



VIDEO 1

CHARACTER CHANGE

Overview

- Cultural norms shape characters' values.
- Characters' speech, actions, and inaction reveal what they value.
- Characters can develop and change over the course of a narrative.
- Character changes can be external and visible and/or internal and psychological.
- Changes in a character can emerge directly from a conflict of values.

VALUES-BASED DICTION

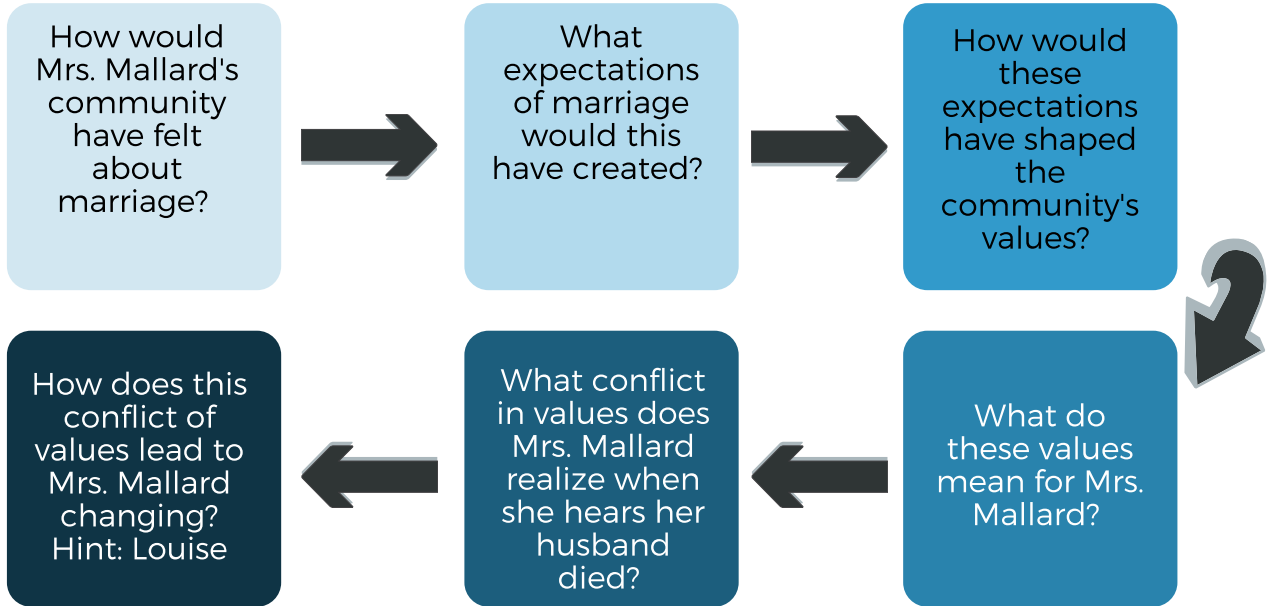
Open, Visible, Light, Color, Sensation	Closed, Concealed, Dark, Lack of Color, Lack of Sensations.

- a. "veiled hints that revealed in half concealing"
- b. "storm of grief"
- c. "open window"
- d. "pressed down by a physical exhaustion"
- e. "trees...all aquiver with the new spring life"
- f. "countless sparrows were twittering"
- g. "patches of blue sky"
- h. "the clouds that piled one above the other"
- i. "repression"
- j. "the color that filled the air"
- k. "a clear and exalted perception"
- l. "opened and spread her arms out"
- m. "blind persistence"
- n. "to impose a private will"
- o. "brief moment of illumination"
- p. "the closed door"



A CONFLICT OF VALUES

To read the story visit katechopin.org/story-hour



	Values Revealed	Textual Evidence
Speech		
Action		
Inaction		

TAKEAWAYS

- Our cultures and communities shape our values.
- Readers come to understand characters' values through their speech, action, and inaction
- Characters often change because of a conflict of values.
- These changes can be external and/or internal.



VIDEO 2

CIRCUMSTANCES CAUSING CHANGES

Overview

- Changes in a character's circumstances may lead to changes in the character.
- Textual details reveal these changes through how a character's:
 - perspective and motives change
 - relationships with others change
 - choices, actions, and speech change

**To read the story visit
tinyurl.com/APDaily-YellowPaper**

CHARLOTTE PERKINS GILMAN'S "THE YELLOW WALLPAPER"

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh o"n me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able, - to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I cannot be with him, it makes me so nervous.



So I take phosphates or phosphites—whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again.

Personally, I disagree with their ideas.

Personally, I believe that congenial work, with excitement and change, would do me good.

But what is one to do?

What circumstances have changed for the narrator? Which change preceded the others?

Based on textual evidence, we know the narrator has

-
- traveled to a house in the country with her husband
- been confined to a room that she describes as "an atrocious nursery"
- been forbidden from working in any capacity
-
- become increasingly isolated both physically and emotionally

How do the narrator's perspectives and motives change?

The narrator first believes that

- "congenial work, with excitement and change, would do [her] good"
- "in [her] condition if [she] had less opposition and more society and stimulus," she would benefit

However, over the next weeks she says that

-
-

She first believes that the room is unpleasant:

- States, "I don't like our room a bit"
- Describes it as "this atrocious nursery"



However, _____

- "It is as airy and comfortable as a room as any one need wish"
- "I'm really getting quite fond of the big room"

How do her relationships with others change?

She first _____

- "I disagree with their ideas."
- "I get unreasonably angry with John sometimes."
- "I wanted [a room] downstairs...but John would not hear of it," and she says, "Then let us go downstairs."

- As she tries to express herself and write, she explains, "And I know John would think it absurd. But I must say what I feel and think in some way—it is such a relief!"
- Later, she tries to talk with John about wanting to leave and says, "It is so hard to talk with John about my case, because he is so wise, and because he loves me so."
- She then tries to explain that her appetite may be better in the evening when he is home, "_____"
- Finally, she starts to explain that she really hasn't been getting better and says, "Better in body perhaps—I began, and stopped short for he...looked at me with such a stern, reproachful look _____."



Choices - How does the narrator choose to

- Respond to her situation in the first section?
- Interpret John's diagnosis and treatment?
- Spend her time?

Actions - What kind of work and activities does the narrator say she used to engage in?

- What does she do when she first arrives at the summer home?
- How do the narrator's thoughts turn into actions?

Speech - How does her speech in the first section contrast with her speech in the last section?

- "It is very seldom that mere ordinary people...I am determined that nobody shall find it out but myself!"
vs.
- "Life is very much more exciting now than it used to be...so that I had to creep over him every time."

PUTTING IT ALL TOGETHER: A THESIS

Imagine you've been given this prompt:

In Charlotte Perkins Gilman's short story "The Yellow Wallpaper," the narrator's changing circumstances cause the narrator to undergo change as a character. Read the story carefully. Then, in a well-written essay, analyze how Gilman uses textual details to reveal complexity in the development of the narrator as a character.

In responding to this prompt, consider

- How the character's circumstances change.
- How the character changes in response to her new circumstances.
- How this development in the narrator's character contributes to the meaning of the work as a whole.

Finally, write a thesis in which you include a defensible interpretation in response to this prompt.

TAKEAWAYS:



VIDEO 3

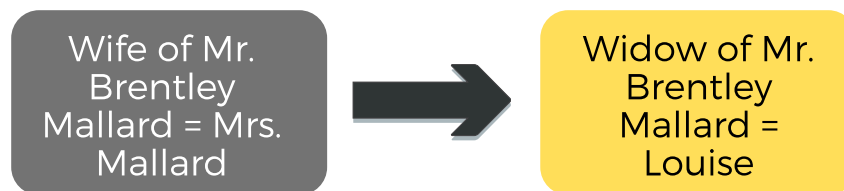
FUNCTION OF A CHARACTER'S CHANGE

Overview

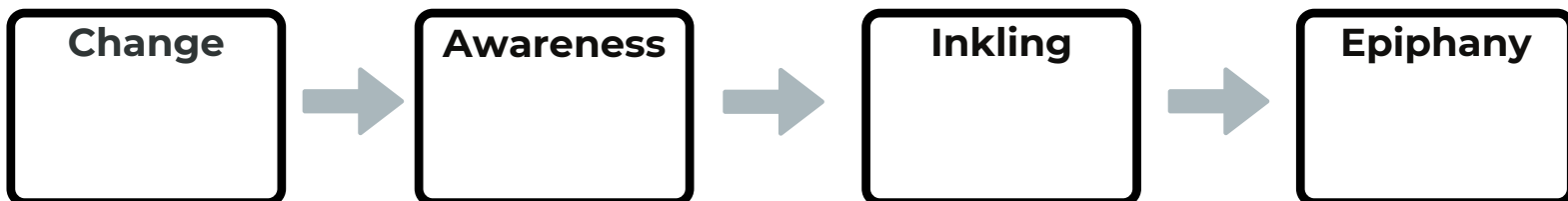
- Changes in a character's circumstances may lead to changes in the character.
- Character changes can be external and visible and/or internal and psychological.
- Characters can change suddenly as a result of an epiphany, or moment of realization.
- Epiphanies allow characters to see things differently and often highlight central conflicts in a narrative.
- A character's response to an epiphany can affect the narrative's plot.

"THE STORY OF AN HOUR" BY KATE CHOPIN

To read the story visit
katechopin.org/story-hour



THE PROCESS OF CHANGE FOR LOUISE MALLARD



TAKEAWAYS

- Mrs. Mallard's change in circumstances leads to changes in her as a character.
 - The changes she experiences are both physical and psychological.
- She also experiences a sudden realization or epiphany.
 - Her epiphany allows her to understand how being married has prevented her from being independent and happy.
 - Her response to this epiphany sets up the climax of the story, which occurs after Mr. Mallard comes home alive and well and Mrs. Mallard dies of "joy that kills."



