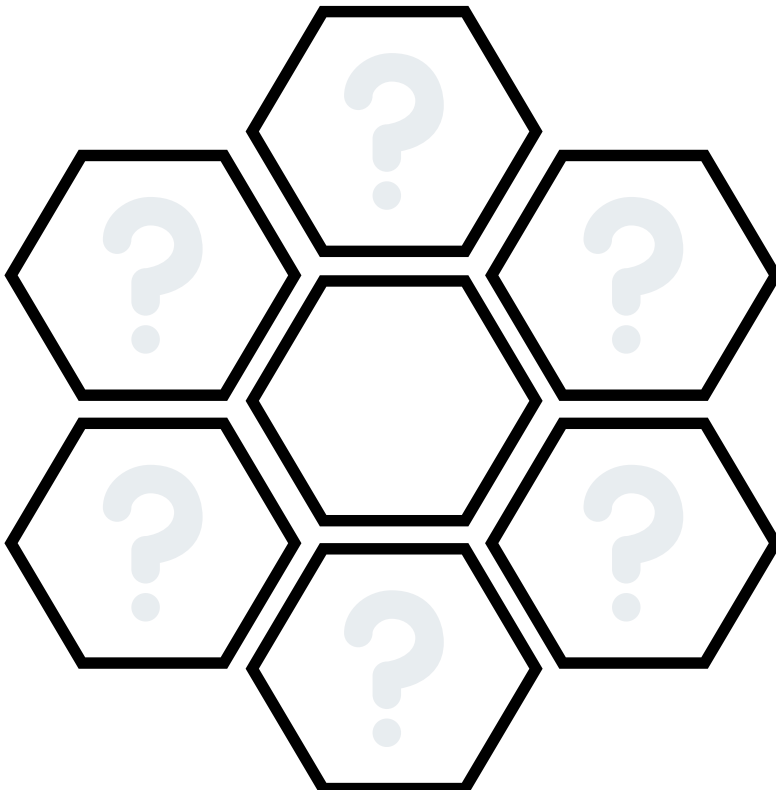




VIDEO 1

| PHYSICAL | EMOTIONAL | PSYCHOLOGICAL |
|--|---|--|
| <ul style="list-style-type: none"> • Beautiful • Decrepit • Delicate • Emaciated • Frail • Graceful • Handsome • Sickly • Tall • Unkempt | <ul style="list-style-type: none"> • Confused • Empathetic • Happy • Kind • Sad • Shocked • Supportive • Sympathetic • Terrified | <ul style="list-style-type: none"> • Antagonistic • Clear-minded • Clever • Confused • Driven • Encouraging • Rational • Sensible • Worldly |

Think of a character from a book or story you've read. Identify that character in the middle space. Then, list different adjectives that describe that character.



**KEY QUESTIONS:
CHARACTERIZATION**

- How might this character be described physically, emotionally, and/or psychologically?
- What words can I use to describe this character?



VIDEO 2

KEY CONCEPTS

- the vocabulary used to describe characters
- the sources from which we draw to learn about characters
- Mrs. Mallard's characterization in Kate Chopin's "The Story of an Hour"

Mrs. Mallard from Kate Chopin's "The Story of an Hour"

| | QUOTATION | CHARACTERIZATION | QUOTATION | CHARACTERIZATION |
|---|------------------|-------------------------|------------------|-------------------------|
| Narrator's description of Mrs. Mallard | | | | |
| What others say about Mrs. Mallard | | | | |
| Mrs. Mallard's actions | | | | |
| Mrs. Mallard's thoughts | | | | |
| Mrs. Mallard's dialogue | | | | |

Textual Evidence:



VIDEO 3

WHAT SHAPES PERSPECTIVE

- Background - socioeconomic, race, time period
- Environment - geographical setting, historical framework
- Personality Traits - how do they respond to the world around them?
- Relationships - how do personal relationships shape their perspective?

Mrs. Mallard from Kate Chopin's "The Story of an Hour"

| BACKGROUND | ENVIRONMENT | PERSONALITY TRAITS | RELATIONSHIPS |
|------------|-------------|--------------------|---------------|
| | | | |

Sample Paragraph:

Mrs. Mallard's perspective was defined by her role as Brently Mallard's wife. She lived for him and for their marriage and never even considered what she wanted for herself. She had learned to walk through life as a wife and a sickly woman who needed to be cared for by her husband, sister, and friends. Slowly, as she comes to terms with what her husband's death means for her future, Louise realizes that she can now live for herself. She understands that her previous disquietude stemmed from adopting a myopic view of the world that didn't allow her to develop as an individual. Now, her glance can turn to blue skies, the birds, and the "very elixir of life." She can now view the world through what makes her happy...but all of this is shattered when she learns that he is, in fact, alive.

