

I'm not a robot































Rachel AndersonDate: 2/15/18 Analyzing Figurative Language For this essay I will be analyzing the poem A Voice by Pat Mora. The theme of this poem is that you must speak up for what you believe is right, despite your fear, and despite how long it has taken you to do so. Pat Mora used similes and metaphors to convey the tone of the poem, which is that of pride in her mother.The first type of figurative language Pat Mora used that I would like to touch on are metaphors. The family story says your voice is the voice of an aunt in Mexico, spunky as a peacock. Mora uses this metaphor of her mothers voice being that of an aunt in Mexico, spunky as a peacock to illustrate how fearless her mother is when it comes to speaking up. ThroughImagine you're sitting in your room, stressing about how you are supposed to spell concussion (conclusion). The essay you're writing is too tomorrow! It would be a lot easier to just record your voice, or take a picture and submit it. Right? That is a good idea. Spoken word is the best form of self expression.Spoken word is the best because it can be passed down through generations of a family, or it can be told to others and spread around the world. The quotes, Family stories sing of what lives in the blood. And your breath moves through the family like the wind moves through the trees. From lines 29 and 38-40, in the story A voice by Pat Mora. These lines talk about how through talking to others you can keep stories alive forever. For example, a recipe book would be burnt in a house fire, but someone memorized it, then even if the book was unsaveable then someone could write down the recipe. And the recipe will be saved. Also, things like stories of war from veterans of the family. For example, my Jaja has told me stories of when he was in the army, and I will most likely tell my kids or grandkids those stories.American poet and authorNot to be confused with Patrick Mora, a French theoretical plasma physicist.Pat MoraMora at a book signing in 2015BornPat Mora (1942-01-19) January 19, 1942 (age83)OccupationauthorNationalityAmericanEducationM.A.[1]AlmamaterUniversity of Texas at El PasoGenrePoetry, Nonfiction, Children's literaturePat Mora (born January 19, 1942)[2] is an American poet and author of books for adults, teens and children. A native of El Paso, Texas, her grandparents came to the city from northern Mexico. She graduated from the University of Texas at El Paso, received Honorary Doctorates from North Carolina State University and SUNY Buffalo, and was awarded American Library Association Honorary Membership. A literacy advocate, in 1996 she founded Children's Day, Book Day (Spanish: El día de los libros, El día de los libros),now celebrated across the country each year on April 30.Pat Mora taught for the El Paso Public Schools, the El Paso Community College, and the University of Texas at El Paso where she then became Assistant to the Vice President for Academic Affairs and later Assistant to the President.Mora began professionally writing in the early 1980s.[3] She has produced writing for all age groups, creating picture books, poetry and biographies.[4] Her choice of subject matter and theme is often shaped by life on the MexicoUnited States border where she was born and spent much of her life. she says: "The desert, ni madre, is my stern teacher...The Southwestern landscape has been my world, my point of reference." [5] Her writing highlights the human and cultural diversity of the southwestern United States and northern Mexico.[4] She writes of the rich sense of "diversity within Mexican American experience." [6] Mora celebrates diversity and is opposed to the idea of an American monoculture; therefore, she is very concerned with preserving cultural heritage: "I write because I believe that Mexican Americans need to take their rightful place in U.S. literature. We need to be published and to be studied in schools and colleges so that the stories and ideas of our people won't quietly disappear." [3]Mora is a strong advocate of bilingual literacy.[4] Early in her career, she coined a concept she named "bookjoy" which describes the pleasure of reading.[4]Mora's style of writing often incorporates code-switching between English and Spanish words.[4] As a writer, she allows a free-flow of ideas in her first draft: she doesn't question her motivation for writing and writes using "as little conscious analysis as possible." [2] She preferred to use her critical eye for editing her own work later.[2]Mora has collaborated with her daughter, Libby Martinez, on two children's books: I Pledge Allegiance and Bravo, Chico Cantal! Bravo!, for which Martinez is the illustrator.[7]In the mid-nineties, Mora founded the community-based, family literacy initiative, El día de los niños, El día de los libros/Children's Day, Book Day (Da). In 1997, she received the official endorsement of REFORMA, the National Association to Promote Library and Informtion Services to Latinos and the Spanish-Speaking for the project.[8] Mora based Día on Mexican National Children's Day festivities held since 1925.