

AICE English Literature Summer Assignment 2022

Directions: Complete the tasks below for the 3 set text types. Be sure to read each extract thoroughly and answer each task effectively.

Exploring language and structure - poetry

To His Coy Mistress
by Andrew Marvell

Had we but world enough, and time,
This coyness, Lady, were no crime.
We wouldn't sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side.
Shouldst rubies find: I by the tide
Of Humber would complain. I would
Love you ten years before the flood:
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow.
An hundred to adore each breast:
But thirty thousand to the rest.
An age at least to every part,
And the last age should show your heart:
For, Lady, you deserve this state;
Nor would I love at lower rate.

But at my back I always hear
Time's winged chariot hurrying near:
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song: then worms shall try
That long-preserved virginity:
And your quaint honour turn to dust;
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.

Now, therefore, while the youthful hue
 Sits on they skin like morning dew,
 And while thy willing soul transpires
 At every pore with instant fires,
 Now let us sport us while we may;
 And now, like amorous birds of prey,
 Rather at once out time devour,
 Than languish in his slow-chapped power.
 Let us roll all our strength, and all
 Our sweetness, up into one ball:
 And tear our pleasures with rough strife,
 Thorough the iron gates of life.
 Thus, though we cannot make our sun
 Stand still, yet we will make him run.

Exploring "To His Coy Mistress" by Andrew Marvell

It is important to be able to identify common literary devices that writers use in order to create specific effects for the readers of their poems, plays, and prose fiction. The terms that describe these devices are useful in communicating your personal responses to the texts you read.

An important point to remember about literary terms - don't over-use them! Writing literature essays isn't about dazzling your reader with your use of impressive literary terms. It is important that you use these terms only as part of your overall analysis.

You should not simply identify or describe the devices writers use. You will need to:

- * explore precisely the effects particular devices create for readers (starting with your own impressions)
- * consider how the devices used help to convey meaning.

Tasks:

1. Some useful literary terms are listed below. Check your understanding of these terms and complete the table with the meaning of each term in your own words.

Category	Device	What it means
sound devices	alliteration	
	assonance	
	onomatopoeia	

	rhythm	
	rhyme	
imagery	simile	
	metaphor	
	personification	
	pathetic fallacy	
rhetorical devices	rhetorical question	
	repetition	
	hyperbole	
	irony	

2. Look at the brief quotations from the poem "To His Coy Mistress" in the table below.

For each quotation add the name of the device and an explanation of the effect created for the reader. Your comments on effects should reflect the overall meanings of the poem in which the speaker persuades his "mistress" that time is passing quickly. See the example provided in the table below.

Quotation	Device and effect created
An hundred years should go to praise/Thine eyes	

Time's winged chariot hurrying near	This metaphor powerfully conveys the speed of time passing and is an important aspect of the speaker's argument that they must, therefore, make the most of time.
And yonder all before us lie Deserts of vast eternity	
... shall sound My echoing song	
... then worms shall try That long preserved virginity	
like amorous birds of prey	
tear our pleasures with rough strife	
Thus, though we cannot make our sun Stand still, yet we will make him run.	

How writers present their characters - prose

In this extract Mama and Papa are working hard at arranging a marriage for their daughter Uma.

Extract from *Fasting, Feasting*
by Anita Desai

Mama worked hard at trying to dispose of Uma, sent her photograph around to everyone who advertised in the matrimonial columns of the Sunday papers, but it was always returned with the comment "We are looking for someone taller/fairer/more educated, for Sunju/Pinku/Dimpu, even though the photograph had been carefully touched up by local photographer, giving Uma pink cheeks and almost-blue eyes as she perched on a velvet stool before a cardboard balustrade in his studio.

The man who finally approved of it and considered it good enough for him was not so young; "he was married before," his relatives wrote candidly. "but he has no issue." He was "in the pharmaceutical business, earning decent income," which was taken to mean that he was a travelling salesman who received a commission in addition to his salary. "He is a good family man with a sense of responsibility," they wrote, which was interpreted to mean he was living with his parents in an extended family. Since it was clear Uma was not going to receive another offer no matter what a good job the photographer had done with his unpromising material, Mama and Papa decided to proceed with the negotiations. The dowry offered by Papa, although modest since he had already thrown one away - as he never stopped reminding the women in the family - must have seemed like a bonus to a man who may not have expected more than one dowry in a lifetime. It was accepted with alacrity.

Since the previous meeting between the prospective bride and groom had proved to unpropitious, it was tacitly decided to do without one in this case. And so the bridegroom's party was on its way. Mama frantically supervised the cooking of meals and making of sweets for three days in a row. Papa was seeing to the marquee being set up on the lawn, the priest and all his requirements in the way of ceremony and ritual, and the musicians to play during the reception. Uma found herself richer by a dozen saris, a set of gold jewellery and another of pearls, then was handed a garland and posted at the entrance to the marquee to wait for the bridegroom.

He came from his town by train along with his brothers, cousins, father and other male relatives. At the railway station they got into taxis and auto rickshaws and arrived at the head of the street where they were met by a brass band and the horse they had hired, a rather spindly and knock-kneed one but brightly dressed in garlands and tinsel. This he mounted, with help from his brothers and friends, and so proceeded to their gate, his friends dancing and turning somersaults the whole length of the street while the band played "Colonel Bogey".

