



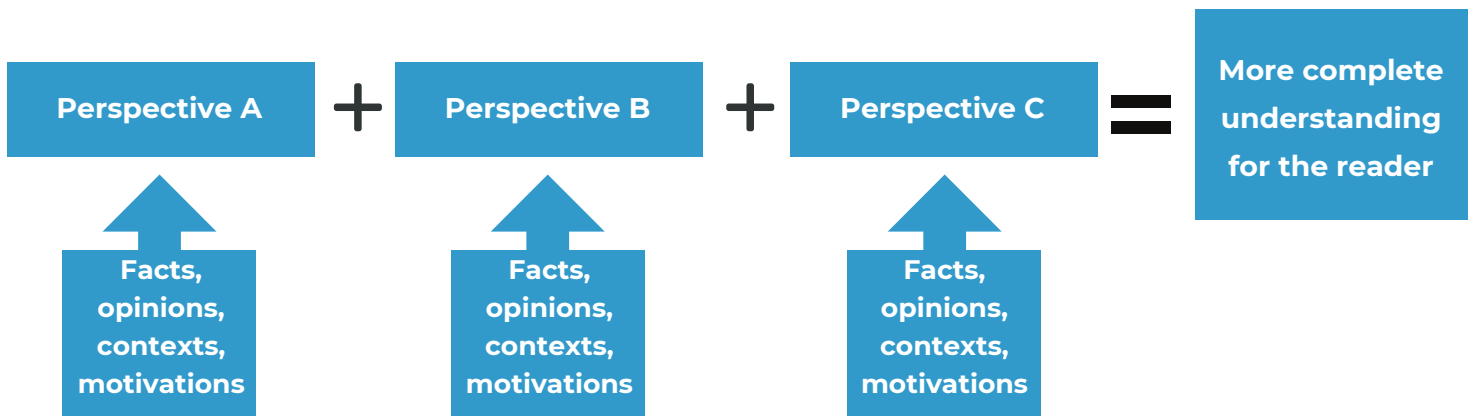
## **VIDEO 1**

### **DIFFERING PERSPECTIVES**

Different perspectives provide different interpretations

- Different character, narrator, or speaker perspectives often reveal different information, develop different attitudes, and influence different interpretations of a text and the ideas in it.
- By providing a different take on a character or events, the writer enriches our understanding of the background, motivations, relationships, and personalities of the characters in the narrative.
- These different perspectives add up to a more complete picture for the reader's understanding.

### **DIFFERENT PERSPECTIVES PROVIDE DIFFERENT INTERPRETATIONS**





## **EXCERPTS FROM CRIME AND PUNISHMENT PART 1 CHAPTER 2**

In Part 1 Chapter 2, we meet the character Marmeladov, a local drunkard, who always seems to be "in a jam" (like marmalade). His daughter, Sonia, carries "the yellow card," which in 19th-century Russia meant she was a legalized prostitute. For many, she would not seem to arouse much sympathy until Marmeladov tells Raskolnikov—and us—her story.

Do you suppose that a respectable poor girl can earn much by honest work? Not fifteen farthings a day can she earn, if she is respectable and has no special talent and that without putting her work down for an instant! And what's more, Ivan Ivanitch Klopstock the civil counsellor—have you heard of him?—has not to this day paid her for the half-dozen linen shirts she made him and drove her roughly away, stamping and reviling her, on the pretext that the shirt collars were not made like the pattern and were put in askew. And there are the little ones hungry... And Katerina Ivanovna walking up and down and wringing her hands, her cheeks flushed red, as they always are in that disease: 'Here you live with us,' says she, 'you eat and drink and are kept warm and you do nothing to help.' And much she gets to eat and drink when there is not a crust for the little ones for three days!

### **How do the background details paint a different picture of Sonia?**

At six o'clock I saw Sonia get up, put on her kerchief and her cape, and go out of the room and about nine o'clock she came back. She walked straight up to Katerina Ivanovna and she laid thirty roubles on the table before her in silence. She did not utter a word, she did not even look at her, she simply picked up our big green *drap de dames* shawl (we have a shawl, made of *drap de dames*), put it over her head and face and lay down on the bed with her face to the wall; only her little shoulders and her body kept shuddering... And I went on lying there, just as before... And then I saw, young man, I saw Katerina Ivanovna, in the same silence go up to Sonia's little bed; she was on her knees all the evening kissing Sonia's feet, and would not get up, and then they both fell asleep in each other's arms.

