# Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Focuse**d **Activity**

#### Date \_\_\_\_\_\_\_\_Class \_\_\_\_\_\_\_

## Score \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Life of Pi

Syntax: Fragments, Short Sentences, Run-On Sentences, and Long Sentences

**Simple sentences**: a simple sentence is when a subject and a complete predicatecomplete an idea

* *Life of Pi* won several awards.

**Sentence fragments**: sentence fragments do not constitute a complete grammatical sentence. A subject and a complete predicate are not present.

* Moving in a month
* Quietly passes the animals
* Sneaking around like that making people nervous

Authors will use sentence fragments (or short sentences) in order to give emphasis. Usually the fragment will be used after many long or descriptive sentences. This stylistic technique adds contrast to the work and enhances the author’s point.

**Run-on sentences**: run-on sentences have at least two parts, either one of which can stand by itself, but in a run-on sentence, the two parts have been combined together instead of being properly connected by key words and/or proper punctuation. Keep in mind that the length of a sentence really has nothing to do with whether a sentence is a run-on or not.

* The sun is out, put on some sunscreen.
* The other students take the bus to school Pi walks to school and home.
* The dog was upset all day he didn't get food yesterday.

*Directions*: Examine the underline portion of the structures of the sentences and match the description to the author’s syntactical choice. Then, describe the idea that is conveyed in the specific passage that is being presented by the syntactical choice. Your explanation should include key words from the structure of passages list. It is important that you consider the context of the passages.

List of structures and idea conveyed:

* Simple sentence (or fragment) introducing the ideas of passage-emphasizes idea/theme
* Simple sentence (or fragment) introducing the ideas of passage- emphasizes character
* Simple sentence (or fragment) in the middle of passage-focuses on pivotal assertion
* Simple sentence (or fragment) in the middle of passage-isolates idea or action
* Simple sentence (or fragment) in the middle of passage-creates tension
* Simple sentence (or fragment) at the end of passage-focuses on action closing abruptly
* Simple sentence (or fragment) at the end of passage-focuses on action closing abruptly because of heightened emotion
* Simple sentence (or fragment) at the end of passage-focuses on changing scene or point of view
* Long sentence (or run-on) reflects movement of the character/s and/or plot
* Long sentence (or run-on) reflects emotional state of character-confusion, anguish, elation etc.
* Long sentence (or run-on) enhances setting
* Long sentence (or run-on) enhances weather

1. “I wish I could convey the perfection of a seal slipping into water or a spider monkey swinging from point to point or a lion merely turning its head. But language founders in such seas. Better to picture it in your head if you want to feel it.” (page 15)

Structure of passage:

Main idea presented:

1. “Richard Parker, can you believe what has happened to us? Tell me it’s a bad dream. Tell me it’s not real. Tell me I’m still in my bunk on the *Tsimtsum* and I’m tossing and turning and soon I’ll wake up from this nightmare. Tell me I’m still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can’t bear it! (pages 97-98)

Structure of passage:

Main idea presented:

1. “Hold on tight, I’ll pull you in. Don’t let go. Pull with your eyes while I pull with my hands. In a few seconds you’ll be aboard and we’ll be together. Wait a second. Together? We’ll be together? Have I gone mad? (page 99)

Structure of passage:

Main idea presented:

1. After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena-blank and frank, the curiosity apparent with nothing of the mental set revealed, jaw hanging open, big ears sticking up rigidly, eyes bright and black-were it not for the strain that exuded from every cell of its body, an anxiety that made the animal glow, as if with a fever. I prepared for my end. For nothing. It started running in circles again.” (page 115)

Structure of passage:

Main idea presented:

1. "This was the terrible cost of Richard Parker. He gave me a life, my own, but at the expense of taking one. He ripped the flesh off the man's frame and cracked his bones. The smell of blood filled my nose. Something in me died then that has never come back to life." (page 255)

Structure of passage:

Main idea presented:

# Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Focused** **Activity**

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Life of Pi

Syntax: Parallel Structure

**Parallel structure** means using the same pattern of words to show that two or more ideas have the same level of importance. It creates a balance of expressions, provides emphasis and establishes rhythm.