[8] The two part celebration of Da includes a commitment to promote literacy and bookjoy, and culminates in book celebrations that unite communities. When choosing a date to kick off Da, she chose April 30 because it was the last day of National Poetry month.[8] The first Dia took place in 1996.[4]Children's Day, Book Day, has grown in the U.S. to include all children, languages and cultures. Mora has expressed the desire to have books, celebrations and materials for Da to include "all languages spoken in the United States." [8]In 2004, the Association for Library Services to Children's (ALSC) division of the American Library Association became an active partner for Dia.[4] Mora says, "If we want our nation to be a country of readers...[we] need to work together to inspire communities in nurturing reading families." [4].Mora in 2015, along with authors Sarah Bird (left) and Carmen Lomas Garza (center)/Texas Writer Award (2015)[9]International Latino Book Award, Best Children's Fiction Picture Book: The Beautiful Lady: Our Lady of Guadalupe, (2013).[9]Loretto Legacy Award for Arts and Literature (2012).[9]Con Tinta Achievement for Literary Activism from Association of Writers & Writing Programs (2012)[9]Gelett Burgess Children's Book Award: Gracias=Thanks, (2011).[9]Eureka! Children's Nonfiction Award, Silver Honor, California Reading Association; Dizzy in Your Eyes: Poems About Love, (2010).[9]Literary Legacy Award, El Paso Community College (2010).[9]International Latino Book Award for Best Children's Picture Book in English: Abuelos, (2009).[9]Mountains & Plains Independent Booksellers Association Poetry Award, Adobe Odes, (2008).[9]Bronze Medal in Poetry, Independent Publisher Book Awards, Adobe Odes, (2008).[9]Border Regional Library Association, Southwest Book Award: House of Houses, (2008).[9]Luis Leal (writer) Award for Distinction in Chicano/Latino Letters, University of California at Santa Barbara (2008).[9]International Latino Book Award, Best Poetry in English: Adobe Odes, (2007).[9]Robert Long Medal for Distinguished Contributions to Celebrating the Cultural Diversity of Children, University of Alabama at Birmingham (2007).[9]Pura Belpr Honor Award for narrative: Doa Flor: A Tall Tale about a Giant Woman with a Great Big Heart, (2006).[10]National Hispanic Cultural Center Literary Award (2006).[9]Amelia Bloomer Project Recommended List: A Library for Juana: The World of Sor Juana Inz (2004).[11]Arizona Governor's Book Award: Confetti: Poems for Children, (2004).[9]Pellicer-Frost Bi-national Poetry Award, Ford Foundation, FEMAP Foundation and Museo de Arte e Historia del INBA-Cd. Juarez, (1999).[9]Fahd Elbady Southwest Book Award: A Birthday Basket for Tia, (1992).[9]Poetry Award, Conference of Cincinnati Women (1990).[9]EI Paso Herald-Post Writer's Hall of Fame Inductee (1988).[12]Kellogg National Fellowship Leadership Award (1986).[9][12]Border Regional Library Association Award: Borders (1986).[12]Border Regional Library Association Award: Chants (1984).[12]Southwest Council of Latin American Studies, Harvey L. Johnson Award (1984).[12]National Association for Chicano Studies, Creative Writing Award (1983).[12]Mora has received Honorary Doctorates in Letters from North Carolina State University and SUNY Buffalo and is an Honorary Member of the American Library Association. She was a recipient of a Civitella Ranieri Fellowship to write in Umbria, Italy. She was a Visiting Carruthers Chair at the University of New Mexico, a recipient and judge of the Poetry Fellowships from the National Endowment for the Arts, and a recipient and advisor of the Kellogg National Fellowships.Encantado: Desert Monologues. University of Arizona Press. 2018. ISBN9780816538027.Adobe Odes. University of Arizona Press. 8 November 2006. ISBN9780816526109.Agua Santa: Holy Water. Beacon Press. 20 July 1997. ISBN9780807068298.Aunt Carmen's Book of Practical Saints. Beacon Press. 30 September 1997. ISBN9780807072066.Chants. Arte Publico Press. 1994. ISBN9780934770248.Communion. Arte Publico Press. May 1991. ISBN9781558850354.Borders. Arte Publico Press. 1986. ISBN9780934770576.Adult Books: NonfictionZing! Seven Creativity Practices for Educators and Students. Corwin Press. 30 March 2010. ISBN9781412978392.House of Houses. Beacon Press. 16 September 2001. ISBN9780807072059.Nepantla: Essays From The Land In The Middle. University of New Mexico Press. 1 March 1993. 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Simon and Schuster. 1994. ISBN9780027674019.{{cite book}}: CS1 maint: others (link)A Birthday Basket for Ta, illustrated by Cecily Lang. Macmillan Publishing Company. 1992. ISBN9780027674002.{{cite book}}: CS1 maint: others (link)Bravo, Chico Cantal! Bravo!/The Desert Is My Mother/El desierto es mi madre(bilingual)Abuelos! The Bakery Lady/La seora de la panaderia (bilingual)Listen to the Desert: Oye al desiertoMy Family/MI Familia series: Here Kitty, Kitty/Ven gaitita, ven! (bilingual)The Night the Moon FellPat Mora raised her 3 children and worked in El Paso until 1989, when she moved to Cincinnati, Ohio.[3] She is married to Vern Scarborough, a professor of anthropology.[2] She lives in Santa Fe, New Mexico.