Uma felt the drum and the trumpet sound in the very depths of her chest, pounding on it as if it were a tin pan. Her henna-painted hands -- holding the garland -- trembled. Mama stood behind her, securing the jasmines in her hair, and Aruna danced from one foot to the other, her lips stained red with the lipstick she had been allowed to use at last, and cried, "Uma, he is coming! He is coming!"

He slid off the horse, making it crash its knees together and nearly fall, then approached Uma with a damp and wilting garland. His hands, too, shook a little. His brothers, who supported him on each side, steered him towards Uma, then raised the curtain of silver and gold tinsel from his face. He looked at Uma glumly and without much interest. What he saw did not seem to make him change his attitude. He handed over his garland, and Uma was made to drape hers over his head. She bit her lips as she did so, he seemed so reluctant to accept it. The man looked as old to her as Papa, nearly, and was grossly overweight too, while his face was pockmarked. None of this disturbed her as much, however, as did his sullen expression. He so resembled all the other men who had ever looked her way - they had all been reduced to precisely this state of unenthusiasm - that she relinquished all her foolishly unrealistic hopes.

Tasks:

1. In your own words, give the meanings of the following phrases:

a. "Mama worked hard at trying to dispose of Uma..."

b. "a good job the photographer had done with unpromising material"

c. "It was accepted with alacrity."

d. "reduced precisely to this state of unenthusiasm"

2. What impressions do you form of the wedding preparations?
Use brief quotations to support your answer in one paragraph.

3. The extract gives you plenty of information about the appearance of both Uma and the prospective groom - what they look like and who they are.

List below the information the writer gives us:

Uma	The prospective bridegroom

--	--

4. Highlight the parts of the extract where you feel sorry for Uma.
Then on this page write your answer to the question:

In what ways does Desai make you feel sorry for Uma?

You should:

- use brief quotations to support your points
- comment on the effects of particular words and phrases Desai uses.
- one paragraph

Responding to drama

Read the extract from *A Streetcar Named Desire* by Tennessee Williams. Complete the related activities below.

[There is a pause.]

BLANCHE: May I - speak - plainly?

STELLA: Yes, do. Go ahead. As plainly as you want to.

[Outside a train approaches. They are silent till the noise subsides. They are both in the bedroom. Under cover of the train's noises STANLEY enters from outside. He stands unseen by the women, holding some packages in his arms, and overhears their following conversation. He wears an undershirt and grease-stained seersucker pants.]

BLANCHE: Well - if you'll forgive me - he's common!

STELLA: Why, yes, I suppose he is.

BLANCHE: Suppose! You can't have forgotten that much of your bringing up, Stella, that you just suppose that any part of a gentleman's in his nature! Not one particle, no! Oh, if he was

just - ordinary! Just plain - but good and wholesome, but - no. There's something downright - bestial - about him! You're hating me saying this, aren't you?

STELLA: [coldly] Go on and say it all, Blanche.

BLANCHE: He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one! There's even something - sub-human - something not quite to the stage of humanity yet! Yes, something -- ape-like about him, like one of those pictures I've seen in - anthropological studies! Thousands and thousands of years have passed him right by and there he is - Stanley Kowalski - survivor of the Stone Age! Bearing the raw meat home from the kill in the jungle! And you - you here - waiting for him! Maybe he'll strike you or maybe grunt and kiss you! That is, if kisses have been discovered yet! Night falls and the other apes gather! There in the front of the cave, all grunting like him, and swilling and gnawing and hulking! His poker night! - you call it - this party of apes! Somebody growls - some creature snatches at something - the fight is on! God! Maybe we are a long way from being made in God's image, but Stella - my sister - there has been some progress since then! In some kinds of people some tenderer feelings have had some little beginning! That we have got to make grow! And cling to, and hold as our flag! In this dark march toward whatever it is we're approaching... Don't -- don't hang back with the brutes!

[Another train passes outside. STANLEY hesitates, licking his lips. Then suddenly he turns stealthily about and withdraws through the front door. The women are still unaware of his presence. When the train has passed he calls through the closed front door.]

STANLEY: Hey! Hey! Stella!

STELLA: [who has listened gravely to BLANCHE]: Stanley!

BLANCHE: Stell, I -

[But STELLA has gone to the front door. STANLEY enters casually with his packages.]

STANLEY: Hiyuh, Stella, Blanche back?

STELLA: Yes, she'll back.

STANLEY: Hiyuh, Blanche. [He grins at her.]

STELLA: You must've got under the car.

STANLEY: Them darn mechanics at Fritz's don't know their can from third base!

[STELLA has embraced him with both arms, fiercely, and full in the view of BLANCHE. He laughs and clasps her head to him. Over her head he grins through the curtains at BLANCHE. As the lights fade away, with a lingering brightness on their embrace, the music of the "blue piano" and trumpet and drums is heard.]

Tasks:

1. Look at the stage directions in the above extract. Highlight the following:
 - a. references to sounds, including music
 - b. descriptions of Stanley
 - c. references to lighting.

6. List in your own words five things Blanche does not like about Stanley.

- a.
- b.
- c.
- d.
- e.

7. For the previous two activities you had to read carefully what the character of Blanche says in the extract.

For this activity you will need to read what the stage directions tell you about the character of Stanley.

What picture does the writer create of Stanley from the information provided in the stage directions? (answer in one paragraph)