VIDEO 1

HOW DETAILS REVEAL COMPLEXITY IN CHARACTERS' RELATIONSHIPS

Overview

- While characters are often individual people or even groups of people, a force can function as a character, too.
- Characters often encounter opposition from forces, such as those found in nature.
- The ways characters interact with such forces and are affected by them convey information about the characters.

THE STREET BY ANN PETRY (EXCERPT)

**To read the excerpt visit
tinyurl.com/APDaily-TheStreet**

There was a cold November wind blowing through 116th Street. It rattled the tops of garbage cans, sucked window shades out through the top of opened windows and set them flapping back against the windows; and it drove most of the people off the street in the block between Seventh and Eighth Avenues except for a few hurried pedestrians who bent double in an effort to offer the least possible exposed surface to its violent assault.

VALUES-BASED DICTION

Direct = what narrator explicitly says	Indirect = what character says, thinks, and does, and how she/he/it affects others



THE STREET BY ANN PETRY (EXCERPT) - LINES 21-34

It did everything it could to discourage the people walking along the street. It found all the dirt and dust and grime on the sidewalk and lifted it up so that the dirt got into their noses, making it difficult to breathe; the dust got into their eyes and blinded them; and the grit stung their skins. It wrapped newspaper around their feet entangling them until the people cursed deep in their throats, stamped their feet, kicked at the paper. The wind blew it back again and again until they were forced to stoop and dislodge the paper with their hands. And then the wind grabbed their hats, pried their scarves from around their necks, stuck its fingers inside their coat collars, blew their coats away from their bodies.

Use the space below to describe the wind

THE STREET BY ANN PETRY (EXCERPT) - LINES 35-44

The wind lifted Lutie Johnson's hair away from the back of her neck so that she felt suddenly naked and bald, for her hair had been resting softly and warmly against her skin. She shivered as the cold fingers of the wind touched the back of her neck, explored the sides of her head. It even blew her eyelashes away from her eyes so that her eyeballs were bathed in a rush of coldness and she had to blink in order to read the words on the sign swaying back and forth over her head.

CHARACTER (CHR)

Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

Skill Category 1

Explain the function of character.

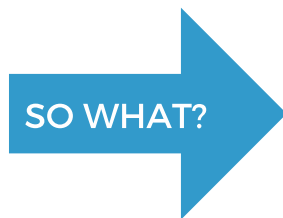
1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another.

A QUICK NOTE ABOUT IMAGERY





INTERPRETATION OF THE WIND



GET CURIOUS:

- What are people on the street trying to do?
- How is the wind preventing them from accomplishing these things?
- What is Lutie Johnson trying to do?
- Does the wind treat Lutie Johnson differently?
- If so, why? How?
- What does the wind represent on a figurative level?
- Why is this significant?

CONCLUSIONS

How is the wind a character?

- A literary device:
 -
 -
- A force that interacts with others:
 - Creates conflict for other characters, ranging from _____ to more _____
 - Represents an _____ generally and for Lutie specifically
 - Impedes Lutie's ability to find _____

TAKEAWAYS

A force, such as those found in nature, can:

- Function as a character in a narrative
- Create conflict for other characters
- Take on human traits through personification



VIDEO 2

HOW DETAILS REVEAL COMPLEXITY IN CHARACTERS' RELATIONSHIPS

Overview

- While characters are often individual people, a group of people can function as a character.
- The protagonist often encounters opposition from a group, and this opposition leads to conflicts.
- The protagonist can be a member of such a group or can exist outside of it.
- Interactions between a character and a group reveal attributes of both and their attitudes toward each other.

OBASAN EXCERPT BY JOY KOGAWA

Annotate and color code as directed in the video.

To read the full excerpt visit tinyurl.com/APDaily-Obasan and go to pp. 32-33

1942.

We are leaving the B.C. coast—rain, cloud, mist—an air overladen with weeping. Behind us lies a salty sea, within which swim our drowning
Line specks of memory—our small waterlogged eulogies. We are going down to
(5) the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

We are hammers and chisels in the hands of would-be sculptors, battering the spirit of the sleeping mountain. We are the chips and sand, the
(10) fragments of fragments that fly like arrows from the heart of the rock. We are the silences that speak from stone. We are the despised rendered voiceless, stripped of car, radio, camera and every means of communication, a trainload of eyes covered with mud and spittle. We are the man in the Gospel of John, born into the world for the sake of the light. We are
(15) sent to Siloam, the pool called “Sent”. We are sent to the sending, that we may bring sight. We are the scholarly and the illiterate, the envied and the ugly, the fierce and the docile. We are those pioneers who cleared the bush and the forest with our hands, the gardeners tending and attending the soil with our tenderness, the fishermen who are flung from the sea to flounder
(20) in the dust of the prairies.

We are the Issei and the Nisei and the Sansei,* the Japanese Canadians. We disappear into the future undemanding as dew.



- (55) The young mother, Kuniko-san, came from Saltspring Island, the woman says. Kuniko-san was rushed onto the train from Hastings Park, a few days after giving birth prematurely to her baby.
“She has nothing,” the woman whispers. “Not even diapers.”
Aya Obasan does not respond as she looks steadily at the dirt-covered
- (60) floor. I lean out into the aisle and I can see the baby’s tiny fist curled tight against its wrinkled face. Its eyes are closed and its mouth is squinched small as a button. Kuniko-san does not lift her eyes at all.
“Kawai,” I whisper to Obasan, meaning that the baby is cute.
Obasan hands me an orange from a wicker basket and gestures towards
- (65) Kuniko-san, indicating that I should take her the gift. But I pull back.
“For the baby,” Obasan says urging me.
I withdraw farther into my seat. She shakes open a furoshiki—a square cloth that is used to carry things by tying the corners together—and places a towel and some apples and oranges in it. I watch her lurching
- (70) from side to side as she walks toward Kuniko-san.

CONCLUSIONS ABOUT THE NARRATOR

- Verbs the narrator uses to describe her own actions:
 -
- Verbs the narrator uses to describe Obasan's actions:
 -

CONCLUSIONS ABOUT THE NARRATOR'S ATTITUDE TOWARD THE GROUP

The narrator and her people:

- are being used as tools (hammers, chisels)
- are considered of so little importance (chips, sand, fragments)
- have had their humanity taken away along with their ability to speak up (silences that speak, rendered voiceless, stripped of communication)
- have been metaphorically blinded (eyes covered with mud and spittle)
- have all been reduced to the same lower status (once opposites, now the same)
- had had purposeful lives (as pioneers, gardeners, fishermen)
- have now been weaponized (like arrows) and disappeared (like dew)

TAKEAWAYS

A first-person narrator who is part of a group:

- plays the role of an individual with distinct traits
- plays a role distinctly different from that of a group
- may play a role as part of a group

Interactions between a character and a group reveal attributes of both and their attitudes toward each other.



VIDEO 1

THE FUNCTION OF SETTING IN A NARRATIVE

Overview

- Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.
- Setting includes the social, cultural, and historical situation during which the events of the text occur.
- A setting may help establish the mood and atmosphere of a narrative.
- When a setting changes, it may suggest other movements, changes, or shifts in the narrative.
- Settings may be contrasted in order to establish a conflict of values or ideas associated with those settings.

Access and read pp. 36-37

tinyurl.com/APDaily-Obasan

OBASAN EXCERPT BY JOY KOGAWA

Annotate and color code as directed in the video.

We are leaving the B.C. coast—rain, cloud, mist—an air overladen with weeping. Behind us lies a salty sea, within which swim our drowning
Line specks of memory—our small waterlogged eulogies. We are going down to
(5) the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

ugly, the fierce and the docile. We are those pioneers who cleared the bush and the forest with our hands, the gardeners tending and attending the soil with our tenderness, the fishermen who are flung from the sea to flounder
(20) in the dust of the prairies.

The train smells of oil and soot and orange peels and lurches groggily as we rock our way inland. Along the window ledge, the black soot leaps and settles like insects. Underfoot and in the aisles and beside us on the seats we are surrounded by odd bits of luggage—bags, lunch baskets, blankets,
(40) pillows. My red umbrella with its knobby clear red handle sticks out of a



ANALYSIS OF CONTRASTING SETTINGS

Places	Coast of B.C.	Train	Inland Canada
Physical Features	rain, cloud, mist, salty sea, bushes and forests, gardens, fishing	full of strangers; smells of oil, soot, orange peels; lurches groggily; soot "like insects"; odd bits underfoot; noisy (clackety-clack and hiss); dirty floor	middle of the Earth, wilderness, dust of the prairies, place where dew disappears
Values	memories, stability, communication, education, hard work, tenderness	respect, supporting life, tenderness, sharing, humility	
Social, Cultural, Historical Situation	independent, established, educated, close but unique	treated as enemies and equals (and less than) but still trying to care for each other	treated as enemies and equals (and less than); stripped of social, cultural, and historical background
Mood			
Tone			

CONCLUSIONS

How does the contrast of settings in this excerpt from Joy Kogawa's novel *Obasan* establish a conflict of values or ideas?