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^ a b c d Oliver-Rotger, Maria-Antonia (1999). "Pat Mora". *Voices from the Gaps. University of Minnesota*. Retrieved 10 February 2015.
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^ a b c d e f Farah, Cynthia (1988). *Literature and Landscape: Writers of the Southwest* (1sted.). El Paso, Texas: Texts & Western Press. p.123. ISBN0874042062. Children's literature portal Media related to Pat Mora at Wikimedia CommonsOfficial website Pat Mora at Library of Congress, with 51 library catalog recordsRetrieved from " Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. The narrator is telling the family story of her mother so the tone is one of hushed admiration and matter-of-fact earnestness. Basically it is a tale of how a woman, denied a language whilst at home, finally overcomes her fears and comes through, passing on her knowledge to her young ones. What does the title a voice mean to the poet?A Voice- the poems meaning. A speech contest for the poets mother that doesn't go well. A Voice- the poems intent. It was a tribute poem and she is also admiring her for it. Poetry devices used in A VoiceWhat does the simile in line 23 of a voice help the reader understand?The poem A Voice opens with a simile: Even the lights on the stage unrelenting as the desert sun couldnt hide the other students. . The simile emphasizes how unforgiving and severe the stage lights seem. This comparison helps readers understand how the speakers mother felt. What is the poem sonrrisas about?The poem SonrrisasPat Mora is a known poem, about a bicultural woman who finds herself living in two separate worlds, she stands in the middle of a doorway because she cant seem to fit into either one of the worlds being a bicultural character.What is the authors purpose in this excerpt read the poem?The authors purpose is to demonstrate how the mirror symbolizes beauty. The author uses the mirror as a symbol of self-reflection and encourages students to see themselves as leaders. The author uses the mirror as a symbol of contentment and encourages students to be more satisfied with the world.What is the purpose of alliteration in a poem?Alliteration is the repetition of the same sound at the start of a series of words in succession whose purpose is to provide an audible pulse that gives a piece of writing a lyrical, alluring, and/or emotive effect.Who is the speaker in a voice?In writing, the speaker is the voice that speaks behind the scene. In fact, it is the narrative voice that speaks of a writers feelings or situation.How do you identify the voice of a poem?Voice is determined by either the person telling the story (the narrator) or the person writing the story (the author), and can be further defined by the voices of characters in a story. Basically, its important to remember that a works voice is not always reflective of the authors own opinions or attitudes.What does spunky as a peacock mean?In what does the phrase spunky as a peacock mean in the poem? It means that he has a lot of courage for her self.What does the undoable is done in the next generation mean?What does the undoable is done in the next generation mean? People learn to do really hard things. Things get easier over time. Each generation fights to change things that are wrong about the world. Each generation makes things harder for each other.What are the two worlds being presented in sonrrisas?In Pat Moras Sonrrisas, A woman tells the audience that she lives her rapid office workplace and a kitchen/break room with family members or colleagues of her same heritage.Who wrote sonrrisas?Pat Mora composed Sonrrisas to show the way that being bi-social causes the speaker to feel that she cant find a place with a specific social gathering. The speaker considers her to be as two separate characters and she feels that she needs to picked one of her social foundations as her principle personality. What is the authors purpose in this excerpt the leader in the mirror Brainly?The authors purpose is to demonstrate how the mirror symbolizes beauty. The author uses the mirror as a symbol of self-reflection and encourages students to see themselves as leaders.Which explains why Mora uses two models of communication?Which explains why Mora uses two modes of communication? The reason she writes the speech is to encourage thoughtful reflection, while the reason for her essay is to encourage a larger audience to do the same.What are poetic sound devices?Sound devices are special tools the poet can use to create certain effects in the poem to convey and reinforce meaning through sound. The four most common sound devices are repetition, rhyme, alliteration, and assonance. Subject matter for any form of poetry writing is limitless.What literary device is used in the delight song of TsouI talee to develop the speakers identity?Personification, Repetition and Metaphor.Why does the poet split the lines across two stanzas?Most commonly, though, writers use line breaks to