified himself with the leaves. In this canto the wind is now capable of using both of these things mentioned before. Everything that had been said before was part of the elements wind, earth, and water. Now the fourth element comes in: There is also a confrontation in this canto: Whereas in line 57 Shelley writes "me thy", there is "thou me" in line It is also necessary to mention that the first-person pronouns again appear in a great frequency; but the possessive pronoun "my" predominates. Unlike the frequent use of the "I" in the previous canto that made the canto sound self-conscious, this canto might now sound self-possessed. The canto is no more a request or a prayer as it had been in the fourth canto it is a demand. And there is another contrast between the two last cantos: The last canto differs from that. The poet in this canto uses plural forms, for example, "my leaves" 58, 64 , "thy harmonies" 59 , "my thoughts" 63 , "ashes and sparks" 67 and "my lips" By the use of the plural, the poet is able to show that there is some kind of peace and pride in his words. It even seems as if he has redefined himself because the uncertainty of the previous canto has been blown away. The "leaves" merge with those of an entire forest and "Will" become components in a whole tumult of mighty harmonies. The use

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

of this "Will" 60 is certainly a reference to the future. Through the future meaning, the poem itself does not only sound as something that might have happened in the past, but it may even be a kind of "prophecy" 69 for what might come—the future. At last, Shelley again calls the Wind in a kind of prayer and even wants him to be "his" Spirit: Be thou me, impetuous one! Like the leaves of the trees in a forest, his leaves will fall and decay and will perhaps soon flourish again when the spring comes. That may be why he is looking forward to the spring and asks at the end of the last canto "If Winter comes, can Spring be far behind?"

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 7 : Close Reading of Literary Texts - ReadWriteThink

*Hamlet study guide contains a biography of William Shakespeare, literature essays, a complete e-text, quiz questions, major themes, characters, and a full summary and analysis.*

Performed by the Fulda Symphony Problems playing these files? The fourth movement begins without pause from the transition. The music resounds in C major, an unusual choice by the composer as a symphony that begins in C minor is expected to finish in that key. Many assert that every minor piece must end in the minor. Joy follows sorrow, sunshineâ€™rain. The recapitulation is then introduced by a crescendo coming out of the last bars of the interpolated scherzo section, just as the same music was introduced at the opening of the movement. The interruption of the finale with material from the third "dance" movement was pioneered by Haydn , who had done the same in his Symphony No. It is unknown whether Beethoven was familiar with this work or not. Towards the end the tempo is increased to presto. The symphony ends with 29 bars of C major chords, played fortissimo. Spending much of his life in France, Cherubini employed this pattern consistently to close his overtures, which Beethoven knew well. While such resemblances sometimes occur by accident, this is unlikely to be so in the present case. Nottebohm discovered the resemblance when he examined a sketchbook used by Beethoven in composing the Fifth Symphony: This section summarizes some themes that commonly appear in this material. Fate motif[ edit ] The initial motif of the symphony has sometimes been credited with symbolic significance as a representation of Fate knocking at the door. These notes would terminate the classical symphony as a musical coda, but for Beethoven they become a motif repeating throughout the work for a very different and dramatic effect, he says. Pianist and writer Charles Rosen says, Beethoven in C minor has come to symbolize his artistic character. In every case, it reveals Beethoven as Hero. C minor does not show Beethoven at his most subtle, but it does give him to us in his most extroverted form, where he seems to be most impatient of any compromise. The New Grove encyclopedia cautiously endorses this view, reporting that "[t]he famous opening motif is to be heard in almost every bar of the first movementâ€™and, allowing for modifications, in the other movements. For instance, in the third movement the horns play the following solo in which the short-short-short-long pattern occurs repeatedly: In the second movement, an accompanying line plays a similar rhythm: In the finale, Doug Briscoe [35] suggests that the motif may be heard in the piccolo part, presumably meaning the following passage: Later, in the coda of the finale, the bass instruments repeatedly play the following: On the other hand, some commentators are unimpressed with these resemblances and consider them to be accidental. Antony Hopkins, [7] discussing the theme in the scherzo, says "no musician with an ounce of feeling could confuse [the two rhythms]", explaining that the scherzo rhythm begins on a strong musical beat whereas the first-movement theme begins on a weak one. Donald Tovey [40] pours scorn on the idea that a rhythmic motif unifies the symphony: Tovey concludes, "the simple truth is that Beethoven could not do without just such purely rhythmic figures at this stage of his art.

