

Describing Maps for LITERATURE

Rubric

Describing Maps are visual tools used to help students identify important aspects of the literature being analyzed. We will use them throughout the semester to better understand the impact of characters, settings (including items found within), events, etc.

Each ENTRY consists of the following and is worth **10 points**:

1. Adjective (1 point)	– select a term that best describes a major characteristic of the subject of the map
2. Definition (2 points)	– include a dictionary definition (1 point) that is reworded to <u>include specifics</u> (1 point) about the subject being evaluated
3. Quote (2 points)	– include a direct citation from the work that displays at least one literary device (three is ideal); quotes may be reduced using ellipses
4. Page Number of Quote (1 point)	– document your evidence
5. Identification of Literary Device(s) (1 point)	– clearly identify and label every example (one is the minimum) of literary technique NO CREDIT WILL BE GIVEN WITHOUT #6 BELOW
6. Analysis of Identified Literary Device(s) (3 points)	– explain the function and impact of the device(s) found. The requirements for each literary device are specific to the definition, its application in the work being analyzed, and the impact of its function upon the character, setting, etc. being described

STUDENT SAMPLE:

from *The Awakening* by Kate Chopin

Mrs. Pontellier **1. (Reserved): 2.** The wife of Mr. Pontellier has previously been slow to reveal her emotions to everyone surrounding her, as she grew in a chaste environment that encouraged emotions to be bottled instead of worn on the sleeve.

3. “An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish” **4.** (8).

5. DEVICE: PERSONIFICATION, DICTION

6. Mrs. Pontellier was raised a traditional woman under the impression that emotions weren't for her to express to anyone else, just feelings that should be contained. When she had bouts like this particular one where her entire body was consumed with a “vague anguish,” she was meant to bottle it up. If she opened that bottle from inside herself, she would be forced to reconcile with the decisions she made, such as marrying Léonce Pontellier by mistake. The **key noun** being *oppression*, which speaks directly to the strict adherence to an unwritten law that a woman must engrain herself to follow from a tender age. They must suppress their thoughts and emotions and furthermore isolate themselves from all human qualities, becoming possessions *for* the man, instead of possessing emotions to share *with* the man. That measure of impressionistic weight takes an insurmountable toll on a woman, and for the first time in the story, Edna recognized that. An “unfamiliar part of her consciousness” was unlocked by that heavy burden of suppressed anguish, and she would learn to identify her will to control her own life as she pleased. Before this revelation happened, there had to be a turning point, and so the gripping way of that anguish, so **personified** to give it even more power over Edna, acted as the key that unlocked a door more inwardly hidden from years of neglect and suppression. From that inward place, Edna began to make a journey outward, starting with recognizing her emotions as a part of her that she must feel wholly, and not cast beneath her.