KEY QUESTIONS:

PERSPECTIVE

- Which aspects of a character's background contribute to how the character perceives his or her world?
- What drives a character to think, feel, and/or act in the manner he or she does?



VIDEO 1

WHAT CONSTITUTES SETTING?

Textual details reveal:
location, time of day, year,
season, geography, culture

Kate Chopin's "The Story of an Hour"

| SETTING | TEXTUAL EVIDENCE | DESCRIPTION | FUNCTION |
|---------|------------------|-------------|----------|
| | | | |
| | | | |
| | | | |

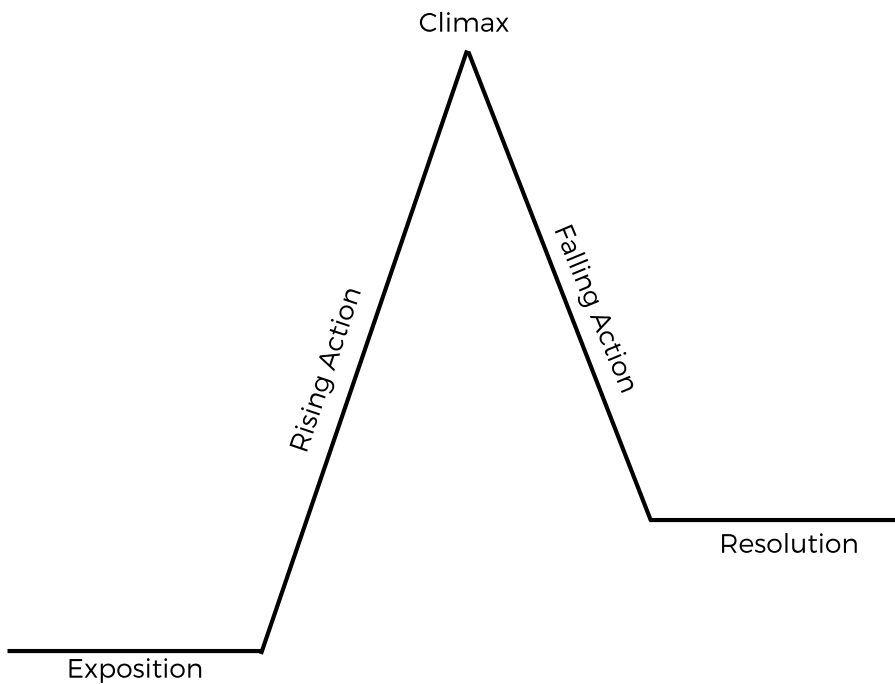
KEY QUESTION: SETTING

- How do details in a text convey or reveal one or more aspects of a setting (location, time of day, year, season, geography, culture)?



VIDEO 1

WHAT IS PLOT?



WHAT IS WRONG WITH
THIS PLOT DIAGRAM?

OTHER WAYS YOU CAN
TELL A STORY (DEFINE
EACH METHOD AS ITS
DEFINED IN THE VIDEO):

- Nonlinear -
- In medias res -
- Flashback -
- Framed Narrative -
- Epistolary -

RECOGNIZING PLOT STRUCTURES

| | | | | | |
|---------------|------------------|--------------------------|------------------|-------------------|----------------------------|
| LINEAR | NONLINEAR | IN MEDIAS RES | FLASHBACK | EPISTOLARY | FRAME NARRATIVE |
|---------------|------------------|--------------------------|------------------|-------------------|----------------------------|