Parallel structure…

* reflects dull, routine
* reflects chaos
* emphasizes ideas
* emphasizes action
* focuses on emphatic position
* focuses on changing scene
* reflects emotions of character
* reflects perspective of character
* contrasts ideas (antithesis)
* contrasts actions (antithesis)
* contrasts emotions (antithesis)
* conveys a specific tone

Here are some famous examples of parallel structure and how contributes to the meaning of the passage.

* “When he was present she had no eyes for anyone else. Everything he did was **right**. Everything he said was **clever**.” Jane Austen, *Sense and Sensibility*

Significance of parallel structure: The parallel structure reflects the woman’s perspective of the man. She sees him as perfect; his actions are “right” and his words are “clever.” The parallel structure reinforces her infatuation for the man.

* “With this faith, we will be able to **work** together, to **pray** together, to **struggle** together, to go **to jail** together, to **stand up for freedom** together, knowing that we will be free one day.” Martin Luther King's *"I Have a Dream" speech*

Significance of parallel structure: All the key words of the speech, “work, “pray,” “struggle,” “go,” “stand up.,” are action words. The use of parallel structure in the speech emphasizes that people must act “together” in order to gain freedom.

Antithesis: Juxtaposition of contrasting ideas in balanced phrases or clauses Rhetorical contrast of idea means of parallel arrangements of words, clauses, or sentences.

* "It was the **best** **of times**, it was the **worst** **of times**, it was the **age of** **wisdom**, it was the **age of** **foolishness**…." Charles Dickens, *A Tale of Two Cities*

Significance of parallel structure: The parallel structure contrasts the ideas within the two countries. For some it was the ‘best of times” and for the others the “worst of times.” The antithesis emphasizes the experiences of the social classes.

* "I have learned that **kindness** and **love** can pay for **pain** and **suffering**." Alan Paton, *Cry, The Beloved Country*

Significance of parallel structure: During Apartheid people experienced “pain and suffering.” The contrast of emotions suggests a way in which the country can heal. “[K]indness and love” is the solution for healing.

*Directions:* Underline the common structures and/words in the sentence. Then, describe the idea that is conveyed in the specific passage that is being presented by the parallel structure. Use this structure for each of your responses: *point of passage/context*, *parallel structure/evidence*, *purpose/commentary*.

1. When I corrected her, I told her in fact she was not so wrong; that Hindus, in their capacity for love are hairless Christians. Such as Muslims, in the way that they see God in everything, are bearded Hindus, and Christians in their devotion to God, are hat wearing Muslims. (pages 49-50)

Significance of parallel structure:

1. Richard Parker has stayed with me. I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. (page 6)

Significance of parallel structure:

1. To be a castaway is to be a point perpetually at the center of a circle. [...]. When you look up, you sometimes wonder if [...] there isn't another one like you also looking up, also trapped by geometry, also struggling with fear, rage, madness, apathy. (page 215)

Significance of parallel structure:

1. Everything suffered. Everything became sun-bleached and weather-beaten. The lifeboat, the raft until it was lost, the tarpaulin, the stills, the rain catchers, the plastic bags, the lines, the blankets, the net-all became worn, stretched, slack, cracked, dried, rotted, torn, discoloured. What was orange became whitish orange. What was smooth became rough. What was rough became smooth. What was sharp became blunt. What was whole became tattered.” (page 238)

Significance of parallel structure:

NOW ON YOUR OWN:

*Directions:* Find 6 examples of parallel structure from your reading (pg. 229-255). Underline the common structures and/words in the sentence. Then, describe the idea that is conveyed in the specific passage that is being presented by the parallel structure. Use this structure for each of your responses: *point of passage/context*, *parallel structure/evidence*, *purpose/commentary*.

1. Example w/page # [write out the entire example exactly as it is written in the text]: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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   2. Parallel structure/evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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4. Example w/page # [write out the entire example exactly as it is written in the text]: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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