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

### Chapter 8 : An Analysis of "The Tyger" by William Blake: Symbolism, Alliteration, and Poetic Devices

*Begin your analysis of "The Tyger" by William Blake by printing out the poem and annotating [calendrierdelascience.com](http://calendrierdelascience.com) you annotate, mark lines and words that capture your attention--alliteration, the examples of symbolism, and other poetic devices.*

Advanced Power Tools for Opening Up a Text Analysis is basically "taking something apart," in order to understanding it better by considering its component parts separately as well as together. Response is writing an answer or offering your own feedback on the text. Use these fully-portable power tools for personal responses, reaction papers, for some analysis papers, and for college book reports. Of course, begin your report or response by referring in the text to the title and author of the text, as well as the main thesis or point of the text. Some of the most common are: Analyze the text as a material object. This can mean any or all of the following: Analyze the text as argument. Who is the intended audience? What is the author trying to persuade the audience to believe or do? What is the standpoint of the text? What arguments are used in the text to convince the reader? What evidence is used to support the argument of the text? How does the author use reasoned argument, emotion, or personal character to persuade? Analyze the structure of the text. How is it built? Is it a travelogue, or fantasy or a historical novel or a nonfiction work or poetry or what? Does it follow a time-line, a logical sequence, a problem-solution-resolution process, a simple list of items, a comparison and contrast analysis, a balance of forces analysis, or does it simply jump back and forth chaotically? How are the chapters and sections divided? What sort of language and imagery does the text contain? What style tone of language is used high, medium, or low? How good is the spelling, grammar, vocabulary and punctuation? Analyze the text as a product on the market. How long or short is the text and is it too long or too short? What is the context social, economic, political, historical, commercial, intellectual in which the text was produced and sold? How attractive is the physical form and appearance of the text cover, printing, type-faces, website, etc. Who is the intended consumer? Why was this text written or published, and how well does it fulfill that purpose for the majority of readers? Is it commercial popular , scholarly, journalistic, or some other form of writing, and does it meet expectations for this form of writing? Did you find any errors, typos or problems within the text itself? Who was the author? What other works has this author published, and how do they relate to this text? Analyze the text as communication. How effective is the text in communicating the main idea? Who is the intended audience or actual audience of this text? How does the voice of the author shine through in the text? How true are the facts in the text, or is it purely made-up fiction or fantasy? How powerful is the writing, whether in persuading the audience or simply in entertaining which is another form of persuasion? How effective is the text in accomplishing the purpose for which it was created? Analyze the text in a social context. Whom does this text serve best? Who in society does it put down, ignore, pretend not to notice or shove aside? Does the text glorify the wealthy, the famous and the proud? Does it lift up the powerless and those who have been pressed down? Does this text make you feel contented and satisfied about the way things are right now in the world, or does it make you want to help make the world better? Does it even engage the real world at all, or not? Does it make you feel hopeless, that life is meaningless and nothing anyone can do matters, or does it suggest that people can make a difference? Analyze the text from a psychological viewpoint. What about the psychological motivations of the characters in the text? Analyze the text from some certain specific point of view or belief. How does this text treat women--does it honor and raise them up, or disrespect and put them down? How might this text read differently through the eyes of a gay or lesbian reader than in the view of a straight reader? What analysis of the text would a third-world reader or a person of color give, or a senior citizen, or a blind or deaf audience? How would you analyze this text from a faith-based perspective? Analyze the text as a work of art. This might include the following: Clarity How clear is the writing? Is it easy to understand or is it confusing and mysterious, and did the author intend it that way or not? Grandeur How strong, educated, mature and vigorous is the language? Beauty Is this text a pleasure to

## DOWNLOAD PDF DETAILED ANALYSIS OF THE TEXT (THE FOURTH ELEMENT)

read? Or, does the author use any annoying or ugly words and expressions where they are not appropriate? Is the imagery lively or boring? Speed How fat-free is it? Does the writing in the text flow along easily, making it easy to read, or does it drag along with extra words, phrases and sentences? Does it keep you at the edge of your seat, or put you to sleep? Character If applicable, how realistic or believable are the characters in the text? How is the character of the author reflected in the text? Truth How true are the facts used in the text? How well does the author use facts? Gravity Does this text pass the "who cares? Does it change your mind or your feelings, inform you, or make you agree more with the author? Why or why not? Analyze and respond to the text from your own personal viewpoint as an individual reader. How much does it agree or clash with your view of the world, and what you consider right and wrong? How much were your views challenged? How well does it address things that you, personally, care about and consider important in the world? How much new did you learn from it? How did you like or enjoy the text overall, and most importantly why or why not? Keep in mind that some texts news reports, textbooks, obituaries are not written to be enjoying or entertaining. Engl Fall, , rev.

### Chapter 9 : Third grade Lesson in problem-solution Story Element Circles

*C. Quote from the text (cited appropriately) D. Analysis of the quote: How does it prove your thesis? E. Closing sentence (wrap up the paragraph to effectively transition to the next paragraph).*