

Mrs. Kragen, 35

September 2, 2015

English

Images/Sound/FOS Book Project—687 words

The Phantom Tollbooth

by Norton Juster

Format

Follow all the Submission Guidelines and the directions in the Editing Hints meticulously. Start by following the directions for the heading (see the sample above). Make sure you use the date the project is *due*.

Remember to use the header to add your name and the page number for the second page. You should have no header on the first page.

Normally you put the title, centered and bold, on the line below the heading. For a reading project, you need to use two lines to put both the title of the book and the author. Because the title of the project is the title of the book, it is not only bold (as the project title), but it is also in italics (as the book title). Do not use bold or italics for the author's name. Notice that the word *by* is not capitalized.

You will receive a separate grade for how well you follow the Submission Guidelines.

Length

These reading projects are required to be more than one full double-spaced typed page and no more than two full double-spaced typed pages. (In other words, you will turn in two pages.)

In order to keep the number of words per page reasonably consistent, you are required to use: Times New Roman 12, one-inch margins, 0 pts. before and after paragraphs, and no extra skipped lines anywhere in your paper.

If you hand in a paper that is too long or too short, I will hand it back for you to fix—and it will be LATE.

Mechanics

As with any formal paper, avoid first and second person pronouns. That means I should not see the words: *I, me, my, mine, myself, we, us, our, ours, ourselves, you, your, yours, yourself* or *yourselves*.

Do not use contractions or slang.

Keep your tenses consistent. I do not care if you write the whole paper in present tense or past tense, but I do care if you switch back and forth.

You will receive a separate grade for mechanics. That grade will count for ten times as much as a regular assignment.

Finishing

When you are done writing the best draft you can do on your own, spell check and grammar check. Then get multiple readers to offer you advice on how you might revise and edit further. Ask your parents for help and *listen to what they say!*

Fix everything to the best of your ability. Once you have the best final draft you can make, go to tools to do a word count. Use the long dash—not a hyphen—to put the word count in the heading. Print. Staple your pages on the top left. Hand in your paper.

INTRODUCTION (10%)

paragraph ONE

You need an introductory paragraph. I know the information is at the top of the page, but *always* put the book title and author in the first paragraph as well. Please note that if you are working on a computer, you use *italics* for book titles, not an underline.

Make sure your introduction includes a thesis statement. Do not announce what you are doing: “This is a project on the images, sound, and figures of speech in *The Phantom Tollbooth*.” Instead, write a thesis sentence that reveals your topic without making an obvious announcement.

In fantasy novel *The Phantom Tollbooth*, Norton Juster played with the English language, using figures of speech in clever and unexpected ways. He used a rich vocabulary to paint vivid word images. He employed a variety of sound devices to make his writing sing.

Your introductory paragraph should have a hook that grabs the reader’s attention. It brings up everything you are going to talk about and does not include topics you are not going to discuss.

BODY (80%)

You will write several paragraphs in the body of your paper. These book projects are not book reports. In a classic book report you tell lots of knowledge and comprehension level information. In these projects I am looking for analysis level thinking.

The terms in bold are *required*.

paragraph TWO

Write one paragraph on images (10%). Discuss at least two of the senses (***sight, smell, sound, taste, touch***) and how the author uses ***sensory images*** to portray scenes that involve people, places, and things. Be sure you address how the author uses sensory language to create ***feelings*** or ***moods***.

In *that* paragraph add short examples from the book—no more than two or three lines per quotation—to support your statements (10%). These quotes should add specific, relevant detail to a general statement you make. Again, do not make an announcement, “This quote shows how the author used the setting to symbolize ideas.” Make your quotations flow naturally. Note the page the quotation came from, following the format shown below.

Juster used sensory images to show the literal and figurative sense of words at the same time. He used a sight image to introduce the Humbug, describing him as “a large beetlelike insect dressed in a lavish coat, striped pants, checked vest, spats, and a derby hat” (53). By dressing the character in very fancy clothes, he made him look like he was trying to appear more important than he was—a characteristic of a real humbug. At the same time Juster used the literal meaning of “bug” to make the character an insect. Later, at the foot of the Castle in the Air, Juster used a sound image when Milo dropped his bag of gifts and “the package of sounds broke open, filling the air with peals of happy laughter” (229). The literal sound broke the spell and freed Milo, Tock, and the Humbug. In a more figurative sense, laughter changes the way people feel, lightening their mood, and making them more willing to face reality.

paragraph THREE

Write a paragraph on sound (10%). Discuss at least *two* of the following literary devices that relate to the *sound* of the words the author chooses to use. Be sure you address how the author uses the sounds of words to create *feelings* or *moods*. Whichever two devices you choose to discuss, make sure you use those terms:

- both *euphony* and *cacophony* (counts as one choice)
- both *consonance* and *assonance* (counts as one choice)
- *onomatopoeia*
- *alliteration*
- *meter*
- *parallelism*
- *repetition*

In that paragraph you also need to add short examples from the book—no more than two or three lines per quotation—to support your statements (10%).

EITHER

paragraph FOUR

Write one paragraph on *simile* and *metaphor* (10%).

In that paragraph you will add short examples from the book as well—no more than two or three lines per quotation—to support your statements (10%).

paragraph FIVE

Write one paragraph on *hyperbole* and/or *personification* (10%).

In that paragraph you will also add short examples from the book—no more than two or three lines per quotation—to support your statements (10%).

OR

If you cannot find examples of hyperbole or personification, you can instead write one paragraph on similes and one paragraph on metaphors and not write about hyperbole and/or personification at all.

paragraph FOUR

If you choose this option, you need to do one full paragraph on *similes* (10%).

In that paragraph you will add two or more short examples from the book—no more than two or three lines per quotation—to support your statements (10%).

paragraph FIVE

Then you will also write one full paragraph on *metaphors* (10%).

In that paragraph you will also add two or more short examples from the book—no more than two or three lines per quotation—to support your statements (10%).

CONCLUSION (10%)

paragraph SIX

At the end, write a concluding paragraph giving, briefly, the main ideas you want the reader to remember. It is your last chance to drive your point home. Again, do not announce “in conclusion.” The fact that you are concluding should be obvious from what you say and the way you say it. Do not add anything new that you did not include in your paper.

You will receive a separate grade for content. That grade will count for ten times as much as a regular assignment.