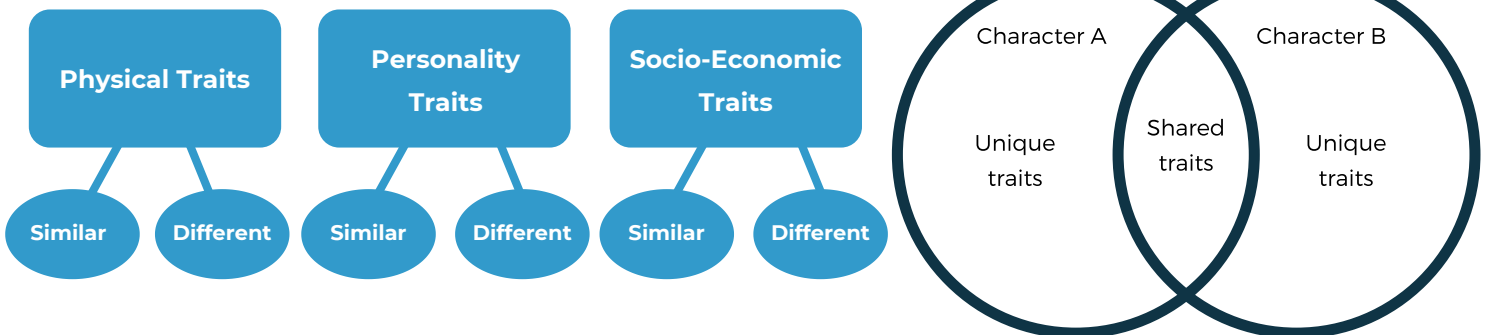


## VIDEO 1

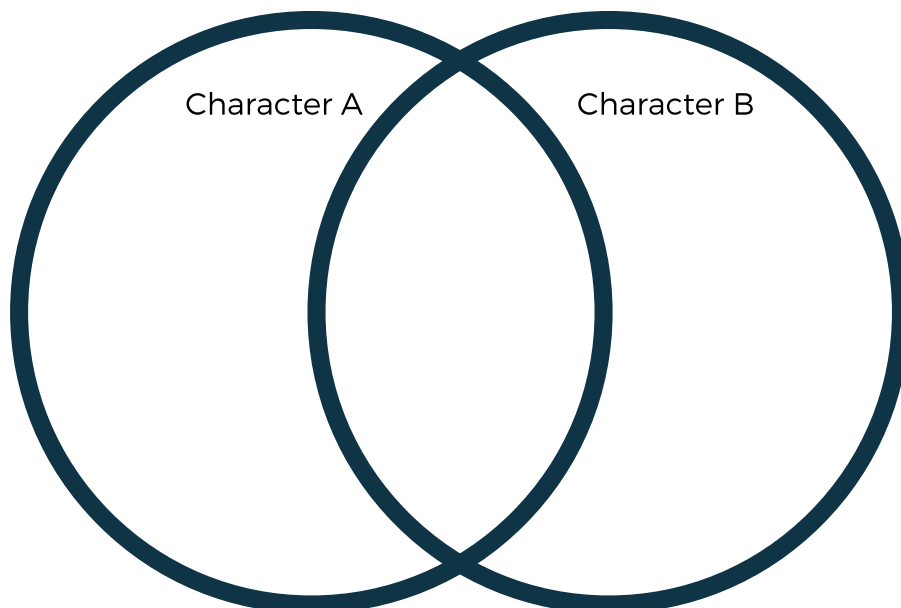
### FOIL CHARACTERS

- Foil characters provide contrast to a main character.
- Foil characters can have similar traits of a main character but magnified.
- Foil characters can have opposite traits of a main character to magnify the differences.
- Foil characters provide, through contrast, insights into a main character.

### HOW TO ANALYZE FOILS



Fill in the chart below with details from *The Kite Runner*.





## **VIDEO 1**

### **CHARACTER COMPLEXITY THROUGH CONTRADICTION**

- Well-written characters, like real people, are complex. They are messy, they have core values, beliefs, and actions that make them seem realistic and believable.
- However, just like real people, complex characters can often find themselves making inconsistent, competing, or conflicting choices that call those values and beliefs into question based on varying situations.
- It is these conflicts that draw us in as readers and keep us guessing as to what they will do and how they will evolve throughout the literary work.

In Fyodor Dostoyevsky's *Crime and Punishment*, we are drawn into the mind and world of Rodion Raskolnikov. He is torn between his private beliefs and desires to make the world better and his willingness to pursue that goal through whatever means are necessary. We see that conflict in this excerpt from Part 1 Chapter 1:

The landlady who provided him with garret, dinners, and attendance, lived on the floor below, and every time he went out he was obliged to pass her kitchen, the door of which invariably stood open. And each time he passed, the young man had a sick, frightened feeling, which made him scowl and feel ashamed. He was hopelessly in debt to his landlady, and was afraid of meeting her.

This was not because he was cowardly and abject, quite the contrary; but for some time past he had been in an overstrained irritable condition, verging on hypochondria. He had become so completely absorbed in himself, and isolated from his fellows that he dreaded meeting, not only his landlady, but anyone at all. He was crushed by poverty, but the anxieties of his position had of late ceased to weigh upon him. He had given up attending to matters of practical importance; he had lost all desire to do so. Nothing that any landlady could do had a real terror. But to be stopped on the stairs, to be forced to listen to her trivial, irrelevant gossip, to pestering demands for payment, threats and complaints, and to rack his brains for excuses, to prevaricate, to lie—no, rather than that, he would creep down the stairs like a cat and slip out unseen.

Record your thoughts on the text below:

# AP DAILY VIDEOS



# UNIT 6 SKILL 1.E

By this point in *Crime and Punishment* Part 1 Chapter 2, we've learned that Raskolnikov has been planning a dreadful crime. Despite the cold-blooded nature he has to even contemplate the crime and his general contempt for people, he still shows a completely unwarranted act of kindness when he escorts a stranger, Marmeladov, home from the tavern:

The young man was hastening away without uttering a word. The inner door was thrown wide open and inquisitive faces were peering in at it... They were particularly diverted, when Marmeladov, dragged about by his hair, shouted that it was a consolation to him... As he went out, Raskolnikov had time to put his hand into his pocket, to snatch up the coppers he had received in exchange for his rouble in the tavern and to lay them unnoticed on the window. Afterwards on the stairs, he changed his mind and would have gone back.

"What a stupid thing I've done," he thought to himself... But reflecting that it would be impossible to take it back now and that in any case he would not have taken it, he dismissed it with a wave of his hand and went back to his lodging... then they would all be without a crust to-morrow except for my money... Man grows used to everything, the scoundrel!" He sank into thought.

"And what if I am wrong," he cried suddenly after a moment's thought. "What if man is not really a scoundrel, man in general, I mean, the whole race of mankind—then all the rest is prejudice, simply artificial terrors and there are no barriers and it's all as it should be."

Record your thoughts  
on the text below:



## **VIDEO 1**

### **STREAM OF CONSCIOUSNESS**

- Stream of consciousness is a narrative structure that interrupts the chronology of the plot.
- Stream of consciousness is like seeing into someone's private thoughts.
- Stream of consciousness shows the reader a character's thoughts as they occur in the character's mind.
- Stream of consciousness is an internal monologue.