KEY QUESTIONS: PLOT

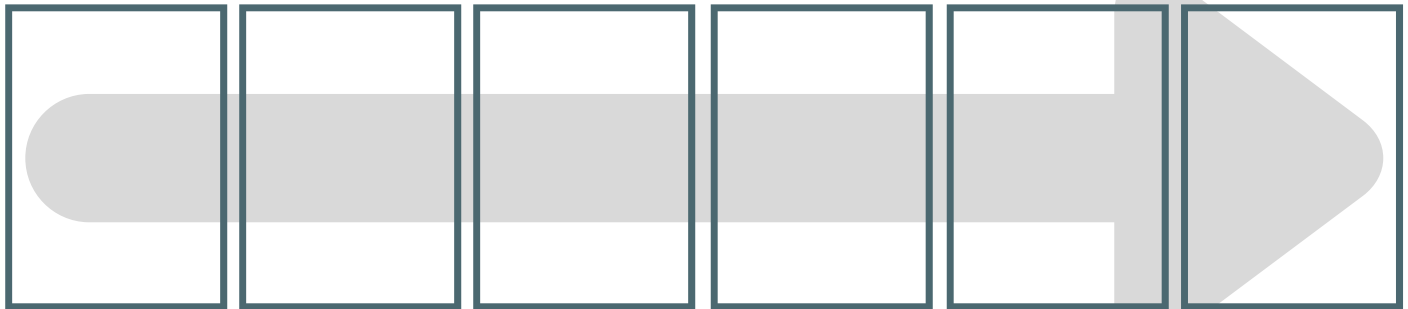
- To what degree does the plot's ordering of events reflect a linear—or chronological—sequence?
- Does the order of events reflect an alternate plot structure?



VIDEO 1

IDENTIFYING PLOT STRUCTURE

Using the terms from the previous lesson, what kind of plot is employed in "The Story of an Hour?"



Sample Paragraph:

Richards' attempts to make certain of Mr. Mallard's death at the onset of the story enable readers to share in Louise Mallard's awakening. Just as she is moved by the vibrancy of spring outside her window, readers experience—through the plot's forward progression—her transformation from wife to individual: the plot's chronology introduces us to Mrs. Brently Mallard and ultimately leaves us with a "goddess of Victory," Louise. It is the stark contrast between these two figures that renders the story's end so tragic. Those who embrace the 19th century perspective of gender roles erroneously believe that she dies of "joy that kills." Louise Mallard, however, clearly succumbs to disappointment and heartache, as can be deduced by the series of events that take place within an hour's time inside the Mallard residence.



KEY QUESTIONS: FUNCTION OF PLOT STRUCTURE

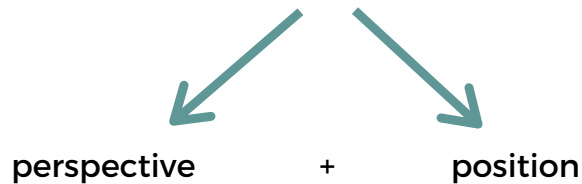
- How does a particular sequence of events affect the presentation and/or development of characters and conflict?
- How does a particular sequence of events and the manner in which a text presents those events to a reader affect a reader's experience with the text?



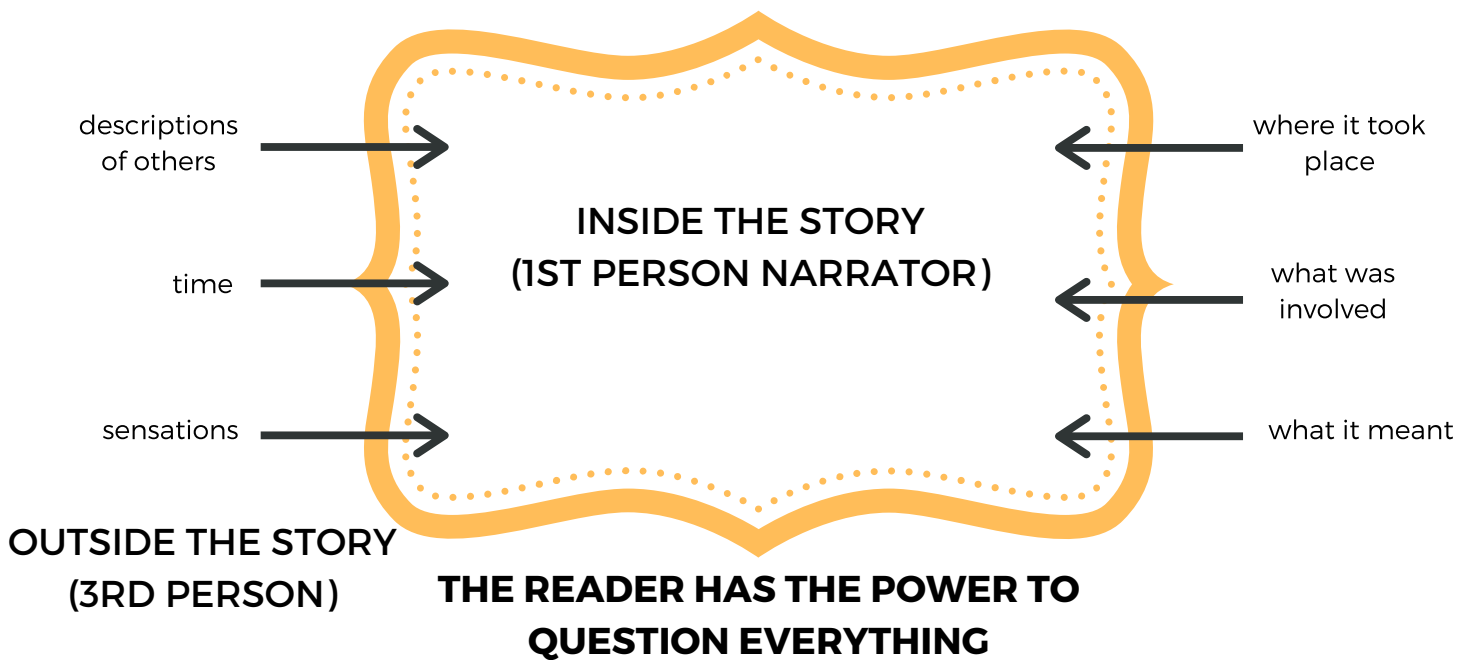
VIDEO 1

WHAT POWER DOES A NARRATOR HAVE?

A narrator's power results from two things:



THE PERSON TELLING THE STORY FRAMES THE STORY



MAIN IDEAS: THE POWER OF A NARRATOR

- Narrators establish a relationship with readers based on how a story is told
- Focus on perspective and position to question how a narrator relates the events of a story



VIDEO 1

KEY QUESTIONS:

1. What is 1st person POV and how do we recognize it?
2. Why is 1st person POV important?
3. What are the limitations of 1st person POV?

1ST PERSON POINT OF VIEW

The person telling the story is a character in the story. It may be the protagonist relaying their experiences or a peripheral character telling the protagonist's story.

HOW DO YOU KNOW IT

IS 1ST PERSON?

The narrator will refer to himself or herself as "I" and uses pronouns like "we," "me," and "us."

"Cathedral" by Raymond Carver

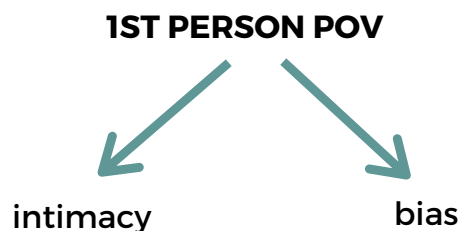
This blind man, an old friend of my wife's, he was on his way to spend the night. His wife had died. So he was visiting the dead wife's relatives in Connecticut. He called my wife from his in-law's. Arrangements were made. He would come by train, a five-hour trip, and my wife would meet him at the station. She hadn't seen him since she worked for him one summer in Seattle ten years ago. But she and the blind man had kept in touch. They made tapes and mailed them back and forth. I wasn't enthusiastic about his visit. He was no one I knew. And his being blind bothered me. My idea of blindness came from the movies. In the movies, the blind moved slowly and never laughed. Sometimes they were led by seeing eye dogs. A blind man in my house was not something I looked forward to.

THE IMPORTANCE OF 1ST PERSON POV

- Develops intimacy
- Gives credibility
- Expresses an opinion

THE LIMITATIONS OF 1ST PERSON POV

- Biased
- Reliability





VIDEO 2

KEY QUESTIONS:

1. What is 3rd person POV and how do we recognize it?
2. Why is 3rd person POV important?
3. What are the limitations of 3rd person POV?

3RD PERSON POINT OF VIEW

The person telling the story is on the outside looking in. The narrator is NOT a character in the story.

THE THREE TYPES

Objective - the narrator does not convey the thoughts and feelings of any character and relates the events in a neutral way

Limited - knows the thoughts of a single character

Omniscient - aware of every character's thoughts and feelings

"The Lottery" by Shirley Jackson

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

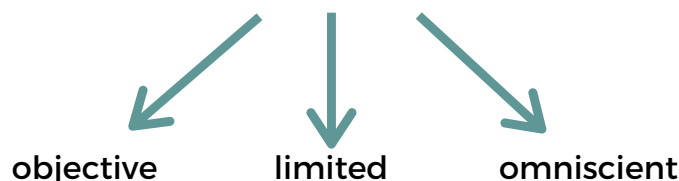
WHICH IS THE POV?