Thesis:

TAKEAWAYS

Elements of setting can:

- be implicit or explicit
- include physical details
- indicate and determine values
- indicate and determine social, cultural, and historical situations
- be contrasted to show a conflict of values or ideas



VIDEO 1

RELATIONSHIP BETWEEN CHARACTER AND SETTING

- Characters interact with the settings around them.
- These interactions reveal features of the characters and of the settings.
- Readers can interpret characters in part through these interactions.

CHARLOTTE PERKINS GILMAN'S "THE YELLOW WALLPAPER"

Annotate and color code as directed in the video.

To read the story visit tinyurl.com/APDaily-YellowPaper

The paint and paper look as if a boys' school had used it. It is stripped off—the paper—in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate, and provoke study, and when you follow the lame, uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard-of contradictions.

The color is repellant, almost revolting; a smouldering, unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

You think you have mastered it, but just as you get well under way in following, it turns a back somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions,—why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

That is why I watch it always.

AP DAILY VIDEOS



UNIT 7 SKILL 2.C

Annotate and color code as directed in the video.

I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime.

In the daytime it is tiresome and perplexing.

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.

It is the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw—not beautiful ones like buttercups, but old foul, bad yellow things.

But there is something else about that paper—the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad.

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out.

The front pattern does move—and no wonder! The woman behind shakes it!

Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.

Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard.

And she is all the time trying to climb through. But nobody could climb through that pattern—it strangles so; I think that is why it has so many heads.

Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

I am getting angry enough to do something desperate. To jump out of the window would be admirable exercise, but the bars are too strong even to try.

Besides I wouldn't do it. Of course not. I know well enough that a step like that is improper and might be misconstrued.

I don't like to look out of the windows even—there are so many of those creeping women, and they creep so fast.

I wonder if they all come out of that wallpaper as I did?

But I am securely fastened now by my well-hidden rope—you don't get me out in the road there!

I suppose I shall have to get back behind the pattern when it comes night, and that is hard!

AP DAILY VIDEOS



UNIT 7 SKILL 2.C

	Evidence	Interpretation
Actual Interactions		
Imagined Interactions		

TAKEAWAYS

- Characters interact with the settings around them.
- The interactions can be physical and/or mental.
- In some cases, the settings interact with the characters.
- In others, the characters respond to perceived interactions.
- Readers can interpret characters according to the way characters interact with settings.



VIDEO 1

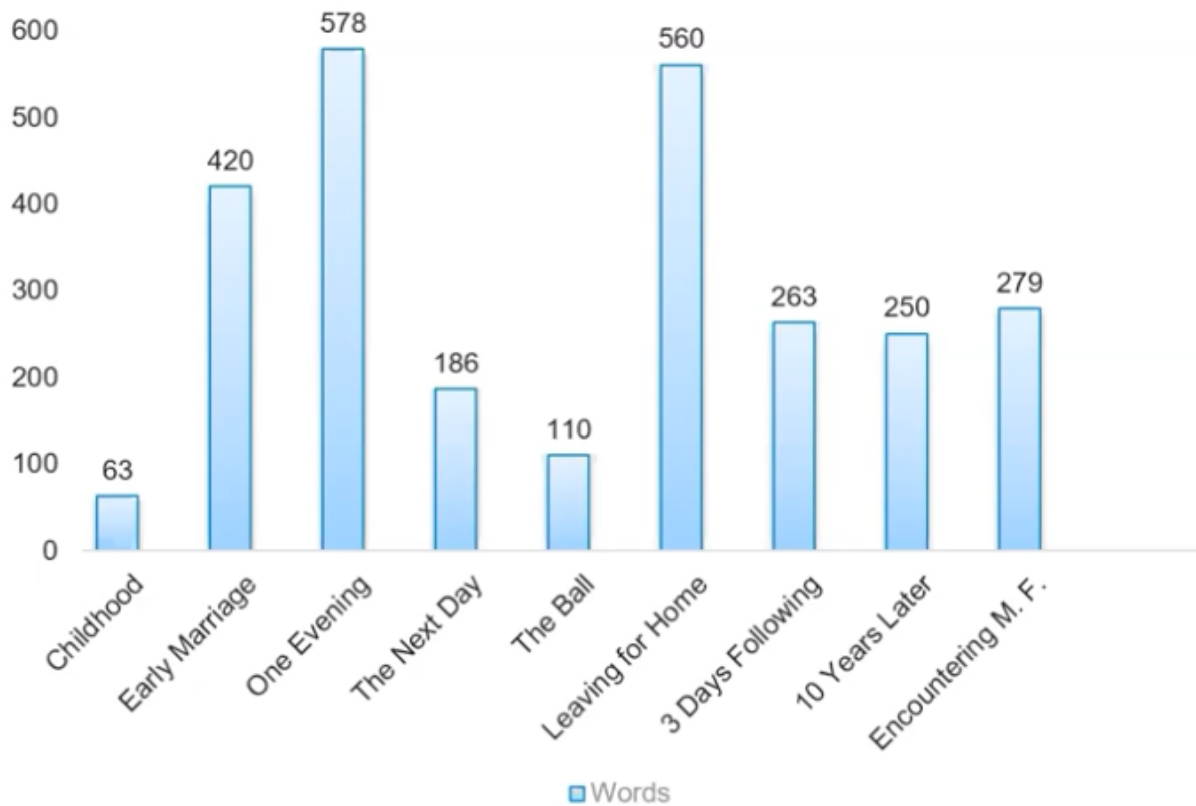
HOW PLOT ORDERS EVENTS IN A NARRATIVE

- A writer controls how and when a narrative reveals information.
- The tempo of events and the arrangement of details in a text determine pacing, which is the manipulation of time in a narrative.

GUY DE MAUPASSANT'S "THE DIAMOND NECKLACE"

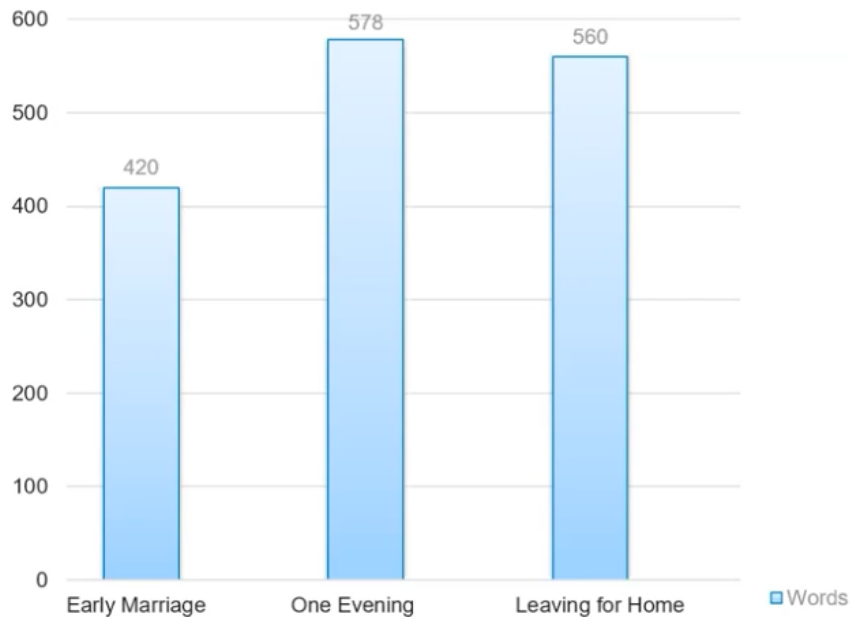
To read the story visit tinyurl.com/APDaily-Necklace

TEMPO OF EVENTS IN "THE DIAMOND NECKLACE"





TEMPO OF EVENTS IN "THE DIAMOND NECKLACE"



- Which details do each of these sections focus on?
- What is the effect of slowing down the tempo in these sections?
- How do the tempo and the details convey what Mathilde most values?

ANALYSIS OF PACING IN "THE DIAMOND NECKLACE"

- How do the slowing down and speeding up of the tempo affect pacing?

TAKEAWAYS

- Writers utilize tempo, detail, and chronology to control the pacing of narratives.
- These features emphasize certain elements to manipulate time and readers' experience of it.
- Therefore, tempo contributes to the meaning of a narrative as a whole.



VIDEO 1

FUNCTION OF A PARTICULAR SEQUENCE OF EVENTS IN A PLOT

- A writer controls how and when a narrative reveals information.
- The tempo of events and the arrangement of details in a text determine pacing, which is the manipulation of time in a narrative.
- The pacing and disclosure of details affect readers' experiences of a text.

GUY DE MAUPASSANT'S "THE DIAMOND NECKLACE"

**To read the story visit
tinyurl.com/APDaily-Necklace**

“Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!”

How do you experience this conclusion?

What details from earlier in the text help build to this experience? Use details from the video to help you answer.



ISN'T IT IRONIC?

- Based on the details de Maupassant provides up to this point in the story, readers assume that:
 - Mathilde cares greatly about appearances
 - The diamond necklace is "superb" and a "treasure"

How do our conclusions early in the story contribute to our emotional response at the end of the story?

Given the story's conclusion, why are these details ironic?

Why does Mathilde feel "proud and ingenuous"?



PACING: A CONTRIBUTION TO MEANING

- How do the pacing and disclosure of details in Guy de Maupassant's short story "The Diamond Necklace" emphasize the meaning of the story?
- How do readers' emotional reactions to the end of the story contribute to the meaning of the story?
- Whom do readers blame for their emotional reactions, and how do their experiences shape their understanding of the story?

TAKEAWAYS

- Writers control how and when a narrative reveals information.
- A story's tempo and arrangement of details contribute to its meaning.
- Readers can experience emotional reactions to a story as a result of its tempo and arrangement of details.



