

Chapter 1 : Call and Response: The Riverside Anthology of the African American Literary Tradition - Wikip

The book is like most other literature books, this one was meant more for college. Containing mainly poems, plays, and short stories written by some well known writers that some of you could probably feel familiar with more or less.

Note that while there are subtleties that might deviate from these definitions in any given case, there are also trends that often are designed to go directly against these types of archetypes, therefore actually fulfilling them. Specific animals are often chosen for their humanlike qualities, whether real or imagined. Therefore, owls are wise, foxes are wily, chickens are fearful, wolves are ravenous. Keep in mind that animal symbolisms change from culture to culture and from era to era so an animal that might possess a positive trait in one culture may be seen as negative in another. Commonly used in fairy and folk tales, the child often represents innocence and vulnerability, especially when applied to female children, as well as ingenuity and unexpected cleverness in male children. This is derived from the traditional Greek comedy, in which a person against whom the odds are stacked perseveres in spite of those odds. The Clown or Fool: This usually male character is an embodiment of all human foibles, and while he may be placed in the story for comedic effect, is also often placed in a plot to represent the weaker aspects of humankind. The Damsel in Distress: This female character is usually young and attractive and is placed in a situation of peril from which she must be rescued. Often the motif seems to center on the female as the protagonist, but the rescue is almost universally from a nameless male character, often a prince, who will have to overcome some obstacle. While not always portrayed with a corpulent body, this almost exclusively female character embodies the nurturing aspects often associated with motherhood, offering emotional and spiritual support to any with whom she will come in contact. If symbolizing fertility and other more literal aspects of motherhood, will often be seen as a large woman. This is a common plot device in which a character falls or descends from a higher to lower state, such as spiritual failure or the loss of innocence. Sometimes this can include banishment from the paradise as a penalty for some transgression. Fairy godmothers mostly appear to and aid young, abandoned female protagonists. This female character, often portrayed as either old and pleasant looking see fairy godmother or young and beautiful, has magical powers that are often benevolently bestowed on the protagonist. Note that very often the good witch seems to have less power than a bad witch. Perhaps the most examined of the archetypes, the hero comes in many guises. The most standard version of the hero is a character, usually male, who is either of low status from birth or low status because a higher birthright was taken from the character, who has to overcome adversity in order to be rightly placed in a position of power. The term hero often is synonymous with protagonist in many analyses, although many protagonists are not necessarily heroic. The character will go through several adventures in which he must prove himself, and in doing so will gain knowledge and experience in order to face the final quest, which usually will involve acquisition of a prize and the destruction of a great evil. See also tragic hero See also comedic hero. This plot device occurs in a story in which a novice, usually a younger person and traditionally male, will go through some kind of test in order to be granted admission into a higher society, whether it be knighthood for the Squire, Wizardhood for the acolyte, or acceptance into some kind of unique club. Arthur taking Excalibur, Pinocchio becoming a boy The Journey: This standard plot motif involves traveling, often on a quest, often on some either noble or tragic cause and it is the journey itself which is the focus of the plot. Often these journeys mirror or mimic the life of the character involved. This character lives outside the norms of a particular society or group. Similar to the journey, the quest has the added element at the end of the journey will require an often difficult acquisition of particular item, whether it be a talisman, the rescue of a princess, or the defeat of some kind of foe Lord of the Rings, The Dark Tower. This character is chosen by a society to be sacrificed for the good of society. The scapegoat is based on old Semitic tradition of annually placing, symbolically, the sins and woes of society on a goat and sending that goat out into the desert, thereby cleansing the town for another year. Scapegoats in more modern material tend to be people unjustly accused or blamed for some crime or a malady and are often minority gender, religious, legal or ethnic status. This character is, for lack of a better term, a fortune teller. The Oracle is traditional in Greek literature, but the same character shows up in other guises depending on the

culture from which the story is derived. In any case, the Oracle foretells the future, often of the protagonist, but often the message is so elliptical and so symbolic that the true nature of the future of the character is not revealed until the story itself has been played out. This female character almost as ubiquitous as the Wicked Witch traditionally is a replacement for a deceased, often revered mother, often with disastrous results for the usually female protagonist child. Invariably, this character will attempt to get rid of the children of her husband in order to either gain riches for herself or to have more attention and or wealth for her own children. Cinderella, Hansel and Gretel, Snow White. An object with magical or at least mystical powers that will offer the bearer This plot element is often part of a journey or quest, in which the protagonist must perform some sort of deed in order to pass by a particular point in his or her journey, or must complete this particular assignment in order to gain the object of a quest. Killing a dragon or ogre, removing a sword from the stone for King Arthur, the seven labors of Hercules. This female character, often portrayed as magical, has a powerful, often sexual allure to the male protagonist s and is often used as a distraction from a quest or during a journey. Often succumbing to the temptress will result in death or imprisonment. Sirens in The Odyssey, the town girls in Easy Rider. This heroic figure, often male, is the protagonist of a tale in which a person of great standing and great potential is brought down, despite the odds against such a thing happening, often by one fatal flaw, which is usually hubris, an overreaching pride in oneself. Traditionally, Greeks used the tragic hero to demonstrate the limitations of mankind in cautionary tales. Hamlet, Macbeth, Oedipus Rex. This usually female character is a strong symbol of betrayal and is often used as part of the downfall of a tragic hero, especially in Greek or Shakespearean tragedies. This character may hoard riches The Tinderbox , change guises Snow White , cast spells Sleeping Beauty , and even enchant with great beauty Sleeping Beauty or attract children with lures Hansel and Gretel. Few tales with this character will end without her demise. This sage occurs often in Greek tragedies, but is often in the guise of someone of very low standing and is often also handicapped Sinclair Community College, Eiland, January Last modified:

Chapter 2 : THE RIVERSIDE ANTHOLOGY OF CHILDREN'S LITERATURE

Readings on children's literature [the creators, the critics] and finally it ends with a very useful selected bibliography of children's lit, and has an appendix, and subject index, as well as an author, illustrator, and title index.

Chapter 3 : The Riverside Anthology of Children's Literature by Juditn Saltman

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Chapter 4 : Full text of "The Anthology of Children's Literature, Fifth Edition"

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Chapter 5 : Professor Tom Eiland's Online English Materials: Mythical Archetypes List

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Chapter 7 : The Riverside Anthology of Literature by Douglas Hunt

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Chapter 8 : Anthologies | Leigh Allison Wilson

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