- "I," "we," and "me" are not used
- The narrator is outside the story
- The narrator does not know the thoughts and feelings of the characters

WHY IS THIS POV IMPORTANT IN THIS STORY?

- Detached and distant
- It shows a process unfolding without thought or feeling
- It creates suspense and intrigue

3RD PERSON POV





VIDEO 3

KEY QUESTIONS:

1. What is 3rd person omniscient POV and how do we recognize it?
2. How do 3rd person objective and limited differ?
3. What can we get from a close reading of a 3rd person omniscient text?

3RD PERSON POINT OF VIEW

The person telling the story is on the outside looking in. The narrator is NOT a character in the story.

THE THREE TYPES

Objective - the narrator does not convey the thoughts and feelings of any character and relates the events in a neutral way

Limited - knows the thoughts of a single character

Omniscient - aware of every character's thoughts and feelings

OMNISCIENT

from Latin *omnis* "all" + *scientia* "knowledge"

"The Story of an Hour" by Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.



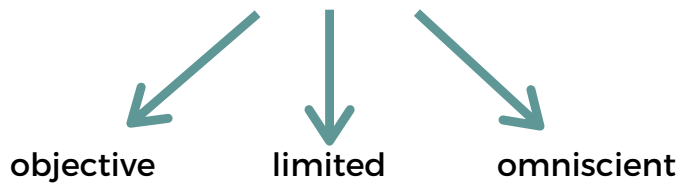
VIDEO 3

KEY QUESTIONS:

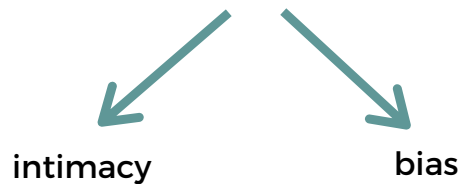
THE IMPORTANCE OF THE OMNISCIENT NARRATOR

- It is distant yet close
- It builds sympathy for the protagonist
- It creates tension between what other characters see and what we know

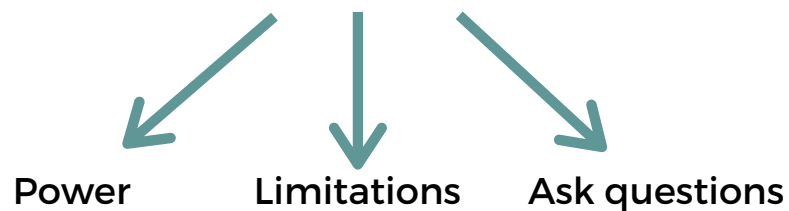
3RD PERSON POV



1ST PERSON POV



IT MATTERS HOW THE STORY IS TOLD





VIDEO 1

OVERVIEW:

- What is a claim
- Why claims are important
- How to think about claims

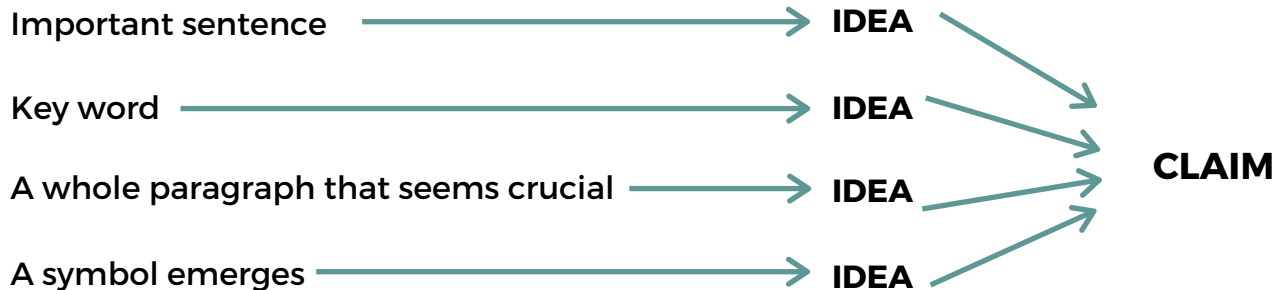
CLAIM

A statement that requires defense with evidence from the text

CLAIM - ANOTHER DEFINITION

An accumulation of individual ideas that are brought together in a cohesive manner to form one original and insightful idea.

CLAIM PROCESS



IMPORTANCE

It is one of the six points on the AP Lit rubric

It is a beneficial skill that exists across courses

"A good claim is like a firm handshake. You look the reader in the eye and reassure them that you know what you're doing and have something worthwhile to say." - Blake Taylor

TAKEAWAYS:

- Claims come from the evidence from the text
- They synthesize smaller ideas into a bigger, cohesive whole
- They have insight and originality
- They demonstrate mature thinking



VIDEO 2

OVERVIEW:

- Good claims are insightful, weak ones are vague
- Claims need evidence to support them
- Paragraphs need to be convincing

WEAKER CLAIMS

- Restate the prompt or rephrase it in your own words but don't put forth an original idea.
- Are generic and superficial. They say nothing specific to the story or prompt.
- Provide a claim, but do not respond to the prompt.

STRONGER CLAIMS

- Put forth an original idea that is a result of an accumulation of evidence.
- Provide big ideas that need to be defended with evidence.
- Respond to the prompt in an insightful way.

"Cathedral" by Raymond Carver

This blind man, an old friend of my wife's, he was on his way to spend the night. His wife had died. So he was visiting the dead wife's relatives in Connecticut. He called my wife from his in-law's. Arrangements were made. He would come by train, a five-hour trip, and my wife would meet him at the station. She hadn't seen him since she worked for him one summer in Seattle ten years ago. But she and the blind man had kept in touch. They made tapes and mailed them back and forth. I wasn't enthusiastic about his visit. He was no one I knew. And his being blind bothered me. My idea of blindness came from the movies. In the movies, the blind moved slowly and never laughed. Sometimes they were led by seeing eye dogs. A blind man in my house was not something I looked forward to.

WEAKER CLAIM

The first person point of view in Raymond Carver's "Cathedral" adds to the story.



VIDEO 2

EVIDENCE

- "She hadn't seen him since she worked for him one summer in Seattle ten years ago. But she and the blind man had kept in touch."
- "I wasn't enthusiastic about his visit."
- "He was no one I knew."
- "And his being blind bothered me."
- "My idea of blindness came from the movies."
- "A blind man in my house was not something I looked forward to."

STRONGER CLAIM

In Raymond Carver's "Cathedral" the narrator's bias against the blind man is revealed through the first-person point of view and is a lens through which we can see the narrator's insecurities and apprehensions.

FORMING A PARAGRAPH

In Raymond Carver's "Cathedral" the narrator's bias against the blind man is revealed through the first-person point of view and is a lens through which we can see the narrator's insecurities and apprehensions. His bias is a result of ignorance as he admits that his "idea of blindness came from the movies." He does not know this man, nor does he seem willing to get to know him. He even confesses that "a blind man in my house was not something I looked forward to" and that he "wasn't enthusiastic about his visit." This reveals his reluctance to the gathering. While the narrator hints at a close connection between his wife and the blind man, little of that is revealed. That is because the first-person point of view gives the reader a glimpse of his discomfort and insecurity, not genuine appreciation for strong social connections.

TAKEAWAYS:

- For a claim to be defensible, it must be insightful.
- Insights are the result of gathering evidence and evaluating its importance.
- Convince readers of the claim and the value of the supporting evidence.



VIDEO 3

OVERVIEW:

- Review key ideas about claims and evidence
- How to incorporate quotes
- How to transition from one idea to another

SAMPLE PROMPT

How does the point of view help to establish the beginning of the story in Shirley Jackson's "The Lottery?"

"The Lottery" by Shirley Jackson

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

OBSERVATIONS:

- 3rd person objective point of view
- "They greeted one another and exchanged bits of gossip as they went to join their husbands."
- "They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed."
- "Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times."



VIDEO 3

CLAIM

In Shirley Jackson's "The Lottery" the narrator is distant and detached from the events of the story. This third person objective point of view allows the narrator to stay removed from the events while building suspense and intrigue about the characters.

WRITING A PARAGRAPH

In Shirley Jackson's "The Lottery" the narrator is distant and detached from the events of the story. This third person objective point of view allows the narrator to stay removed from the events while building suspense and intrigue about the characters. This distance is not only evident in the use of the pronoun "they," it is also revealed through the narrator's tone. "They greeted one another and exchanged bits of gossip as they went to join their husbands." In this example, the greeting is not characterized, nor do we learn anything about the bits of gossip. The tone of this sentence is neutral, perhaps even cautious. When we learn that "They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed," we gain no insight as to why the stones seem important, why they stood together, and why they smiled instead of laughed. In doing so, this third-person objective narrator is building suspense and intrigue as the reader craves to know more about these unnamed characters, their thoughts, and the reasons behind their actions.

PLANNING

Evidence



Ideas



Claim

WRITING

Claim



Break down ideas



Evidence