VIDEO 1

NARRATOR'S RELIABILITY

- Information included and/or included in a text conveys the narrator's perspective.
- A narrator's perspective may reveal biases, motivations, or understandings.
- Readers can infer narrators' biases by noting which details they choose to include and which they choose to omit.
- Readers who detect bias in a narrator may find that narrator less reliable.
- The reliability of a narrator may influence a reader's understanding of a character's motives.
- Some narrators or speakers may provide details and information that others do not or cannot provide.

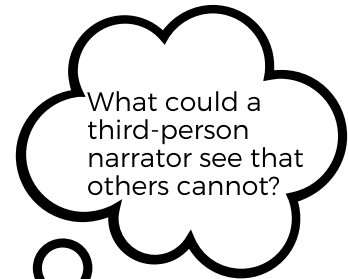
CHARLOTTE PERKINS GILMAN'S "THE YELLOW WALLPAPER"

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tinyurl.com/APDaily-YellowPaper

AN UNINVOLVED NARRATOR'S POINT OF VIEW AND PERSPECTIVES



The Narrator



What could a
third-person
narrator see that
others cannot?



John, her husband



THE NARRATOR'S SUBJECTIVE PERSPECTIVE

A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity—but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it.

Else, why should it be let so cheaply? And why have stood so long untenanted?

John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and perhaps—(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—perhaps that is one reason I do not get well faster.

You see, he does not believe I am sick!

THE NARRATOR'S BIASES, MOTIVES, AND UNDERSTANDINGS

And I know John would think it absurd. But I must say what I feel and think in some way—it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I musn't lose my strength, and has me take cod-liver oil and lots of tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

It is getting to be a great effort for me to think straight. Just this nervous weakness, I suppose.



THE NARRATOR'S BIASES BASED ON WHAT SHE CHOOSES TO TELL OTHERS

And that cultivates deceit, for I don't tell them I'm awake,—oh, no!

The fact is, I am getting a little afraid of John. He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis, that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times looking at the paper! And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the paper she turned around as if she had been caught stealing, and looked quite angry—asked me why I should frighten her so!

LIMITATIONS OF WHAT CHARACTERS CAN UNDERSTAND: THE NARRATOR

Then he said—very quietly indeed, “Open the door, my darling!”

“I can't,” said I. “The key is down by the front door under a plantain leaf!”

And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it, of course, and came in. He stopped short by the door.

“What is the matter?” he cried. “For God's sake, what are you doing!”

I kept on creeping just the same, but I looked at him over my shoulder.

“I've got out at last,” said I, “in spite of you and Jane! And I've pulled off most of the paper, so you can't put me back!”

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!



LIMITATIONS OF WHAT CHARACTERS CAN UNDERSTAND: THE HUSBAND

Then I said—very quietly indeed, “Open the door, my darling!”

“I can’t,” said she. “The key is down by the front door under a plantain leaf!”

And then she said it again, several times, very gently and slowly, and said it so often that I had to go and see, and I got it, of course, and came in. I stopped short by the door.

“What is the matter?” I cried. “For God’s sake, what are you doing!”

She kept on creeping just the same, but she looked at me over her shoulder.

“I’ve got out at last,” said she, “in spite of you and Jane! And I’ve pulled off most of the paper, so you can’t put me back!”

AN OMNISCIENT PERSPECTIVE

Then he said—very quietly indeed, “Open the door, my darling!”

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Now why should that man have fainted? But he did, and right across her path by the wall, so that she had to creep over him every time!

TAKEAWAYS

- The narrator of a story shapes which details are shared.
- Narrators influence readers' understanding of characters and a story.
- A first-person narrator has a limited perspective.
- A third-person narrator may be able to convey more about the multiple characters.
- What characters reveal can indicate their biases, motives, and understandings.
- These biases, motives, and understandings can render a character unreliable.
- Readers should realize a character's limitations as the narrator.



VIDEO 1

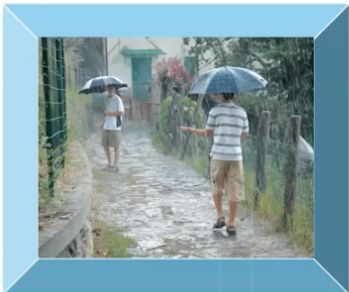
FUNCTION OF A SYMBOL

WE WILL LEARN:

- A literary symbol means more than what it suggests on the surface.
- Like objects and actions, settings can also be used symbolically.
- Setting can inform actions and conflict as well as establish mood.
- Setting can be symbolic when it associates with abstractions such as emotions and beliefs (fear, confusion).

SYMBOLIC MEANING OF SETTING

Sophisticated readers should be alert to evidence that points to the symbolic meaning of setting.



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So how do we hone the necessary close reading skills without "overreading" for symbolism?

We should thoughtfully consider a setting's meaning in light of how the setting may (or may not) contribute to the work's universal theme(s).

SETTING IN THE WIZARD OF OZ

Let's write a sentence or two describing the two distinct settings presented in *The Wizard of Oz*:

Kansas and the **Land of Oz**.



Image by Falkenpost from Pixabay



Image by Beri Garrett from Pixabay



SETTING IN THE WIZARD OF OZ

The Kansas farm where Dorothy resides appears as a dusty, colorless, dry, and dreary place.

Contrasting with the farm is the lush, colorful, fertile, and bright Land of Oz into which Dorothy steps as she begins her journey.

Within the Land of Oz, however, dark and dangerous places exist, such as the wicked witch's frightening castle and the haunted forest that surrounds it.

WHAT IS THE FUNCTION OF THE SETTINGS AND THE SUB-SETTINGS?

Let's observe details...

- When the story opens, Dorothy's home does not appeal to her. She finds it unremarkable, drab, and dull.
- The Land of Oz appears exciting, adventurous, and enticing—directly contrasting with the Kansas farm.
- As Dorothy travels with her friends through Oz, she finds danger, darkness, and fear—leading to her longing to return to the love and safety of her home.

SETTING IN THE WIZARD OF OZ

The contrasting settings provide for Dorothy's epiphany that despite thinking better environments exist, they often present unanticipated dangers, leading to her appreciation for love and safety expressed in her famous conclusion, "There's no place like home."

The _____ function as _____ that pave the way for this _____.

Settings

Symbols

Lesson

KEY TAKEAWAYS

- Setting can inform actions, including conflict, in a story.
- Setting can be symbolic when associated with abstractions.
- Setting can function as a symbol to help reveal significant meaning in the story.



VIDEO 2

SETTINGS WITH SYMBOLIC MEANINGS

We will study familiar setting details and evaluate the extent to which those settings have developed associations that activate symbolic meaning:



Image by Keith Johnston from Pixabay

Mountains = Obstacles

Frankenstein by Mary Shelley



Image by Larisa Koshkina from Pixabay

Water = Rebirth

The Catcher in the Rye by J. D. Salinger

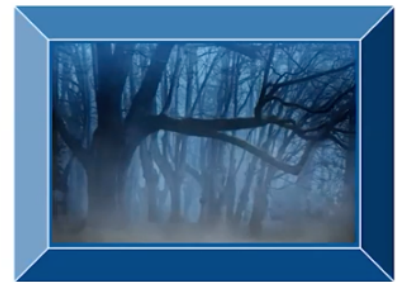


Image by DarkmoonArt de from Pixabay

Forest = Danger

"The Most Dangerous Game" by Richard Connell

"THE FALL IN THE HOUSE OF USHER" BY EDGAR ALLAN POE

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was --but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me --upon the mere house, and the simple landscape features of the domain --upon the bleak walls --upon the vacant eye-like windows -- upon a few rank sedges --and upon a few white trunks of decayed trees --with an utter depression of soul which I can compare to no earthly sensation...



WHY DO DETAILS MATTER?

Stimulus = Response

Detail	Emotion
Soundless	Lonely
Oppressive	Suffocating
Dreary	Hopeless
Melancholy	Forlorn
Gloom	Fear
Bleak	Abandoned

TRADITIONAL SETTINGS

What are traditional settings of gothic fiction/gothic horror?

Time = midnight

Place = graveyards

Colors = dark

Weather = cold, rainy

Q: What is the function of a traditional settings?

A: It can quickly elicit the reader's emotion(s) desired by the author.

SETTING IN "THE LOTTERY" BY SHIRLEY JACKSON

A **reversal** of a traditional setting may also elicit strong reader emotion.

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green.

What effect does the **reversal of setting** to action have on the reader?



SETTING IN "THE LOTTERY" BY SHIRLEY JACKSON

The setting in "The Lottery" is so integral to the story's meaning that it would be hard to separate the two—the irony of the animalistic actions occurring within this tranquil setting serves to illuminate how darkness in human hearts may exist even when no overt signs present themselves, potentially leading to a devastating conclusion.

KEY TAKEAWAYS:

- Some settings develop **traditional associations** with concepts that writers wish to illuminate.
- A writer may **reverse** a traditional association for effect—such as the tranquil setting of "The Lottery" where the barbaric action occurs.
- Settings may be so integral to the story that they shape the story's **meaning**.



VIDEO 1

FUNCTION OF IMAGERY

A motif is a unified pattern of recurring objects or images used to emphasize a significant idea in large parts of or throughout a text.

IMAGERY

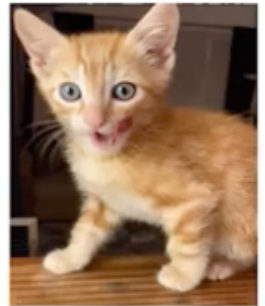
- Authors use images to create sensory experiences. These images are sights, sounds, tastes, and smells that appeal to the senses.
- Consider: To what sense does the image appeal? What sense is activated by the image?
- The resulting sensory experience propels readers into the scene, inviting them into the experience.