### **HOW TO SPOT STREAM OF CONSCIOUSNESS**

- There is suddenly a break in the story's action.
- The character's thoughts seem jumbled and disorganized.
- Thoughts are non-linear.
- There is often a lack of normal punctuation between ideas. Instead, the writer uses ellipses (...) and em dashes (—) to show how the thoughts jump around in the character's mind.
- Often tells the reader information that no other characters know in the story.

### **EFFECTS OF STREAM OF CONSCIOUSNESS**

Stream of consciousness:

- can provide us insights into a character
- can build suspense by delaying the plot's action
- can include observations and feelings
- can give us insight into a character's fears and motivations
- is more realistic like how we think in our daily lives
- can create a more intimate relationship between the reader and a character

# AP DAILY VIDEOS



# UNIT 6 SKILL 3.A

In this excerpt from Part 1 Chapter 1, we readers peek into the mind of Rodion Raskolnikov with the third-person omniscient narrator to see the chaos of the character's thoughts:

Raskolnikov went out in complete confusion. This confusion became more and more intense. As he went down the stairs, he even stopped short, two or three times, as though suddenly struck by some thought. When he was in the street he cried out, "Oh, God, how loathsome it all is! and can I, can I possibly... No, it's nonsense, it's rubbish!" he added resolutely. "And how could such an atrocious thing come into my head? What filthy things my heart is capable of. Yes, filthy above all, disgusting, loathsome, loathsome!—and for a whole month I've been..." But no words, no exclamations, could express his agitation. The feeling of intense repulsion, which had begun to oppress and torture his heart while he was on his way to the old woman, had by now reached such a pitch and had taken such a definite form that he did not know what to do with himself to escape from his wretchedness.

Record your thoughts  
on the text below:

In this second excerpt from Part 1 Chapter 1, try to find the transition, stream of consciousness, and the effects.

Without stopping to think, Raskolnikov went down the steps at once. Till that moment he had never been into a tavern, but now he felt giddy and was tormented by a burning thirst. He longed for a drink... and attributed his sudden weakness to the want of food. He sat down at a sticky little table in a dark and dirty corner... At once he felt easier; and his thoughts became clear.

"All that's nonsense," he said hopefully, "and there is nothing in it all to worry about! It's simply physical derangement... and in one moment the brain is stronger, the mind is clearer and the will is firm! Phew, how utterly petty it all is!"

But in spite of this scornful reflection, he was by now looking cheerful as though he were suddenly set free from a terrible burden: and he gazed round in a friendly way at the people in the room. But even at that moment he had a dim foreboding that this happier frame of mind was also not normal.



## **VIDEO 1**

### **HOW STREAM OF CONSCIOUSNESS BUILDS SUSPENSE**

Stream of consciousness is a break in the narrative flow of the plot. By pausing the action and peeking into a character's private thoughts, the reader wonders what the thoughts mean and how the story will change knowing these thoughts.

How stream of consciousness builds suspense:

- Why are we seeing this character's private thoughts now?
- What are we learning about the character through these thoughts?
- What emotions do we learn the character is experiencing?
- How do these thoughts show us a hidden side of the character?
- What do these thoughts reveal about character motivation?
- How can these thoughts change the reader's perception about the plot?

### **CRIME AND PUNISHMENT BY FYODOR DOSTOYEVSKY**

This evening, however, on coming out to the street, he became acutely aware of his fears.

"I want to attempt a thing like that and am frightened by these trifles," he thought, with an odd smile. "Hm...yes, all is in a man's hands and he lets it all slip from cowardice, that's an axiom. Taking a new step, uttering a new word is what they fear most... But I am talking too much. It's because I chatter that I do nothing. Or perhaps it is that I chatter because I do nothing. I've learned to chatter this month, lying for days together in my den thinking... of Jack the Giant-killer. Why am I going there now?"

Record your thoughts  
on the text below:





**CRIME AND PUNISHMENT BY FYODOR DOSTOYEVSKY**

Not shame, however, but quite another feeling akin to terror had overtaken him.

"I knew it," he muttered in confusion, "I thought so! That's the worst of all! Why, a stupid thing like this, the most trivial detail might spoil the whole plan. Yes, my hat is too noticeable... It looks absurd and that makes it noticeable... For this business one should be as little conspicuous as possible..."

He had not far to go; he knew indeed how many steps it was from the gate of his lodging house: exactly seven hundred and thirty... Now, a month later, he had begun to look upon them differently, and, in spite of the monologues in which he jeered at his own impotence and indecision, he had involuntarily come to regard this "hideous" dream as an exploit to be attempted, although he still did not realize this himself. He was positively going now for a "rehearsal" of his project, and at every step his excitement grew more and more violent.

Record your thoughts on the text below:



## **VIDEO 1**

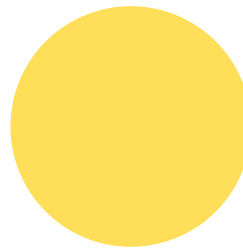
### **WHAT DO CONTRASTS DO IN LITERATURE?**

In literature, when a writer presents the differences between two things, we have contrast.

But why contrasts? What purposes do contrasts serve?

- Just like in our Unit 6 AP Daily Video 1.C on literary foils, contrasts make ideas stand out to the reader.
- Contrasts can provide insights into events and characters.
- Contrasts can amplify an idea or theme.
- Contrasts can lead to mood.
- Contrasts can lead to reactions in the reader, like empathy or disgust.
- Contrasts can add complexity to a text.

### **EXPLAIN HOW THESE SHAPES AND COLORS EXPLAIN CONTRAST.**



### **COMMON CONTRASTS TO LOOK FOR IN LITERATURE:**

- |                          |               |
|--------------------------|---------------|
| • Characters, like foils | • Objects     |
| • Physical settings      | • Mood        |
| • Time periods           | • Tone        |
| • Colors                 | • Challenges  |
| • Actions                | • Motivations |



## CONTRASTS IN THE SCARLET LETTER

We find many contrasting characters or foils in *The Scarlet Letter*.

- Hester Prynne is young, intelligent, silent, and beautiful. The women at the scaffold are described as mostly old, rude, loud, and ugly. It makes the scaffold scene more dramatic and creates empathy for her. Her goodness stands out.
- Arthur Dimmesdale and Roger Chillingworth are also foils. Dimmesdale is young, intelligent, passionate, and then nervous and sickly. Chillingworth is old, also intelligent, but emotionally indifferent, controlled, and vindictive.

We find contrasting time periods:

- The introductory sketch of the novel, "The Custom House," is set in the 1800s of Hawthorne—his contemporary time.
- The remainder of the novel is set 200 years earlier.

We find contrasting physical settings:

- The community lives "in town."
- Hester and Pearl live in an isolated home on the outskirts.

We find contrasting ideas:

- Hester's sin is on display for all to see with her "A" for adultery.
- Dimmesdale's sin is hidden from all in the community.

We find contrasting colors:

- Dark, dull, and grey colors are associated with the townspeople.
- Red of the letter and Pearl's clothes are associated with Hester and Pearl.

What is the emphasis of each contrast?



## **VIDEO 1**

**HOW CAN A NARRATOR DETERMINE YOUR UNDERSTANDING AND INTERPRETATION OF A STORY?**



Explain the scenario of the soccer game from the video. How do differing perspectives change how this story would be told?

Who else might offer differing perspectives on the game?

**WHO IS TELLING THE STORY, AND HOW DOES THAT NARRATOR INFLUENCE YOUR INTERPRETATION OF THE STORY?**

### **GOLDILOCKS AND THE THREE BEARS**

This is a story about a girl who:

- Discovers a home in the woods belonging to a family of bears
- Enters the home
- Finds three bowls of porridge set out
- Tastes all three to find the one that's neither too hot nor too cold
- Tries out the three bears' beds to find the one that is neither too soft nor too firm
- Lies down to take a nap



The bears then come home and slowly discover what has happened in their home.



**CHARACTERS IN GOLDILOCKS AND THE THREE BEARS**



**Unnamed Narrator**

**Goldilocks**



**Papa Bear**  
**Mama Bear**  
**Baby Bear**

**KEY TAKEAWAYS:**

- Anyone narrating a story brings a unique perspective.
- Readers will pick up on that perspective because of the details, words, and sentence structure the narrator uses.
- These elements also communicate the narrator's attitude about the events in the story.

All of which

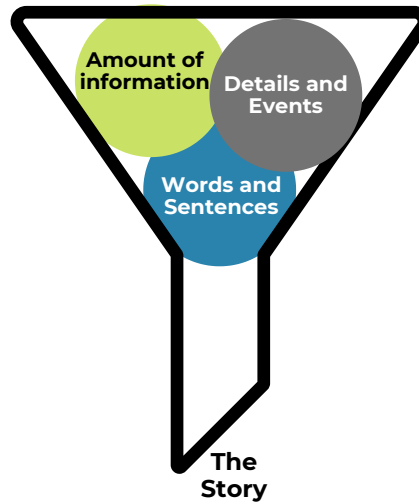
- Affect your understanding of the story and the events in it.



## **VIDEO 2**

WHAT CAN READERS LEARN FROM THE WAY A NARRATOR TELLS A STORY?

How can narrators affect your interpretation of stories?



"AN OCCURRENCE AT OWL CREEK BRIDGE" Access the text and read Parts I & II  
BY AMBROSE BIERCE [tinyurl.com/APDailyOwlCreek](http://tinyurl.com/APDailyOwlCreek)

<b>Paragraph(s) and Focus</b>	<b>Textual Evidence</b>	<b>Interpretation</b>
<b>Paragraphs 1 and 2 Military Ranks and Stances of the Soldiers</b>		
<b>Paragraph 3 Physical Characteristics of the Man</b>		
<b>Paragraph 4 The Man's Thoughts</b>		



**AMOUNT OF INFORMATION + DETAILS AND EVENTS**

<b>Word Choice</b>		<b>Sentence Structure</b>	
<b>Example</b>	<b>Interpretation</b>	<b>Example</b>	<b>Interpretation</b>

**PARAGRAPHS 1 AND 2 - MILITARY RANKS AND STANCES**

"...two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as 'support,' that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body."



### **PARAGRAPH 3 - PHYSICAL CHARACTERISTICS OF THE MAN**

"His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well fitting frock coat. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded."

### **PARAGRAPH 4 - THE MAN'S THOUGHTS**

"The arrangement commended itself to his judgement as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his 'unsteadfast footing,' then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!"

### **KEY TAKEAWAYS:**

The narrator determines:

- Amount of info
- Details and events
- Words and sentences

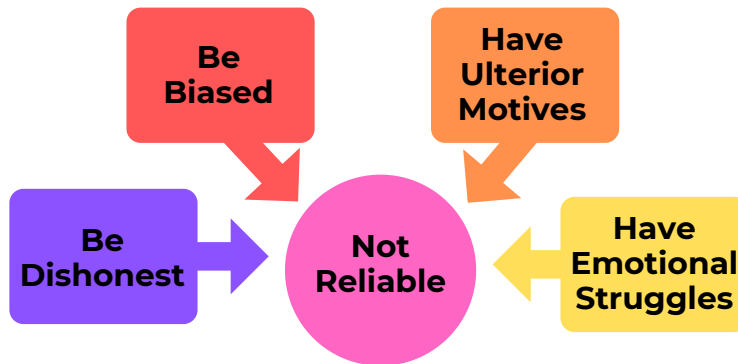
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## VIDEO 1

Why might a narrator be unreliable?