determine a poems speed and rhythm. For example, a poet may choose to use shorter lines and more line breaks in order to slow readers down and ask them to pay extra careful attention to each individual word that is being used.What is voice literacy device?In literature, voice refers to the rhetorical mixture of vocabulary, tone, point of view, and syntax that makes phrases, sentences, and paragraphs flow in a particular manner. Novels can represent multiple voices: that of the narrator and those of individual characters.How do you Analyse voice?In analyzing voices, you must identify the voices that appear in the text, see how they fit together, and understand how the author uses those voices to create his or her own voice and to make his or her own statement. Even the lights on the stage unrelenting as the desert sun floated to in the darkon a flatbed truck. He walked slowas a hot river down the narrow half of your house. You never dared to race past him, to say, Please move, in the languagyou learned effortlessly, as you learned to run, the language forbidden at home, though your mothersaid you learned it to fight with the neighbors.You liked winning with words. You likedwritng speeches about patriotism and democracy.You liked all the faces looking at you, all those eyes.How did I do it? you ask me now. How did I do itwhen my parents didnt understand?The family story says your voice is the voiceof an aunt in Mexico, spunky as a peacock.Family stories sing of what lives in the blood.You told me only once about the time you wentto the state capital, your family proud as ifyou'd been named governor. But when you lookedaround, the only Mexican in the auditorium, you wanted to hide from those strnage faces.Their eyes were pinpricks, and you fakedhoarseness. You, who are never at a lossfor words, felt your breath stick in your throatlike an ice-cube. I cant, you whispered.I cant. Yet you did. Not that day but years later.You taught the four of us to speak up.This is America, Mom. The undo-able is donein the next generation. Your breath movesthrough the family like the windmoves through the trees.Type of genre, true workFor other uses, see Non-fiction (disambiguation).LiteratureOral literatureFolkloreFable fairy talefolk playfolksonheroic epiclegendmythproverbOrationPerformanceaudiobookspoken wordSayingMajor written formsBookDramacostume dramaPoetrylyricnarrativeProseNononsenseverseErgodicElectronicLong prose fictionAnthologySerialNovel/romanceShort prose fictionNovellaNoveletteShort storyDrabbleSketchFlash fictionParableReligiousWisdomFrase genresFictionChildren'sEncyclopedicGenreactionAdventurecoming-of-agecrimeeroticfantasyhorrorromanticparanormalromancescience fictionsupernaturalwesternHistoricalRealistSpeculativeNon-fictionAcademichistoryphilosophyAnecdoteEpistleEssayJournalismLetterLifeNaturePersuasiveTraveloguePoetry genresNarrativeChildrenEpicDramaticVerse novelNationalLyricBalladElegyEpicgramGhazalHaikuHymnLimerickOdeQasidaSonnetVillanelleListEpicGroups and movementsPoetsDramatic genresComedyFableTragedyTragicomedyHistoryAnecdoteClassicalMedievalModernistPostmodernLists and outlinesOutlineGlossaryBooksWritersMovementsCyclesLiterary awardsPoetryShort story collectionLost literary workLacunaTheory and criticismSociologyMagazinesCompositionLanguageNarrativeFerdEstates Literature portalvteNon-fiction (or nonfiction) is any document or media content that attempts, in good faith, to convey information only about the real world, rather than being grounded in imagination.[1] Non-fiction typically aims to present topics objectively based on historical, scientific, and empirical information. However, some non-fiction ranges into more subjective territory, including sincerely held opinions on real-world topics.[2]Often referring specifically to prose writing,[3] non-fiction is one of the two fundamental approaches to story and storytelling, in contrast to narrative fiction, which is largely populated by imaginary characters and events.[1][4] Non-fiction writers can show the reasons and consequences of events, they can compare, contrast, classify, categorise and summarise information, put the facts in a logical or chronological order, infer and reach conclusions about facts, etc.[5] They can use graphic, structural and printed appearance features such as pictures, graphs or charts, diagrams, flowcharts, summaries, glossaries, sidebars, timelines, table of contents, headings, subheadings, bolded or italicised words, footnotes, maps, indices, labels, captions, etc. to help readers find information.[5] While specific claims in a non-fiction work may prove inaccurate, the sincere author aims to be truthful at the time of composition. A non-fiction account is an exercise in accurately representing a topic, and remains distinct from any implied endorsement.The numerous narrative techniques used within fiction are generally thought inappropriate for use in non-fiction. They are still present particularly in older works, but are often muted so as not to overshadow the information within the work. Simplicity, clarity, and directness are some of the most important considerations when producing non-fiction. Audience is important in any artistic or descriptive endeavour, but it is perhaps most important in non-fiction. In fiction, the writer believes that readers will make an effort to follow and interpret an indirectly or abstractly presented progression of theme, whereas the production of non-fiction has more to do with the direct provision of information. Understanding of the potential readers' use for the work and their existing knowledge of a subject are both fundamental for effective non-fiction. Despite the claim to truth of non-fiction, it is often necessary to persuade the reader to agree with the ideas and so a balanced, coherent, and informed argument is vital. However, the boundaries between fiction and non-fiction are continually blurred and argued upon, especially in the field of biography.[6] as Virginia Woolf said: "if we think of truth as something of granite-like solidity and of personality as something of rainbow-like intangibility and reflect that the aim of biography is to weld these two into one seamless whole, we shall admit that the problem is a stiff one and that we need not wonder if biographers, for the most part failed to solve it." [7]Including information that the author knows to be untrue within such works is usually regarded as dishonest. Still, certain kinds of written works can legitimately be either fiction or non-fiction, such as journals of self-expression, letters, magazine articles, and other expressions of imagination. Though they are mostly either one or the other, a blend of both is also possible. Some fiction may include non-fictional elements; semi-fiction is fiction implementing a great deal of non-fiction.[8] (such as a fictional description based on a true story). Some non-fiction may include elements of unverified supposition, deduction, or imagination for the purpose of smoothing out a narrative, but the inclusion of open falsehoods would discredit it as a work of non-fiction. The publishing and bookselling businesses sometimes use the term "creative nonfiction" to distinguish works with a more literary or intellectual bent, as opposed to the bulk of non-fiction subjects.[9]Based on the author's intention or the purpose of the content, the main genres of non-fiction are instructional, explanatory, discussion-based, report-based (non-chronological), opinion-based (persuasive) and relating (chronological recounting) non-fiction.[5][10] Non-fictional works of these different genres can be created with the help of a range of structures or formats such as: Academic texts, including scholarly papers, scientific papers, monographs, scientific journals, treatises, edited volumes, and conference proceedings.History books.Life writings, which include autobiographies, biographies, confessions, diaries, logs, memoirs, epistles, letters, postcards, letter collections, epitaphs, and obituaries.Literary criticism (including book reports and book reviews), art criticism, and film criticism.News stories, editorials, letters to the editor, opinion pieces, manifestos, notices (announcements), documentary films, and factual television.Persuasive writing (apologias and polemics), essays and essay collections, and promotional writing (including brochures, pamphlets, press releases, advertorials).Reference works, which include almanacs, encyclopaedias, atlases, bibliographies, chronicles, consumer reports, dictionaries, thesauri, business or telephone directories, handbooks, yearbooks, and books of quotations.Self-help books, popular science books, blogs, presentations, orations, and sayings.[5]Textbooks, study guides, field guides, travelogues, recipes, owner's manuals, and user guides.Common literary examples of non-fiction include expository, argumentative, functional, and opinion pieces; essays on art or literature; biographies; memoirs; journalism; and historical, scientific, technical, or economic writings (including electronic ones).[11]Documentary practiceList of writing genresCategory:Non-fiction literary awards^ a b Farmer, Geir (2014). "Chapter 2: What is Literary Fiction?". *Literary Fiction: The Ways We Read Narrative Literature*. Bloomsbury Publishing USA. ISBN9781623564261.
^ "nonfiction". *Dictionary.com Unabridged (online)*. n.d.
^ "nonfiction" definition via Lexico". Archived from the original on August 25, 2019.
^ Culler, Jonathan (2000). *Literary Theory: A Very Short Introduction*. Oxford University Press. p.31. Non-fictional discourse is usually embedded in a context that tells you how to take it: an instruction manual, a newspaper report, a letter from a charity. The context of fiction, though, explicitly leaves open the question of what the fiction is really about. Reference to the world is not so much a property of literary (i.e., fictional) works as a function they are given by interpretation.
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