Salty ocean air = **smell**



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Cat's meow = **sound**



© Susan Frediani

Pond = **sight**



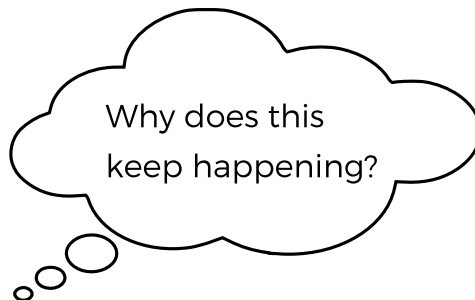
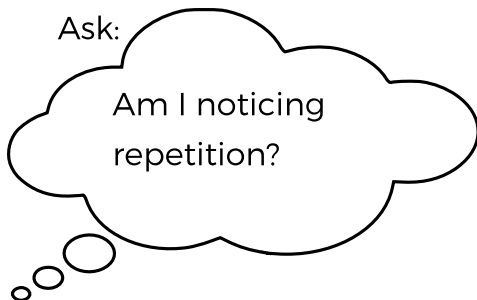
© Susan Frediani

WHAT IS A MOTIF?

- Motifs are unified patterns of these images that emphasize a significant idea in large parts of or throughout a text.
- The images may be concrete or abstract.
- The images recur, making up a pattern.
- The pattern leads to an illumination of the theme(s).

HOW DO WE KNOW IF A RECURRING IMAGE IS A MOTIF?

Ask:



A motif will help point the way to identification of _____.



MOTIF IN WIZARD OF OZ

The repetition of the yellow brick road in *The Wizard of Oz*:

I notice: The image was repeated multiple times throughout the story.

I wonder: Could this be leading me to a universal theme?

Possible theme statement:

"The true and lasting lessons in life come from experiencing the journey."

"ARABY" BY JAMES JOYCE

Actively read, noticing instances of repetition.

STOP and **ASK:** Why does this keep happening? Why do I keep seeing/hearing this?

Repetition	Significance

REPETITION AND SIGNIFICANCE IN "ARABY"

The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness...



REPETITION AND SIGNIFICANCE IN "ARABY"

The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing...

Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark...

KEY TAKEAWAYS:

- Authors use images to create sensory experiences. These images are sights, sounds, tastes, touches, and smells that appeal to the senses.
- The resulting imagery propels readers into the scene, inviting them into the experience.
- Motifs are unified patterns of these images that emphasize a significant idea in large parts of or throughout a text and can help illuminate the theme of an author's work.



Sensory Experience



Patterns of Imagery

*Motifs That
Illuminate Theme*



VIDEO 1

FUNCTION OF SIMILE

Writers carefully choose objects to compare in a simile in order to achieve a desired effect.

Remember:

A simile is a figure of speech that makes an explicit comparison between two unlike things. Some words that make the comparison are: *like*, *as*, *seems*, *resembles*.

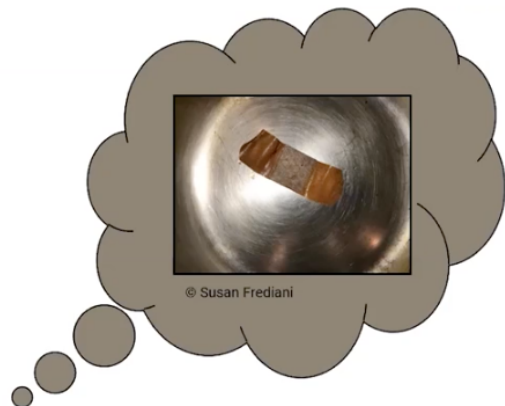
The Big 6

simile	explicit comparison between two unlike things
metaphor	implicit comparison between two unlike things
alliteration	repetition of initial consonant sounds
personification	assigning human attributes to nonhuman things
hyperbole	an exaggeration
onomatopoeia	words that imitate sounds

SOME SIMILES CAN BE INEFFECTIVE.



“The wet dog smelled like a dirty sock in the hamper.”



“The overdone chicken tasted like a cooked bandage.”



USE OF SIMILES IN "ARABY" BY JAMES JOYCE - EXAMPLE 1

The narrator describes seeing Mangan's sister: "I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood."

Thought process of analyzing similes:

The effect of the intensity of this desire is created by Joyce's choice of comparing these two specific objects: name/summons.

USE OF SIMILES IN "ARABY" BY JAMES JOYCE - EXAMPLE 2

"But my body was like a harp and her words and gestures were like fingers running upon the wires."

Thought process of analyzing similes:

The choice of these specific words for the comparisons creates the effect of the narrator's utter surrender to his desire.



A CLOSE READING PROTOCOL:

"I had hardly any patience with the serious work of life which, now as it stood between me and my desire, seemed to me child's play, ugly monotonous child's play."

Simile:

**What does it
mean?**

**Why does it
matter?**

KEY TAKEAWAYS:

- A writer will create similes to stimulate a desired effect—in the case of James Joyce's "Araby," a vivid portrayal of the all-encompassing infatuation the narrator has for Mangan's sister.
- Similes create images that stimulate the senses, contributing to the immediacy of the scene.
- The choices of the objects being compared in a simile matter—it is that specific comparison which creates the desired effect.



VIDEO 1

FUNCTION OF PERSONIFICATION

Imagery can be created by both personification and reverse personification, which can add layers of complexity to the narrator's portrayal of a character.

Active readers should continue to cultivate their inner voice that asks questions:

- What **effect** does the personification have on the character's thoughts or actions?
- What **insight** does the personification provide into the narrator's attitude?

The Big 6

simile	explicit comparison between two unlike things
metaphor	implicit comparison between two unlike things
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onomatopoeia	words that imitate sounds

Not only may writers employ **personification**, but they also may employ the reverse: **assigning the qualities of a nonhuman object, entity, or idea to a person or character** to achieve a desired effect.

"ARABY" BY JAMES JOYCE - EXAMPLE 2

Consider what personification communicates about the narrator's attitude toward a character:

In James Joyce's "Araby," the narrator lies on his parlor floor and watches through the window for Mangan's sister to emerge from her door.

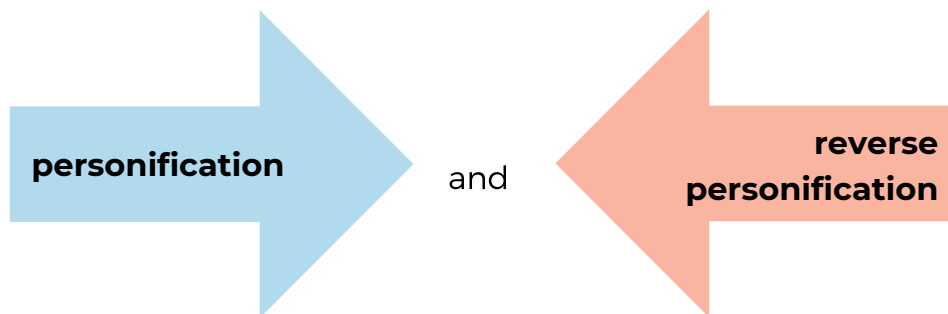
"When she came out on her doorstep my heart leaped."

The narrator's personification communicates this recollection as a thrilling experience—he feels tantalizing excitement when he sees her—motivating his next action, which is to follow her.



REVERSING PERSONIFICATION - "THE MOST DANGEROUS GAME" BY RICHARD CONNELL

The narrator describes Rainsford using both:



"...the **sensuous drowsiness of the night** was on him. 'It's so dark,' he thought, 'that I could sleep without closing my eyes; **the night would be my eyelids** —"

"LITTLE RED RIDING HOOD" EXAMPLE

Let's practice writing a sentence that describes Little Red Riding Hood, utilizing reverse personification to reveal character.

"Little Red Riding Hood took wing and flew through the forest on the way to Grandma's house."

What does this description convey about the narrator's attitude toward Little Red Riding Hood?

KEY TAKEAWAYS:

- Personification functions to illuminate both character and setting by creating distinct imagery.
- Writers leverage both personification and reverse personification to communicate narrator, character, or speaker attitude.
- Practicing and honing close reading and questioning skills contribute to a deeper understanding of textual complexities.



VIDEO 1 DEVELOP A STRONG THESIS

Reporting Category	Scoring Criteria	
Row A Thesis (0-1 points) 7.B	0 points For any of the following: <ul style="list-style-type: none"> There is no defensible thesis. The intended thesis only restates the prompt. The intended thesis provides a summary of the issue with no apparent or coherent claim. There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a thesis that presents a defensible interpretation of the passage.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> Only restate the prompt. Make a generalized comment about the poem that doesn't respond to the prompt. Describe the passage or features of the passage rather than making a claim that requires a defense. 	Responses that earn this point: <ul style="list-style-type: none"> Provide a defensible interpretation in response to the prompt.
Additional Notes: <ul style="list-style-type: none"> The thesis may be more than one sentence, provided the sentences are in close proximity. The thesis may be anywhere within the response. For a thesis to be defensible, the passage must include at least minimal evidence that <i>could</i> be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. The thesis <i>may</i> establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 		

DECONSTRUCTING A PROMPT

How do we deconstruct a prompt to make sure that we are setting ourselves up to read closely, value evidence, and notice language choices to write a defensible claim that may establish a line of reasoning.

