

Standards: Reading for details; identifying literary elements and main ideas; supporting conclusions with text evidence

Directions: Read and annotate the following passage, specifically marking literary elements that suggest themes about one of our overall topics: power, race, faith, and love/relationships. Then answer the questions about the passage that follow. Your annotations will count for 5 points on the assessment.

From Chapter 13

Way late in the morning the thought of Annie Tyler and Who Flung came to pay her a visit. Annie Tyler who at fifty-two had been left a widow with a good home and insurance money.

Mrs. Tyler with her dyed hair, newly straightened and her **uncomfortable** new false teeth, her leathery skin, **blotchy** with powder and her giggle. Her love affairs, affairs with boys in their late teens or early twenties for all of whom she spent her money on suits of clothes, shoes, watches and things like that and how they all left her as soon as their wants were satisfied. Then when her ready cash was gone, had come Who Flung to denounce his predecessor as a scoundrel and took up around the house himself. It was he who persuaded her to sell her house and come to Tampa with him. The town had seen her **limp** off. The undersized high-heel slippers were **punishing** her tired feet that looked like bunions all over. Her body **squeezed** and **crowded** into a tight corset that **shoved** her middle up under her chin. But she had gone off laughing and sure. As sure as Janie had been. (Janie considers herself similar to Annie, at least in attitude)

Then two weeks later the porter and conductor of the north bound local had helped her off the train at Maitland. Hair all gray and black and bluish and reddish in streaks. All the capers that cheap dye could cut was showing in her hair. Those slippers **bent** and **griped** just like her work-worn feet. The corset gone and the shaking old woman **hanging** all over herself. Everything that you could see was **hanging**. Her chin hung from her ears and rippled down her neck like drapes. Her **hanging** bosom and stomach and buttocks and legs that **draped** down over her ankles. She **groaned** but never **giggled**.

She was broken and her pride was gone, so she told those who asked what had happened. Who Flung had taken her to a shabby room in a shabby house in a shabby street and promised to marry her next day. They stayed in the room two whole days then she woke up to find Who Flung and her money gone. She got up to stir around and see if she could find him, and found herself too worn out to do much. *All she found out was that she was too old a vessel for new wine. The next day hunger had driven her out to shift. **She had stood on the streets and smiled and smiled, and then smiled and begged and then just begged. After a week of world-bruising a young man from home had come along and seen her. She couldn't tell him how it was. She just told him she got off the train and somebody had stolen her purse. Naturally, he had believed her and taken her home with him to give her time to rest up a day or two, then he had bought her a ticket for home. (** imagery that shows her decline in circumstance).

They put her to bed and sent for her married daughter from up around Ocala to come see about her. The daughter came as soon as she could and took Annie Tyler away to die in peace. She had waited all her life for something, and it had killed her when it found her. (What was the something? Love, youth?)

*The thing made itself into pictures and hung around Janie's bedside all night long. Anyhow, she wasn't going back to Eatonville to be laughed at and pitied. (*personification)

** This syntax shows the decline of Annie's behavior, which mirrors her decline of spirit – the first two phrases pair words, then the last phrase has only one word, a break in the parallel structure.

The diction in these two paragraphs draws a sharp contrast between the woman Annie Tyler makes herself and who she really is. The woman she makes herself doesn't fit and is actually painful.

*This is an allusion to a story in Matthew in the Bible that says not to put new wine in old skins/vessels because they will break and spoil the wine. The wine is referencing love with a young man or youth. . .

Objective Questions (20-25 points on final assessment)

- D 1. The first sentence in the last paragraph is an example of:
- A. local color
 - B. diction
 - C. folklore
 - D. figurative language

C 2. Paragraphs 2 and 3 paint contrasting pictures of Ms. Tyler's appearance. The purpose of the contrast mostly

- A. develops Ms. Tyler's character as a person who puts up a false front to get what she wants
- B. provides local color to develop the background of the people of Eatonville
- C. establishes imagery that makes the details of the impact of Ms. Tyler's affair in paragraph 4 more powerful
- D. provides examples of Hurston's descriptive style

A 3. In paragraph 4, Hurston writes, "She had stood on the streets and smiled and smiled, and then smiled and begged and then just begged." Which element of style is Hurston mostly using to make her point about Ms. Tyler's decline in circumstance and attitude?

- A. syntax
- B. diction
- C. figurative language
- D. local color

C 4. Given the context of this passage and the whole passage, the last sentence in the passage shows that Janie sees Ms. Tyler

- A. as a weak person who got what she deserved
- B. as a person worth compassion because she was fooled
- C. as a warning to be careful about how she appears to people
- D. as an example of how foolish desires can make people do extreme things

Theme Response (30 points on final assessment)

Write on your own paper. In a well-constructed response, discuss the message that this passage develops about one of our thematic topics: faith, love/relationships, power, or race. In your response, you must provide a specific statement of the theme (message or lesson), and you must provide specific evidence from the text to support your theme statement. After you have finished your response, you may earn extra credit if you connect and explain another specific piece of supporting evidence for your theme statement from another part of the text (5 points).

In this passage from *Their Eyes Were Watching God*, Zora Neale Hurston is developing the message that true love does not happen when a person changes who they are in order to get it. In the passage, Hurston uses diction to provide a stark contrast in imagery between how Annie Tyler presents herself. Words like "uncomfortable," "punishing," "crowded," "squeezed," and "tight," show how the persona that Annie is putting on – like she's putting on clothes – doesn't fit her and is even painful. That diction contrasts with words in the third paragraph: "cheap," "bent," "griped," and "hanging," which is even repeated three times. The contrast shows what happens when she forces herself into that persona. Hurston also uses the changing syntax of the sentence – "She had stood on the streets and smiled and smiled, then smiled and begged and then just begged" – to show what Annie has been reduced to – from a would-be lover that "smile[s] and smile[s]" to a person who is simply a beggar. She returns to Eatonville to be carried away by her daughter to "die in peace."

Hurston drives home the message that true love doesn't happen with the last two paragraphs in the passage. Hurston's use of personification shows that Annie Tyler wanted love so badly that she changed herself to try and obtain it, but that extreme action caused the kind of love that she found to "[kill] her when it found her." The situation sticks with Janie, hanging "around Janie's bedside all night long." Janie is afraid that she has made herself into something she's not and been too eager for love, and therefore Tea Cake has taken the same kind of advantage, not giving her true love.

We find out a few pages later in the book that Tea Cake has been true to Janie when he returns; he hasn't taken advantage of her and ruined her. In fact, he tells her to put her money in a bank and leave it because they will make their way together on what they can earn together. He loves her for who she is, not what she can give him. Hurston is showing that when Janie is her true self, she is worthy of and gets real love.

The first sentence of the response is a theme statement (see your notes for clarification). That statement is followed by evidence that supports the theme statement. My evidence cites diction, syntax and personification as tools Hurston uses to develop her theme. Not only is the evidence noted in the annotations, it's quoted in the response and then connected specifically to the theme statement. The last paragraph of the response is the extra credit part – a connection to another section of the text that builds the same theme.