"AN OCCURRENCE AT OWL CREEK BRIDGE" Access the text and read Parts I & II  
BY AMBROSE BIERCE [tinyurl.com/APDailyOwlCreek](https://tinyurl.com/APDailyOwlCreek)

Biases	Textual Evidence	Ulterior Motives	Textual Evidence

Is this narrator dishonest?

### KEY TAKEAWAYS:

Just like real humans, narrators can

- Be dishonest
- Be biased
- Have ulterior motives
- Have emotional struggles

These factors influence

- How much you believe a character
- How you perceive the legitimacy of a narrator's perspective



## **VIDEO 1**

### **WHAT IS A SYMBOL?**

A symbol is something that has its own literal meaning, but depending on the context, it can take on a figurative meaning.

Or, another way to think of a symbol is something that stands for or represents something else.

Symbols are all around us in everyday life:

- Letters and characters are symbols for sounds.
- Numbers are symbols for units, or maybe an atomic weight, or maybe even a computer language.
- Signs are symbols for laws regulating traffic, etc.

The point is, writers and readers decide what symbols stand for based on their context in literature:

- Any work of literature can have symbols in it—poems, short stories, novels, plays, etc.

What is a symbol?

- In literature, settings, characters, objects, colors, images, or motifs have their literal meanings, but in context within a work of literature, they can take on broader meanings.
- In context, if we see something repeated in a text that is associated with specific characters or events, then it takes on a meaning greater than its literal meaning.

### **A DOLL'S HOUSE BY HENRIK IBSEN**

*It is winter. A bell rings in the hall; shortly afterwards the door is heard to open. Enter NORA, humming a tune and in high spirits. She is in outdoor dress and carries a number of parcels; these she lays on the table to the right. She leaves the outer door open after her, and through it is seen a PORTER who is carrying a Christmas Tree and a basket, which he gives to the MAID who has opened the door.*

Use the space below on potential symbols



## **VIDEO 2**

### **ARCHETYPAL SYMBOLS**

- Archetypes are symbols. They can be character types, conflicts, objects, images, and themes that are so common they serve as universal symbols.
- Archetypes can be from any time period and any culture—they are symbols that all people can experience.

Some common color archetypes in literature:

- Gold = valuable, precious
- Green = natural, fertile
- Red = passion, love, anger, danger
- White = innocence, purity (sometimes death)
- Black = evil, depressed
- Blue = depressed, peaceful
- Light = good
- Dark = evil

Character archetypes:

- When a character comes to represent or stand for an idea or concept, that character becomes symbolic;
- Some symbolic characters have become so common that they are archetypal.

Some common plot archetypes in literature:

- Hero's journey
- Good versus evil
- Innocence lost
- Coming of age/initiation
- Rags to riches
- Fish out of water
- The quest

### **ROMEO AND JULIET BY WILLIAM SHAKESPEARE**

Two households, both alike in dignity  
(In fair Verona, where we lay our scene),  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-crossed lovers take their life;  
Whose misadventured piteous overthrows  
Doth with their death bury their parents' strife.

What archetypes can you see in the text?



## THE STAR-CROSSED LOVERS ARCHETYPE

In fact, this archetype pre-dates Shakespeare and his play. We see this in:

- the ancient Greek story of Pyramus and Thisbe
- the ancient Roman story of Aeneas and Dido
- the ancient Greek story of Paris and Helen

What other famous characters show this archetype?

## THE TRAGIC HERO ARCHETYPE

This character archetype really stems from ancient times. Aristotle even wrote about this archetype. In the classic sense, this character type:

- Typically is of noble birth or high social rank which would affect the lives of others
- Demonstrates honorable qualities, often as a leader
- Has a tragic flaw or hamartia in his/her personality
- Has free will to make a choice which usually will start the wheels in motion for his/her fall
- Gains an increased awareness as a result of suffering
- Often experiences a punishment which tends to exceed the crime, which leaves us feeling pity and makes the work tragic

## MACBETH BY WILLIAM SHAKESPEARE

Macbeth was already a member of nobility, a thane, but then he falls into temptation for power and his bride (hubris), brings about his own demise in Act V:

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

How is the tragic hero archetype present?



## THE TRAGIC HERO ARCHETYPE

Here are some other examples of this archetypal character:

In Shakespeare's plays:

- Hamlet
- King Lear
- Othello
- Richard III

In other works:

- 
- 
- 

## THE INNOCENT ARCHETYPE

Another universal character type, the innocent archetype, usually has these traits:

- Is often a child or female
- Is pure in intentions
- Is pure in morals
- Is blindly optimistic
- Is uncorrupted by others or circumstances
- Is trusting of the good in people
- is faithful

## OTHELLO BY WILLIAM SHAKESPEARE

The wife of the tragic hero, Othello, exemplifies the innocent archetype. She spends the majority of the play only thinking the best of others and seeks to make everyone happy. Even as she suffers at the hands of her husband's jealousy, Desdemona only sees the best in him as seen in Act V scene 2 of the play:

DESDEMONA: And yet I fear you, for you're fatal then  
When your eyes roll so. Why I should fear I know not,  
since guiltiness I know not, but yet I feel I fear.

OTHELLO: Think on thy sins.

DESDEMONA: They are the loves I bear to you.

OTHELLO: Ay, and for that thou diest.

DESDEMONA: That death's unnatural that kills for loving.  
Alas, why gnaw you so your nether lip?

Some bloody passion shakes your very frame.

These are portents, but yet I hope, I hope

They do not point on me.

OTHELLO: Peace, and be still.

DESDEMONA: I will so. What's the matter?

How is the innocent  
archetype present?



### **THE INNOCENT ARCHETYPE**

Here are some other examples of this archetypal character:

- Persephone in Greek mythology
- Penelope in *The Odyssey*
- Candide in *Candide*
- Tiny Tim in *A Christmas Carol*
- Oliver Twist in *Oliver Twist*
- Huck Finn in *Huckleberry Finn*



## **VIDEO 1**

### **WHAT CONSTITUTES A DEFENSIBLE THESIS?**

Characteristics of a Defensible Thesis That Establishes a Line of Reasoning

#### **Defensible**

**Thesis needs to**

- **Require interpretation**
- **Be something the text can support with evidence**

#### **Scaled**

**Thesis fits the essay's purpose by**

- **being specific enough to address the prompt and text**
- **being broad enough to address the prompt and text**

#### **Complex**

**Thesis goes beyond**

- **restating or summarizing the prompt**
- **making more than a generalized comment**

#### **Deliverable**

**Thesis**

- **establishes a line of reasoning directly OR**
- **anticipates an implied line of reasoning**



### GOLDBLOCKS AND THE THREE BEARS

This is the story about a girl who

- Discovers a home in the woods belonging to a group of bears
- Enters it
- Finds three bowls of porridge set out
- Tastes all three to find the one that's neither too hot nor too cold
- Tries out the three bears' beds to find the one that is neither too soft nor too firm
- Lies down to take a nap

The bears then come home and slowly discover what has happened.

### GOLDBLOCKS AND THE THREE BEARS

Prompt: In Goldilocks and the Three Bears, the protagonist interacts with her surroundings in an unusual manner. Read the story carefully. Then, in a well-written essay, analyze how the author uses setting to develop the character Goldilocks.

#### Defensible

Thesis needs to

- Require interpretation
- Be something the text can support with evidence

✗ Goldilocks makes herself at home in the bears' house.

✗ Goldilocks runs away from home and desperately looks for food and shelter.

#### Scaled

Thesis fits the essay's purpose by

- being specific enough to address the prompt and text
- being broad enough to address the prompt and text

✗ The setting of Goldilocks and the Three Bears illustrates the basics needed for survival.

✗ Goldilocks' preference for just right porridge demonstrates that her food preferences outweigh her hunger even in this environment.





## Complex

### Thesis goes beyond

- restating or summarizing the prompt
- making more than a generalized comment



Goldilocks interacts with her surroundings in an unusual manner, and the setting of the story develops her character.



Our surroundings shape who we are as people.

## Deliverable

### Thesis

- establishes a line of reasoning directly OR
- anticipates an implied line of reasoning



In Goldilocks and the Three Bears, the setting illustrates Goldilocks' disrespect for others because she breaks into the bears' home, eats their food, and tries out each of their beds before sleeping in Baby Bear's bed.

- ✓ In Goldilocks and the Three Bears, the setting illustrates Goldilocks' disrespect for others as she violates the bears' privacy.

## KEY TAKEAWAYS:

Effective thesis statements are

- Defensible
- Scaled to the task
- Complex
- Deliverable



## **VIDEO 1**

### **THE ESSAY AS A BRIDGE**

Think of your essay as a bridge that your readers need to cross to follow your line of reasoning.

- The thesis provides the direct pathway and deck of the bridge.
- The claims and commentary support the thesis as the towers of the bridge.
- The evidence connects the claims and commentary to the thesis and strengthens the whole structure as the cables.

**DRAW AND LABEL THE IDEA OF A STRONG ESSAY BEING LIKE A BRIDGE BELOW:**



**VIDEO 1**  
**EVIDENCE & REASONING**

How do we know which evidence to use and whether it supports our line of reasoning?

**FASTING, FEASTING BY ANITA DESAI - PROMPT**

The following excerpt is from Anita Desai's 1999 novel *Fasting, Feasting*. In this passage, Arun, an exchange student from India, joins members of his American host family for an afternoon at the beach. Read the passage carefully. Then, in a well-written essay, analyze how Desai uses the setting to convey Arun's experience.

To read the excerpt, go to page 3 in this PDF <https://bit.ly/3sbIUBy>

<p><b>Details about the Setting</b></p>	
<p><b>Arun's Experiences</b></p>	



### **INTERPRETATION OF THE SETTING**

- Summer with sunny weather
- But the cicadas and birds create loud, unpleasant sounds and their seeming physical absence creates an unsettling experience
- 
- 
- 

### **INTERPRETATION OF ARUN'S EXPERIENCES**

- He doesn't want to go outside or on the picnic
- 
- 
- Prefers town and dislikes that the town and the "wilderness" are physically intertwined with each other
- Narrator uses words such as "jarring," "insidious," and "poisonous" to describe elements of nature
- Nature nearly trips Arun, which would have caused him to drop the picnic basket (symbolic?)

### **WORKING THESIS FOR THIS EXCERPT'S PROMPT**

In Anita Desai's 1999 novel *Fasting Feasting*, Desai juxtaposes humanity's encroachment upon nature with nature's resistance to convey Arun's growing discomfort the farther he travels away from town and into the woods.



<p><b>Details about the Setting</b></p> <p>Analyze how Desai uses the setting to convey Arun's experience.</p>	<ul style="list-style-type: none"> <li>• Saturday, summer, near water (Lake Wyola?), wooded area, sunny, small town</li> <li>• "she leads the way through a gap in the bushes to one of the woodland paths" (ll. 17-19)</li> <li>• "scuffed paths" (l. 31)</li> <li>• the cicadas "shrill and shrill as if the sun is playing on their sinews" (ll. 33-34)</li> <li>• "a bird shrieks...shrieks elsewhere" (ll. 35-36)</li> <li>• "ugly, jarring note" (l. 37)</li> <li>• "no birds to be seen, nor animals...as if they are in hiding, or have fled" (ll. 37-39)</li> <li>• "the houses...do intrude" (ll. 39-40) with walls, roofs, washing lines visible</li> </ul>
<p><b>Arun's Experiences</b></p> <p>Analyze how Desai uses the setting to convey Arun's experience.</p>	<ul style="list-style-type: none"> <li>• Doesn't want to go with host mom and host sister and "stands despondent" (ll 1-2) before trying "wildly to find excuses" (l.2)</li> <li>• Wants to avoid walking alongside or close to Melanie</li> <li>• Eventually catches up with Mrs. Patton and helps her carry baskets</li> <li>• "Arun finds the hair on the back of his neck begin to prickle, as if in warning" (ll. 43-44)</li> <li>• He's sweaty with "puffy and damp" (l. 46) palms</li> <li>• He asks, "Why must people live in the vicinity of such benighted wilderness and become a part of it?" (ll. 46-47)</li> <li>• He compares the town to the "creeping curtain of insidious green" (l. 51) with "grasses stirring with insidious life" (ll. 51-52) and the "bushes with poisonous berries" (ll. 52-53)</li> <li>• Prefers town</li> <li>• Nearly trips upon a root (symbolic?)</li> </ul>

**KEY TAKEAWAYS:**

Steps to Evaluating Evidence to Support a Line of Reasoning

1. Read and annotate the prompt carefully.
2. Read the text carefully and annotate according to the prompt.
3. Determine a line of reasoning and draft a thesis statement.
4. Examine your annotations and create a table with evidence to support your line of reasoning and thesis.



## **VIDEO 2**

### **EVIDENCE & REASONING**

How can we develop an interpretation and line of reasoning for a challenging prompt and text?

#### **KISS OF THE FUR QUEEN BY TOMSON HIGHWAY - PROMPT**

The following excerpt is from Tomson Highway's 1998 novel *Kiss of the Fur Queen*. In this passage, Abraham Okimasis nears the finish line of a sled dog race in northern Manitoba. Read the passage carefully. Then, in a well-written essay, analyze how Highway uses literary elements and techniques to portray Okimasis' experience.

**Question: Based on the prompt, what do we know we need to look for?**

**Read the excerpt from Tomson Highway's 1998 novel *Kiss of the Fur Queen* and annotate as you read.**

To read the excerpt, go to page 3 in this PDF <https://bit.ly/2LBpc1t>

**Create a table to gather and interpret evidence.**

<b>Element or Technique</b>	<b>Textual Evidence</b>	<b>Interpretation</b>



## CHARACTERISTICS OF A DEFENSIBLE THESIS THAT ESTABLISHES A LINE OF REASONING

The following excerpt is from Tomson Highway's 1998 novel *Kiss of the Fur Queen*. In this passage, Abraham Okimasis nears the finish line of a sled dog race in northern Manitoba. Read the passage carefully. Then, in a well-written essay, analyze how Highway uses literary elements and techniques to portray Okimasis' experience.

### Defensible

Thesis needs to

- Require interpretation
- Be something the text can support with evidence

### Scaled

Thesis fits the essay's purpose by

- being specific enough to address the prompt and text
- being broad enough to address the prompt and text

### Complex

Thesis goes beyond

- restating or summarizing the prompt
- making more than a generalized comment

### Deliverable

Thesis

- establishes a line of reasoning directly OR
- anticipates an implied line of reasoning

**Draft a thesis statement.**

**Check your thesis against the prompt.**

### KEY TAKEAWAYS:

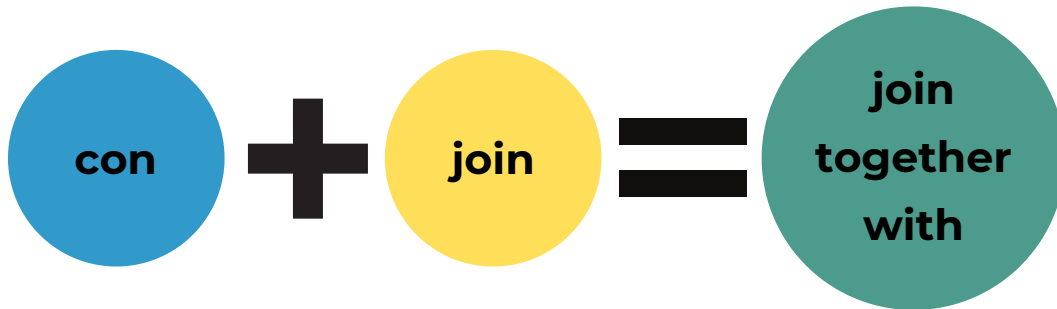
- Sometimes, we can easily develop an interpretation and line of reasoning right away after reading a text.
- Other times, an interpretation and line a reasoning won't be obvious at all, even after reading the text again and annotating it.
- In these instances, get curious about the text.
  - Gather evidence in line with the prompt even if you're not sure what it means or whether you'll use it.
  - Ask questions about the text to uncover deeper meaning.
- Check the prompt occasionally and revisit the text to clarify your understanding of both.
- Explore how and why the prompt and text point to deeper meaning.
- Trust what you know to develop an interpretation and line of reasoning as long as you have textual evidence to support both.



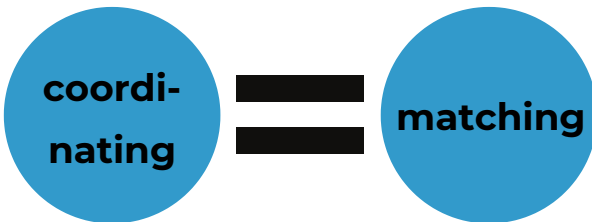
**VIDEO 1**

**COORDINATING & SUBORDINATING CONJUNCTIONS**

What are coordinating and subordinating conjunctions, and what can they do for us?



**COORDINATING CONJUNCTIONS**



F  
A  
N  
B  
O  
Y  
S

**EXAMPLE SENTENCES**

Her favorite foods include pizza \_\_\_\_\_ mangoes.  
The puppy wants to fetch \_\_\_\_\_ to sleep.  
He likes flying, \_\_\_\_\_ he hates driving.

**SENTENCE BREAKDOWNS**

pizza + mangoes = \_\_\_\_\_  
to fetch + to sleep = \_\_\_\_\_  
He likes flying + he hates driving  
= \_\_\_\_\_

compare and contrast	
cause and effect	
condition	
time	
place	





**EXAMPLES OF SUBORDINATING CONJUNCTIONS**

**COORDINATING CONJUNCTIONS**

**A. To Join Words**

1. My favorite animals at the zoo are sloths \_\_\_\_\_ cheetahs.
2. Sloths might wish they could run \_\_\_\_\_ fly.

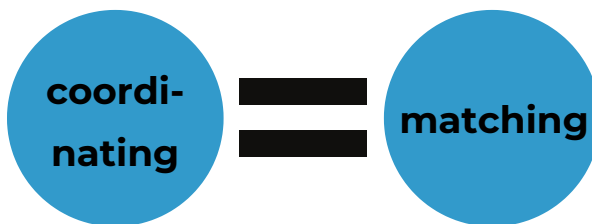
**B. To Join Phrases**

3. We are going on our vacation to the beach \_\_\_\_\_ to the mountains.
4. The class wanted to watch the movie \_\_\_\_\_ decided to read the book.

**C. To Join Clauses**

5. The team celebrated after they score a goal \_\_\_\_\_ before they lost the game.
6. We stocked up on baking supplies, \_\_\_\_\_ we knew we had a lot of cooking to do.

**REMEMBER**



Therefore...

Linus Pauling is the only person ever to win two unshared Nobel Prizes,  
and  
he worked at a grocery store in high school.

**Why is this wrong?**



**KEY TAKEAWAYS:**

- Conjunctions are words and phrases that connect ideas and show relationships between and among ideas.
- Coordinating conjunctions are 7 short words used to connect words, phrases, and clauses that relate to each other in an equal manner.
- Subordinating conjunctions establish a relationship between clauses that relate to each other but that are not equal in manner.
- Subordinating conjunctions that introduce a clause result in a dependent clause.
- Subordinate clauses often indicate nuanced relationships between ideas.



**VIDEO 2**  
PUNCTUATION

Punctuation

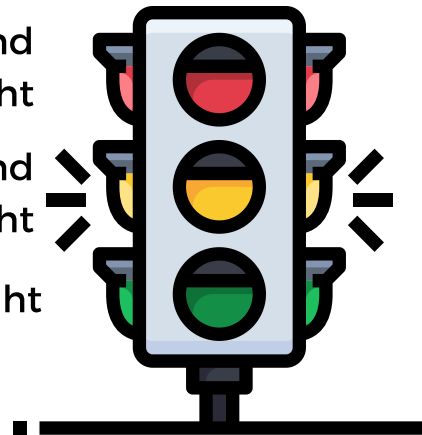
- Can convey meaning—consider exclamation points, for example.
  - *Example:*
- Shows relationship between and among ideas.
  - *Example:*
- Helps readers comprehend what they are seeing.
  - *Example: How many stars are in the Milky Way?*

**FUNCTIONS OF PUNCTUATION MARKS**

Periods, Question Marks, and  
Exclamation Points - the red light

Semicolons, Colons, Dashes, and  
Ellipses - the yellow light

Commas - the green light



Coordination

- Shows a relationship between comparable words, phrases, and clauses
  - Words =
  - Phrases =
  - Clauses =
- Uses coordinating conjunctions: for, and, nor, but, or, yet, so

OR

- Uses conjunctive adverbs: furthermore, additionally, however, otherwise, unfortunately, therefore, etc.



## Subordination

- Shows a relationship using clauses when one idea is subordinate to (or less than) the other
  - *Example: Even though I like cinnamon rolls, caramel rolls are better*
- Requires a subordinate conjunction at the beginning of the subordinate clause
  - What is the subordinate clause from the previous example? \_\_\_\_\_
- Causes the subordinate clause to be dependent on the independent clause
  - Write the incomplete sentence example (dependent clause only):
  
  - Write the complete sentence example (independent clause only):
- Lets writers emphasize one of the clauses for effect
  - *Example:*

## Coordination, Subordination, and Punctuation

**Circle or underline the conjunction in each sentence.**

Many characters in the play Hamlet use deception to gain power and to manipulate others.

Horatio knows Hamlet's plan, but he plays only a minor role in carrying it out.

Horatio knows Hamlet's plan, and he plays only a minor role in carrying it out.

Horatio plays a minor role in helping Hamlet, for he knows his plan.

Horatio knows Hamlet's plan, yet he plays only a minor role in carrying it out.

**Now, circle or underline the subordinate clause in the last two sentences (which cannot stand on their own as a sentence).**

Even though Horatio knows of Hamlet's plan, he only plays a minor role in carrying it out.

Horatio helps Hamlet carry out his plan even though he plays only a minor role.



**Punctuation can show relationships between ideas**

Explain the function of the colon below:

- *Three main characters in the play Hamlet use deception to gain power: Claudius, Laertes, and Hamlet.*

How does the furthermore test work with the following sentences?

- *Horatio knows Hamlet's plan; furthermore, he plays only a minor role in carrying it out.*
- *Horatio knows Hamlet's plan; however, he plays only a minor role in carrying it out.*

**KEY TAKEAWAYS:**

- Correct punctuation not only demonstrates a writer's control over the elements of composition, but it also helps readers understand the points writers make.
- Punctuation visually separates ideas and controls a reader's pace.
- Conjunctions show relationships between and among ideas and convey meaning.
- Coordinating conjunctions connect comparable ideas.
- Subordinating conjunctions connect clauses that express the significance of one idea over another idea.
- Intentionally using punctuation and conjunctions enhances your writing.