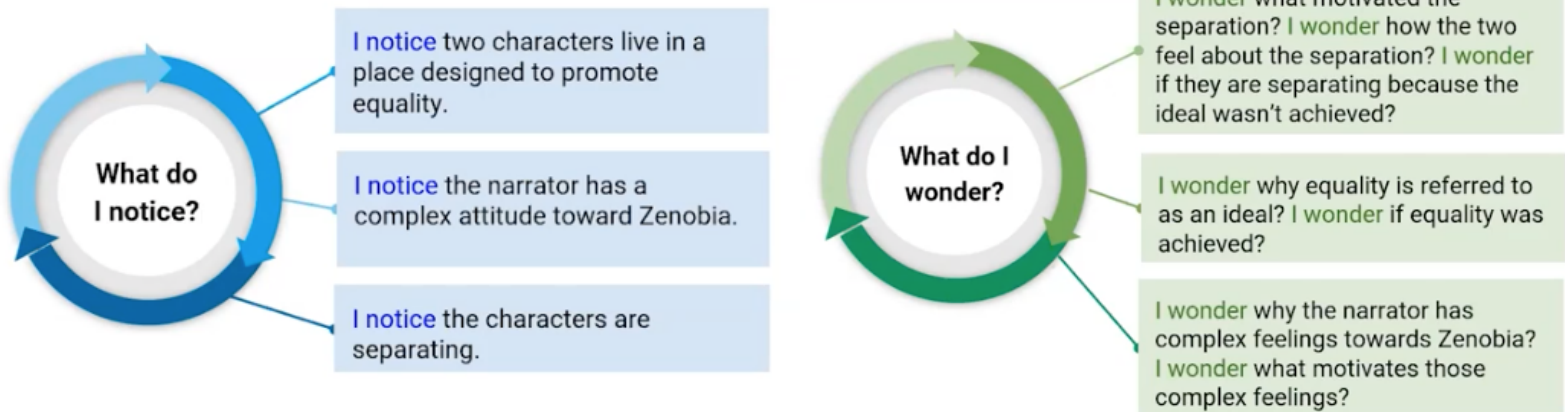
CONSIDER A PROMPT

The following excerpt is from an 1852 novel by Nathaniel Hawthorne. In this passage, two characters who have been living on the Blithedale farm—a community designed to promote an ideal of equality achieved through communal rural living—are about to part ways. Read the passage carefully. Then, in a well-written essay, analyze how Hawthorne uses literary elements and techniques to portray the narrator's complex attitude toward Zenobia.

Question	Answer
What is the subject?	Two characters parting ways
What is the question I must examine?	What is the complex relationship between the narrator and Zenobia?
What might the answer to that question reveal about the theme?	Possible abstract ideas: ideal, equality, parting



UNCOVERING COMPLEXITY

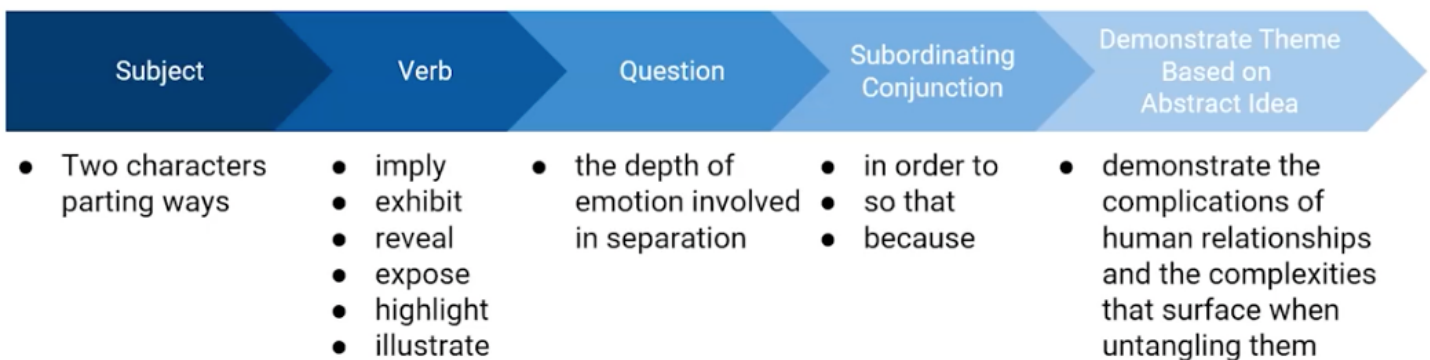


As you read, you now have a purpose:

1. Discover the answers to your questions
2. Uncover what the author wants you to perceive about this information

Your answers to the "I wonders" will lead to your insights, which you must support with textual evidence and commentary. Remember, your goal is to move outside the text and arrive at a well-supported universal theme.

CONSIDER A DEFENSIBLE THESIS PLAN



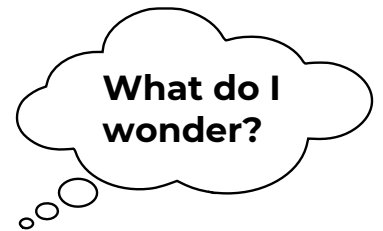
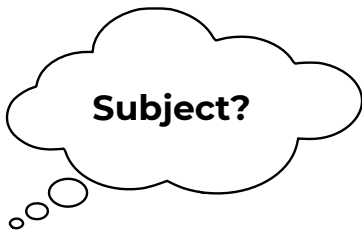
Thesis Statement:

Two characters parting ways exhibit the depth of emotion involved in separation in order to demonstrate the complications of human relationships and the complexities that surface when untangling them.



FASTING, FEASTING BY ANITA DESAI

The following passage is taken from *Fasting, Feasting*, a novel by Anita Desai published in 1999. In the excerpt, 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 literary elements and techniques to portray the complex relationships among the characters.



Possible springboard thesis idea: An American family and their exchange student (subject) highlight the challenges of combining people into a family (question) in order to reveal the _____ (what I seek in my close reading in order to discover the abstract idea/theme).

Reminder: Read closely, value evidence, notice language choices

KEY TAKEAWAYS:

- Writing a defensible thesis that may establish a line of reasoning is dependent upon active, close reading of the prompt.
- Establishing the subject, a deeper question, and purpose for reading the text will yield a much more insightful interpretation.
- Engaging the "I notice, I wonder" protocol as you read both prompt and text will help you to develop your insights, leading to a thoughtful response.



VIDEO 2

DEVELOP A STRONG THESIS

- The prose fiction analysis rubric seeks a thesis statement that require a defense through the use of textual evidence and a line of reasoning. The thesis may preview the development of the line of reasoning in the interpretation.
- Row A of the rubric states that the defensible interpretation must be in response to the prompt.
- In order to create a focused purpose for reading the passage, students must practice close reading of the prompt noting all the requirements and mining it for clues.
- Students should approach the prompt asking themselves to note the subject, the question, and possible abstract ideas.
- Practice the "I Notice/I Wonder" reading protocol to help shape insights.

"A WHITE HERON" BY SARAH ORNE JEWETT

The following excerpt is from an 1886 short story "A White Heron" by Sarah Orne Jewett. In this passage a young girl climbs a very large but familiar tree for the first time.

Read the passage carefully. Then, in a well-written essay, analyze how Jewett uses literary elements to dramatize the complexity of the young heroine's adventure.

Half a mile from home, at the farthest edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below...

There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like a bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves

heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

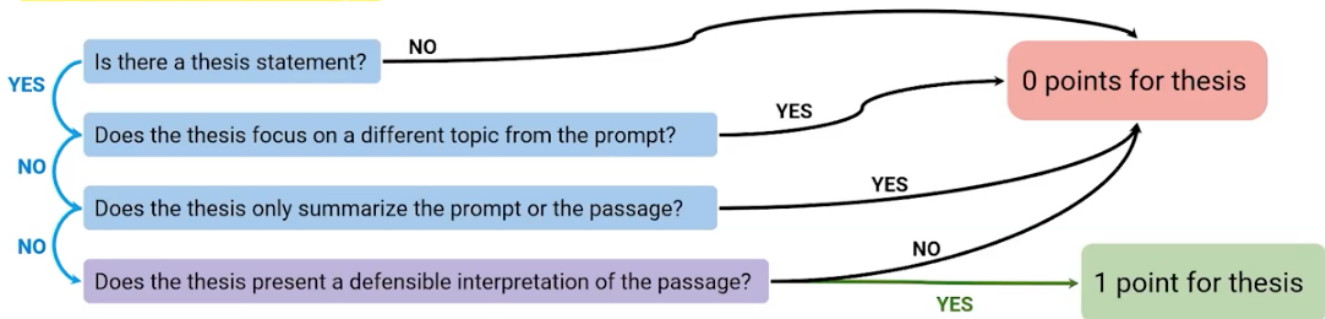
She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem ...

The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit creeping and



EXAMPLE

How many times do adults look back to childhood and remember the great adventures they embarked on as children? In looking back, however, the adult sees a sharp contrast between the size and importance of the event. However, he or she can clearly recall the vivid exhilaration in conquering the hill, finding the hidden treasure, or winning the imaginary battle. In the excerpt from "A White Heron" Sarah Orne Jewett creates the adventures of childhood from the perspective of the child. The author dramatizes the act of climbing a tree in an effort to reproduce the same childhood adventure. Sylvia, the adventurer, has dreamed of mastering the climb and so in the adventure experiences the anticipation of conquering the dream. The author in recreating the heroine's climb dramatizes in the eyes of the adults the real adventure for a little girl.



