

11.19.2013 | Class 22 Week 12

- Jumbled sentence: Max Luthi on the “magic escape”
- Text reconstruction: Steven Swann Jones on myth, legends, and folktales
- Exercise: sentence fragments
- Exercise: sentence fragments
- How to spot a dangling modifier – flowchart (Savannah State U)
- Exercise: dangling modifiers
- Body paragraph assignment: add a third logical point that will parallel the other two
- Sentence combining: adverbial clauses using the subordinators *before*, *after*, and *when*

**JUMBLED
SENTENCE**

**Max Luthi on the 3
part structure of fairy
tales**

NAME _____

DATE _____

INSTRUCTIONS: Unscramble and punctuate the two sentences below, which are drawn from Max Luthi's analysis of "Rapunzel." All of the original punctuation is included.

After you've finished ordering the phrases and clauses, write the complete sentences below the list.

_____ conclude with the so-called "magic escape,"

_____ is three times hampered or led astray

_____ The genuine folk fairy tales

_____ and is finally rendered harmless.

___5___ by some magical obstacle

___3___ in **which** the pursuer

_____ every stage is clearly separated from the **other**,

_____ with **its** three-beat rhythm:

_____ and each obstacle appears in a different form.

_____ **This** is the clear fairy-tale structure,

ANSWER

- ___2___ conclude with the so-called “magic escape,”
- ___4___ is three times hampered or led astray
- ___1___ The genuine folk fairy tales
- ___6___ and is finally rendered harmless.
- ___5___ by some magical obstacle
- ___3___ in which the pursuer
- ___3___ every stage is clearly separated from the **other**,
- ___2___ with **its** three-beat rhythm:
- ___4___ and each obstacle appears in a different form.
- ___1___ **This** is the clear fairy-tale structure,

The genuine folk fairy tales conclude with the so-called “magic escape,” in **which** the pursuer is three times hampered or led astray by some magical obstacle and is finally rendered harmless. **This** is the clear fairy-tale structure, with **its** three-beat rhythm: every stage is clearly separated from the **other**, and each obstacle appears in a different form.

Luthi, Max. “Rapunzel”: The Fairy Tale As Representation of a Maturation Process.” *Tales of Wonder from Many Lands: A Reader for Composition*. 4th ed. Ed. Howard Canaan and Joel N. Feimer. Deerpark, NY: Linus Publications, 2009. 519. Print.

1. The genuine folk fairy tales
 2. conclude with the so-called “magic escape,”
 3. in **which** the pursuer
 4. is three times hampered or led astray
 5. by some magical obstacle
 6. and is finally rendered harmless.
-
1. **This** is the clear fairy-tale structure,
 2. with **its** three-beat rhythm:
 3. every stage is clearly separated from the **other**,
 4. and each obstacle appears in a different form.

ANSWER

Text reconstruction

INSTRUCTIONS: Number the sentences in the order you believe they appear in the original passage by Steven Swann Jones on myth, legend, and folktale. Then copy the paragraph word for word on the lines below.

From: Jones, Steven Swann. *The Fairy Tale: The Magic Mirror of the Imagination*. New York: Routledge, 2002. Print.

- 2— Myths are etiological narratives that use *gods* (divine, immortal figures) to explain the operation and purpose of the cosmos.
- 4— Finally, folktales [including fairy tales] are entertaining narratives that use *common, ordinary people* as protagonists to reveal the desires and foibles of human nature.
- 1— Folklore scholars generally recognize three major forms of folk narrative: myth, legend, and folktale.
- 3— Legends are quasi-historical narratives that use *exceptional and extraordinary protagonists* and depict remarkable phenomena to illustrate cultural ideals, values, and norms.

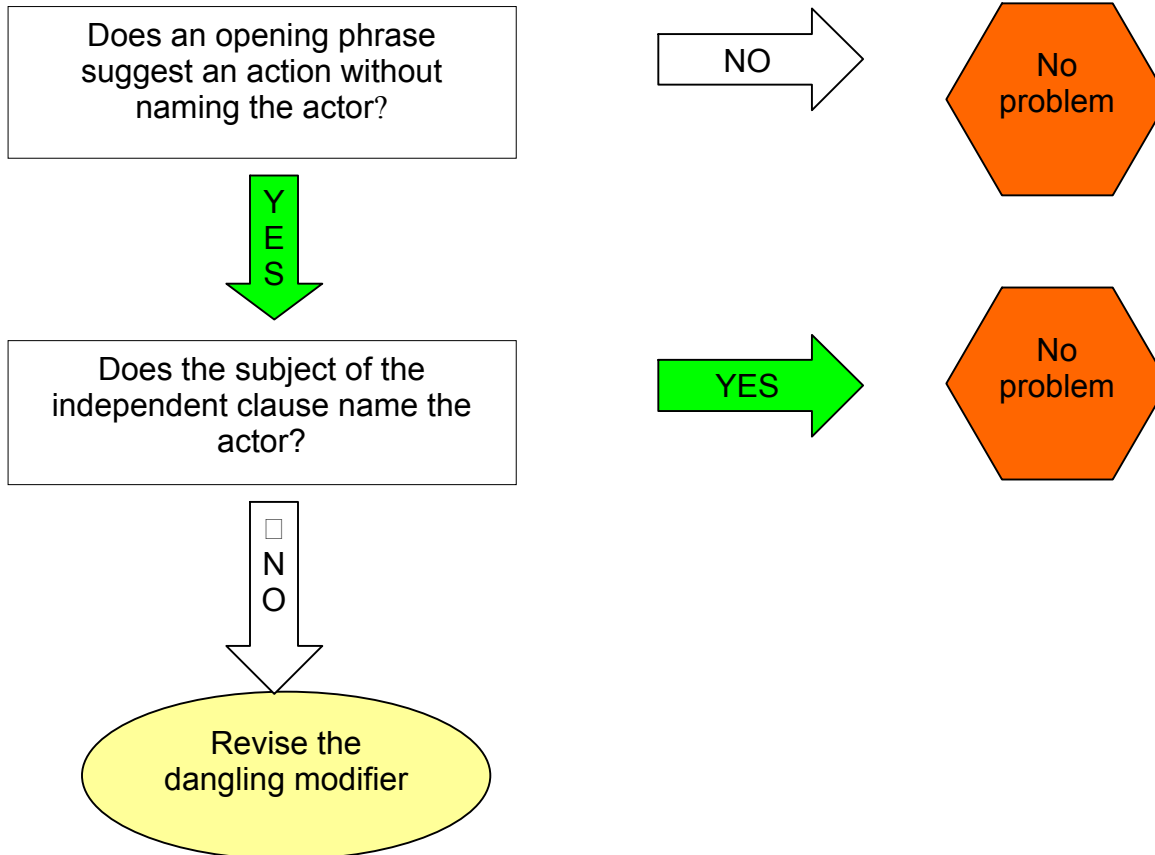
Folklore scholars generally recognize three major forms of folk narrative: myth, legend, and folktale. Myths are etiological narratives that use *gods* (divine, immortal figures) to explain the operation and purpose of the cosmos. Legends are quasi-historical narratives that use *exceptional and extraordinary protagonists* and depict remarkable phenomena to illustrate cultural ideals, values, and norms. Finally, folktales [including fairy tales] are entertaining narratives that use *common, ordinary people* as protagonists to reveal the desires and foibles of human nature. The following outline illustrates the relationship of fairy tales to other folk narratives.

Jones, Steven Swann. *The Fairy Tale: The Magic Mirror of the Imagination*. New York: Routledge, 2002. Print. (page 8)

1. Folklore scholars generally recognize three major forms of folk narrative: myth, legend, and folktale.
2. Myths are etiological narratives that use *gods* (divine, immortal figures) to explain the operation and purpose of the cosmos.
3. Legends are quasi-historical narratives that use *exceptional and extraordinary protagonists* and depict remarkable phenomena to illustrate cultural ideals, values, and norms.
4. Finally, folktales [including fairy tales] are entertaining narratives that use *common, ordinary people* as protagonists to reveal the desires and foibles of human nature.
5. The following outline illustrates the relationship of fairy tales to other folk narratives.

Exercise: Sentence fragments

Identifying dangling modifiers



If you find a dangling modifier, revise the sentence in one of two ways:

1. Change the subject of the independent clause so that it names the actor implied by the modifier.
2. Turn the modifier into a word group that includes the actor.

Body Paragraph Assignment

Add a third logical point that will parallel the other two.

1. **There are three types of morals**
 - a. Positive
 - b. Humorous
 - c. _____
2. **There are three aspects of courage.**
 - a. Man against the supernatural
 - b. Man against the man
 - c. _____
3. **There are three aspects of courage.**
 - a. Courage to undertake a quest
 - b. Courage to face the unknown
 - c. _____
4. **The term courage can be defined three ways.**
 - a. Saving a life
 - b. Facing the supernatural
 - c. _____
5. **Settings in tales fall into three categories.**
 - a. Forests
 - b. Castles
 - c. _____
6. **Settings in tales fall into three categories.**
 - a. Somber
 - b. Oppressive
 - c. _____
7. **Settings in tales fall into three categories.**
 - a. That which establishes atmosphere
 - b. That which contributes to understanding character
 - c. _____
8. **There are three types of settings in tales read this semester.**
 - a. Enchanted
 - b. Beautiful
 - c. _____
9. **Characters in stories treat each other in three ways.**
 - a. Maliciously
 - b. Indifferently
 - c. _____
10. **There are three types of characters in tales.**
 - a. The victor
 - b. The victim
 - c. _____

Sentence combining: Adverbial clauses introduced by *before*, *after*,
and *when*