A PROBLEMATIC THESIS EXAMPLE

Prompt: The following excerpt is from an 1886 short story "A White Heron" by Sarah Orne Jewett. In this passage a young girl climbs a very large but familiar tree for the first time. Read the passage carefully. Then, in a well-written essay, analyze how Jewett uses literary elements to dramatize the complexity of the young heroine's adventure.

Sample Response:

In the passage, Sarah Orne Jewett dramatizes the adventure of a "small and silly" girl as she climbs a large tree. It is the author's task to make this plot dramatic and interesting for the reader. Sarah Orne Jewett answers this challenge by using diction and imagery to make the efforts of this girl become an epic adventure.

Question: How can this paragraph be improved to ensure that it meets the thesis criteria of "defensible and may establish a line of reasoning?"



IMPROVED THESIS EXAMPLE

On its surface, the plot of a child climbing trees seems like an unexpected situation for dramatic action. Yet as Sarah Orne Jewett illustrates in the passage, the story of a "small and silly" girl's ascent becomes as monumental as scaling a lighthouse, a journey to views as dazzling as dangers encountered along the way. Through simile, personification, and dramatic diction, Jewett juxtaposes the enormity of an ancient tree with Sylvia's childhood quest to climb its heights in order to highlight the lasting impact of a seemingly ordinary action.

What might this reader explore?

KEY TAKEAWAYS

- The thesis must respond to all aspects of the prompt.
- The thesis requires a defense through textual evidence and a line of reasoning.
- More sophisticated, experienced writers will often preview the development or line of reasoning of an interpretation.



VIDEO 1

DEVELOP STRONG COMMENTARY

- The strength of the literary argument rests upon creating a clear, **logical**, and persuasive line of reasoning.
- The line of reasoning is the **golden thread** that connects the claims, the evidence, and the commentary in order to build the literary argument.
- Strategizing the line of reasoning leads to a more convincing essay.

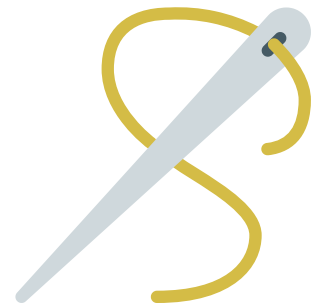
Rubric Row B = Evidence and Commentary: Score Range 0-4

The dividing line between 0-2 and 3-4 = Line of reasoning

How do writers establish and explain relationships between and among evidence, commentary, and the thesis?

They weave the **golden thread** throughout the response.

- The golden thread is the writing move that builds careful and logical connections between and among ideas.
- The move depends upon **carefully selected and strategically inserted** transitional words and phrases to suit the writer's purpose and build a robust literary argument.



What does the **golden thread** connect?

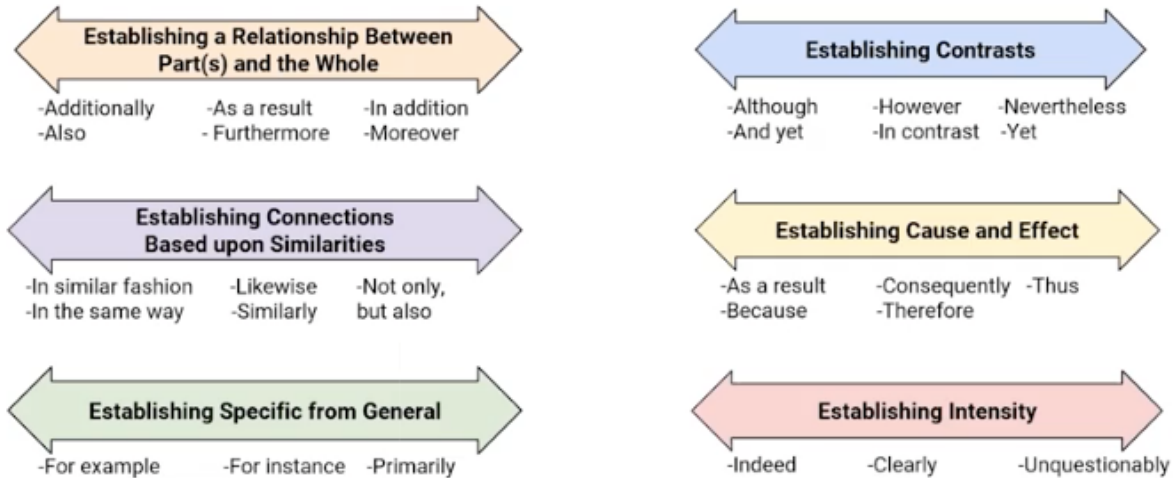


Stitch these ideas together with the **golden thread** to create the line of reasoning.



A Writer's Onboard Navigation System: Transition Words

The type of relationship writers build between and among ideas can vary. Here are some relationship categories and appropriate transition words/phrases to establish that link.



"A WHITE HERON" BY SARAH ORNE JEWETT

Sylvia herself plays well the heroine of the adventure. Through connotation and selection of detail, a slip of a girl filled with a driving determination to see the ocean emerges. **Although** the challenges are great, little Sylvia demonstrates her force of will to overcome them. The characterization of Sylvia as "small and silly" emphasizes the contrast between heroine and feat. During the adventure, Sylvia remains the heroic brave conqueror "with tingling eager blood." **Similarly**, she moves nimbly through the tangled way, taking "daring steps" and "creeping and climbing." Sylvia glows as a metaphorical "spark of human spirit" which **further** points to Sylvia's light of determination as she stands out among the branches **while** moving swiftly upward. The heroine keeps her face looking upward to **clearly** mark her voyage to her dreams. Words such as "brave," "solitary," and "child" solidify the adventurous spirit of Sylvia as she assumes the role of heroine conquering the world with her tiny frame and large spirit.

HOW DOES COMMENTARY DEVELOP?

By noticing details and wondering why they matter, insights develop.

Example:

- I notice Goldilocks boldly eats Baby Bear's porridge, carelessly breaks a chair, and unapologetically sleeps in Baby Bear's bed.
- I wonder if Goldilocks has respect for other people and their belongings.

My claim:

My evidence:

Commentary: Even young children knew that taking what does not belong to them constitutes a breach of a social norm. Goldilocks shamelessly strolls into the Bears' home and with no regard for the owners, proceeds to take whatever liberties she wishes.

Evidence:

Commentary:

AP DAILY VIDEOS



UNIT 7 SKILL 7.C

Sample Structure

Defensible Thesis:

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-

-

Literary Element:

-

-

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-

-

Literary Element:

-

-

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-

-

Literary Element:

-

-

Conclusion: Overarching insight regarding universal theme/human condition supported by the line of reasoning.



FASTING, FEASTING BY ANITA DESAI

The following passage is taken from *Fasting, Feasting*, a novel by Anita Desai published in 1999. In the excerpt, 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 literary elements and techniques to portray the complex relationships among the characters.

It is Saturday. Arun cannot plead work. He stands despondent, and when Melanie comes to the door, dressed in her bathing suit with a big shirt drawn over her shoulders, and stares at him challengingly, he starts wildly to find excuses.

Mrs. Patton will not hear them. No, she will not. Absolutely not. So she says, with her hands spread out and pressing against the air. 'No, no, no. We're all three of us going. Rod and Daddy have gone sailing on Lake Wyola and we're not going to sit here waiting for them to come home—oh no.'

Arun must go back upstairs and collect his towel and swimming trunks. Then he follows Melanie to the driveway where Mrs. Patton is waiting with baskets of equipment—oils and lotions, paperbacks and dark glasses,

sandwiches and lemonade. With that new and animated prance galvanising her dwindled shanks, she leads the way through a gap in the bushes to one of the woodland paths. Melanie and Arun follow silently. They try to find a way to walk that will not compel them to be side by side or in any way close together. But who is to follow whom? It is an awkward problem. Arun finally stops trying to lag behind her—she can lag even better—and goes ahead to catch up with Mrs. Patton. He ought to help carry those baskets anyway. He takes one from her hands and she throws him a radiant, lipsticked smile. Then she swings away and goes confidently forwards.

'Summertime,' he hears her singing, 'when the living is eeh-zee—'

Defensible Thesis:

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-
-

Literary Element:

-
-

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-
-

Literary Element:

-
-

I notice _____

so I wonder _____

Subclaim #1: _____

Evidence:

-
-

Literary Element:

-
-

Conclusion: Overarching insight regarding universal theme/human condition supported by the line of reasoning.



SAMPLE RESPONSE (FASTING, FEASTING)

Subclaim #1:

Arun **demonstrates his hopelessness** towards the beach outing in the first paragraph. **Clearly**, he has no wish to join his host mother and sister who **immediately dominate him** upon their entrances into the scene. Melanie stares at Arun **"challengingly"** when his desperation leads him to **"wildly" find excuses**. **He knows he can't escape their power**, and Mrs. Patton confirms this when in a no-nonsense, **aggressive tone**, she makes it clear that she will not hear his excuses. **Arun can have no voice here; he is trapped in their control.**

Subclaim #2:

As Arun walks through the wooded path, **his anxiety at the strange sights and sounds increases**. The **cacophonous sounds around him such as the birds shrieking and the cicadas shrilling plunge him into a frightening and discordant world**. **Although** he has obediently followed his host family into the woods, **his physical reactions betray his panic**. **His neck prickles and his hands sweat**. **In the same way** that the animals have fled, **Arun wishes he too could escape**. **This situational irony heightens the fear Arun feels as he attempts to navigate not just the wood path but his strange new life in this foreign place.**

Blue = subclaim

Red = commentary (I wonder/insight)

Purple = literary element

Green = evidence

Orange = transition

KEY TAKEAWAYS

- Practice **"I notice, I wonder"** to help develop insights.
- Make a plan.
- Build your argument logically and strategically through supporting evidence and insightful commentary.
- Stitch the **golden thread** strategically throughout by connecting claims, evidence, and commentary through well-placed and thoughtfully selected transition words and phrases.
- Make sure the **golden thread** ties each subclaim back to the thesis.



VIDEO 2

DEVELOP STRONG ARGUMENTS

- What are the distinguishing characteristics of a **sophisticated literary argument**?
- What techniques can I practice in my own writing to help me earn the sophistication point?

Scoring Criteria:

Reporting Category	Scoring Criteria	
Row C Sophistication (0-1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or develops a complex literary argument.
7.C 7.D 7.E	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> • Attempt to contextualize of their interpretation, but such attempts consist predominantly sweeping generalizations. • Only hint at or suggest other possible interpretations. • Make a single statement about how an interpretation of the passage comments on something thematic without consistently maintaining that thematic interpretation. • Oversimplify complexities in the passage. • Use complicated or complex sentences or language that is ineffective because it does not enhance the student's argument. 	Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following: <ol style="list-style-type: none"> 1. Identifying and exploring complexities or tensions within the passage. 2. Illuminating the student's interpretation by situating it within a broader context. 3. Accounting for alternative interpretations of the passage. 4. Employing a style that is consistently vivid and persuasive.
	Additional Notes: <ul style="list-style-type: none"> • This point should be awarded only if the sophistication of thought or complex understanding is part of the student's argument, not merely a phrase or reference. 	

Spotlight on Scoring Note #1

What does this mean?

- A focal point of the literary argument is an exploration of the complexities/tensions either stated or implied between and among characters/settings.
- This includes thorough exploration of conflicts both internal and external.



Identifying and exploring complexities or tensions within a passage.

Explore: What internal conflicts does Arun wrestle with in the passage from Fasting, Feasting? Why does this struggle matter?

Spotlight on Scoring Note #2

What does this mean?

- The student demonstrates insight about how this passage illuminates a timeless/borderless universal theme—otherwise known as the "broader context."



Illuminating the interpretation by situating it within a broader context.

Explore possible universal experience(s): Failure to acknowledge and honor cultural differences can result in humans' alienation from one another and from the environment around them.



Spotlight on Scoring Note #3

What does this mean?

- The student may offer an evidence-based response that approaches the prompt through a unique lens that demonstrates "out-of-the-box" thinking.



Accounting for **alternative interpretations** of the passage.

Explore: Characterize Arun's experience by emphasizing his lack of awareness of the motivation and behavior of the mother, Mrs. Patton. Through her perspective, her idea of role-playing a societal norm may illuminate her own sense of alienation as a mother, further highlighting the gap in understanding of not only cultural experiences, but of age and gender roles as well.

Spotlight on Scoring Note #4

What does this mean?

- The writer has a command of vocabulary—the expression of thoughts is precise and fluid.
- The writer has a mature, confident voice that results in the reader thinking, "This student knows what they are talking about!"
- The writer's sentence structure is varied and purposeful. Punctuation is inserted for desired effect.



Employing a style that is consistently **vivid and persuasive**.

Explore: Arun's agitation courses through his body—until he stumbles upon the exposed root.

WRITING TO ACHIEVE SOPHISTICATION

Throughout the passage from *Fasting, Feasting*, Arun experiences not just tension between himself and the other characters, but he also experiences tension between himself and the "insidious" forest. As he endures a clash of customs between his Indian culture and this unfamiliar American one, his emotions fluctuate between desperation and acquiescence, between fear and panic, and finally back to obedience. The circumstance of a simple walk to the beach has acutely illuminated the tension within Arun himself - painfully illustrating the consequences that can result from lack of human empathy and understanding.

- ✓ Emphasis on multiple tensions
- ✓ Mature and precise vocabulary
- ✓ Stylistic sentence structure
- ✓ Discussion of the broader context



CHECKLIST

Does the essay demonstrate sophistication of thought and/or develop a complex literary argument by doing any one or more of the following in a sustained fashion?



Sophistication Criteria:

- Identifying and exploring complexities or tensions in the passage OR
- Illuminating the ideas by setting them in a broader context OR
- Acknowledging an alternate interpretation for the passage OR
- Using a consistently vivid style?

NO



**0 Points for
Sophistication**

YES



**1 Point for
Sophistication**



VIDEO 1

HOW EVIDENCE INFORMS CLAIMS




- Evidence must be chosen purposefully and placed strategically to emphasize points. Choices matter.
- Two possible approaches can be practiced to inform the development of claims.
- Sometimes circumstances may require the adjustment of an initial interpretation of a text.

Consider a thesis for James Joyce's "Araby"

"The human desire for love and acknowledgement often results in the disappointment of an unfulfilled dream."

- Is this thesis defensible?
- Can I find evidence to prove it?
- Can I build a logical argument?

Creating a Strategic Plan

Subclaim #1: 	Subclaim #2: 	Subclaim #3:
		
Evidence: 	Evidence: 	Evidence:

What will your writing strategy be?

- Overarching thesis
- Subclaims—intentionally arranged for impact
- Evidence
- Literary elements
- Commentary connecting to thesis

AP DAILY VIDEOS



UNIT 7 SKILL 7.D

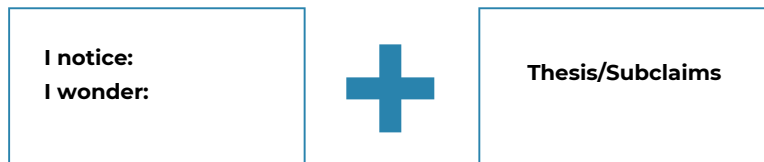
Subclaim #1: Textual contrasts illustrate the young boy's confusion as his emerging feelings awaken.

Support paragraph #1:

As the story opens, the setting illuminates the boy's awakening feelings through contrasting images. Although the air is "cold," the boys' bodies "glow" with warmth as they play. The street echoes with silence, but the boys "shout." Most importantly, the dark and light contrast emerges here—a motif that continues throughout the story, emphasizing the loss-of-innocence brink upon which the boy perches as he prepares to navigate the quest that will ultimately remain unfulfilled. The boy's "confused adoration" consumes him as his feelings for the young woman overtake his mental and physical actions. No logical order or plan exists for the processing of such powerful feelings, and the young boy must experience these complex feelings alone. The child innocently playing with friends in the opening scene directly contrasts to the dejected young man standing alone at the story's close. Here, fantasy meets reality and the light goes out completely, bringing the illusion to an abrupt end.

Another method:

Interpretations may also emerge by closely analyzing textual evidence and then developing a line of reasoning:

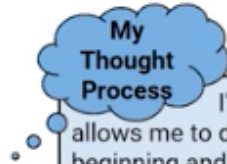


Here, the careful observation of text yields the claims to build the line of reasoning (example from "Araby").

Evidence:

I wonder:

Subclaim:



I'd like this claim first because it allows me to discuss the setting at the beginning and the immediate use of contrasts.

Subclaim #1 sets up my argument strategically because I want to establish the conflicted feelings that are the heart of the story.

- "I need to transition into my evidence to immediately begin stitching together my evidence/commentary."
- "I want to vary my sentence structure for emphasis of motif."
- "Short quotes/long commentary."
- "Literary elements"
- "In preparation for the next paragraph, I want to mention his loneliness and isolation."



Using Evidence from the Text

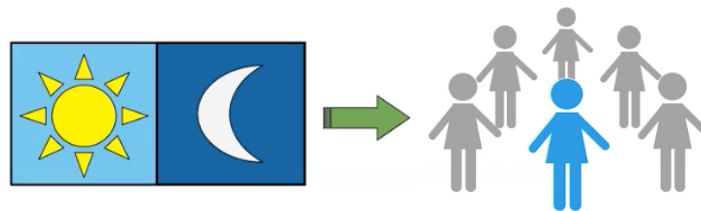
Using this approach, first select evidence that strikes you as noteworthy and significant. Here are some examples:

- When Mangan's sister comes out, the boys are in shadow: "we watched her from our shadow"; "we left our shadow"; Mangan's sister is in light: "her figure defined by the light from the half-opened door."
- Her ethereal image contrasts with harsh imagery at the market: "flaring," "jostled," "shrills," "pigs' cheeks," "nasal chanting"; the juxtaposition of the ethereal and the harsh only elevates the sister to an even higher place.
- When he turns to leave the bazaar, "I allowed the two pennies to fall against the sixpence in my pocket." The loneliness of the sound contrasts with the joyous shouts of the boys at play at the beginning.
- First-person narrator and flashback: I, we, our, my.

Interpretations Approach

Using this approach of selecting evidence first, the following interpretation begins to emerge:

- James Joyce's juxtaposition of images illuminates the pervasive loneliness of the narrator's solitary life.



But what would happen if...this was the claim that emerged?

- James Joyce's juxtaposition of images illuminates the resilience demonstrated by a young boy when he discovers the unattainability of his illusory relationship.

Where is the evidence for resilience?

The Steps to a Strong Literary Argument

1. Steps (subclaims) must be ordered logically and purposefully to support the argument's structure.
2. The rails (evidence/commentary) must substantially support your argument.
3. There must be sufficient and apt claims/evidence/commentary to guide your audience through the argument and ultimately to the destination: the credibility of your overarching thesis.



KEY TAKEAWAYS

- Take time to plan with purpose
- Two possible planning paths:

