

ENGLISH 3353: Reading & Responding to Literature (online)

Instructor: Dr. Polette
Semester: Fall 2020
Days & Time: Online
Classroom: Online
Credits: 3
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Quotations to Consider:

“You don’t have to burn books to destroy a culture. Just get people to stop reading them.”
—Ray Bradbury

“Jane, be still; don’t struggle so like a wild, frantic bird, that is rending its own plumage in its desperation.”

“I am no bird; and no net ensnares me; I am a free human being, with an independent will; which I now exert to leave you.”
— Charlotte Brontë , *Jane Eyre*

“We need to write because so many of our stories are not being heard. Where could they be heard in this era of fear and media monopolies? Writing allows us to transform what has happened to us and to fight back against what’s hurting us. While not everyone is an author, everyone is a writer, and I think that the process of writing is deeply spiritual and liberatory.”
—Sandra Cisneros

Required Texts:

- *How to Read Literature like a Professor for Kids* by Thomas Foster
- *Sudden – Flash – Youth: 65 Short-Short Stories* edited by Christine Perkins-Hazuka, Tom Hazuka, and Mark Budman
- *Hatchet* by Gary Paulsen
- *Long Way Down* by Jason Reynolds

Purpose:

This course is designed to help you become an independent and insightful reader, which means that one of the main foci of this course will be to enable you to discern and to articulate through writing multiple significations in fictional and poetic texts; this course will also enable you to gain a working knowledge of multiple significations are grounded in the elements of fiction for adolescent readers; this course will also enable you to discover ways to teach adolescent readers how to develop deeper comprehension skills, learn to understand and use the zone of proximal development, and learn to help adolescent readers respond critically and imaginatively to literary texts.

Learning Modules

This course is designed using a modular format—that is, each week is “packaged” as a single module so that all the materials, directions, examples, assessment criteria, and submission areas, are in one area for a given week.

Zoom Meetings

We will meet on **Tuesdays at 9:00 a.m.** (for an hour or less) via **Zoom**. During these meetings, I will answer questions, discuss the weekly “modules,” entertain discussions, and (sometimes) present new material.

Please Note: since the weekly “learning modules” are self-contained, and because they provide you with everything you will need to complete them successfully, the weekly Zoom meetings are voluntary, not required; I do, however, strongly encourage you to attend them.

Scale:

A=90-100% (excellent), B=80-89% (superior), C=70-79% (competent), D=60-69% (less than competent), F=0-59% (failing).

Disability

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at <https://www.utep.edu/student-affairs/cass/>.

Plagiarism:

If you obtain work from someone else and submit it as your own; if you use any material from another source in your work and do not give direct credit to your source; or if someone with whom you are working creates/writes any part of the work for you, you are plagiarizing. Acts of plagiarism and other forms of academic dishonesty are absolutely disallowed and will be dealt with swiftly according to UTEP’s established policy.

Assignments:

- a) All out of class assignments must be typed: 12 point serif font, double-space, one inch margins. Also, make and keep a photo-copy of every assignment you hand in so that you will always have a copy.

- b) Turn in assignments on BlackBoard.
- c) Late assignments lose *one letter grade per day late*.
- d) Keep all returned assignments until the end of the semester. This way you will always know what your grade is for this class: add all the points that you earned and divide by the sum of the total points possible.

NB: Before you hand in written work, take it to a qualified source for suggestions regarding revising and editing. *Pay careful attention to the grading criteria for standard academic writing and to the assessment forms for each assignment.*

Communication:

I will communicate with you via UTEP e-mail and BlackBoard Announcements. I recommend that you download and install **Outlook Express** on your phone and/or computer.

Technology Requirements

Course content is delivered via the Internet through the Blackboard learning management system. *Ensure your UTEP e-mail account is working* and that you have access to the Web and a stable web browser. *Google Chrome* and *Mozilla Firefox* are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, scanner, a webcam, and a microphone. You will need to download or update the following software: *Zoom, Microsoft Office, Adobe Acrobat Reader, QuickTime, and Java*. Check that your computer hardware and software are up-to-date and able to access all parts of the course.

If you do not have a word-processing software, *you can download Word and other Microsoft Office programs* (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

NB: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#), as they are trained specifically in assisting the technological needs of students. Please do not contact me for this type of assistance, since, depending on the problem you are encountering, I will most likely not be able to offer you the kind of assistance you may need.

NETIQUETTE

As we know, sometimes communication online can be challenging. It's possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of

Commented [BBL1]: If the class requires that students participate in live online sessions during which you expect students to contribute to discussion, be sure to advise them of this requirement.

Commented [BBL2]: We suggest providing students with some guidelines for online communication, also known as "netiquette." It is a good idea to post your policies inside of Blackboard as well and/or repeat them as needed throughout the semester.

body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- When e-mailing me, please begin with an appropriate greeting (eg., Dear Dr. Polette, or Hello Dr. Polette, or Good Morning Dr. Polette, etc.), and also provide your name and what class you are in (eg., This is _____, and I am in your class, Engl _____), since I teach more than one class.
- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other's ideas.
- Respect and courtesy must be provided to classmates and to the instructor at all times. Harassment and/or inappropriate postings will not be tolerated.
- When reacting to someone else's message, *address the ideas*, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Do not copy documents and paste them to a publicly accessible website, blog, or other space.

COURSE DROP POLICY

According to UTEP Curriculum and Classroom Policies, "When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of "W" before the course drop deadline and with a grade of "F" after the course drop deadline." Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

OR

I will not drop you from the course. If, however, you feel that you are unable to complete the course successfully, please let me know and then contact the [Registrar's Office](#) to initiate the drop process. If you do not, you are at risk of receiving an "F" for the course.

Special Help:

Because this is an upper-level English class, you should possess those writing skills that are necessary for you to express your thoughts, in English, in clear and effective language: you should be able to develop your thoughts in a written form that is clear and cohesive; should be able to support general assertions with facts, examples, and illustrations; should be able to create a sense of logical coherence in your writing; should be able to construct clear and concise sentences; should be able to connect your sentences by using transitional devices; and should be able to use standard punctuation, mechanical constructions, and spelling.

If you do not possess such skills, or if you are not sure how to construct academic prose (see the grading criteria), I strongly advise you to get assistance from a qualified source and to put together an immediate, proactive plan that will help you become a stronger writer.

Commented [BBL3]: Be sure to provide information on whether you will drop students from the course for non-attendance and/or non-performance. Two options are provided here.

You will want to check with your department in the event there is a department-wide policy in place.

I will be glad to help you during my office hours (or by appointment). You can also receive assistance from the Tutorial/Writing Center in the UTEP Library, either in person or online.

Questions or Concerns:

If you have any questions or concerns about anything in the syllabus or anything in the course (at any time), I strongly recommend you share them with me either in person or via e-mail.

Agreement:

If you elect to remain in this class, then you are explicitly agreeing to adhere to all of the class policies which are detailed in this syllabus.

CRITERIA FOR STANDARD ACADEMIC WRITING**A: Development**

1. Insightful, original, and general ideas and assertions are supported with facts, examples, illustrations, &/or explanations; facts, examples, illustrations, etc. are developed with explanations.
2. Only one idea per paragraph is asserted and developed.
3. Clear definitions are used where needed; especially for abstract words like “creativity,” “imagination,” “critical thinking,” “thinking skills,” “literacy,” etc.
4. All the directions for the assignment have been followed. NB: *Projects, assignments, and written products that do not correspond to the written directions will not receive a passing grade.*

B: Organization

1. Each paragraph has a clear topic sentence.
2. Each topic sentence presents one idea to be developed.
3. Each paragraph contains facts, example(s), or an illustration that relates to the idea in the topic sentence.
4. Writing displays a clear sense of order among the sentences within each paragraph. There are no “idea or content gaps”; that is, ideas and facts are connected from sentence to sentence; transitional words and phrases are used where needed.
5. A clear and effective discussion relates the example to the idea in the topic sentence. Eg, each discussion describes the importance or purpose of each example.

C: Wording

1. Simple, energetic language is used in sentences that are clear and direct. Figurative language is employed where appropriate.
2. No passive voice (unless there’s a reason).
3. Sentence variety is present (sentences are not constructed in the same way).
4. Important words and concepts are defined and are used consistently and clearly.

D: Cohesion

1. Transitional words and phrases are used in and among paragraphs and sentences.
2. Parallel constructions are used correctly.
3. Pronouns are used correctly: every pronoun has a clear antecedent.
4. No shifts from past to present tense.
5. All quotations and outside material are introduced; page number and source are provided.

E: Sentence Structure, Punctuation, and Spelling

1. No run-on sentences.
2. No sentence fragments.
3. No dangling modifiers or misplaced (or incorrectly used) phrases.
4. No convoluted sentences: sentences that contain too many disparate ideas, or sentences that are so

long or uncoordinated that they fail to convey what they attempt to convey.

5. Proper punctuation: comma, semi-colon, apostrophe, quotation marks, etc. Words are spelled correctly.

F: Manuscript Form

1. One inch margins; number the pages at the bottom (center).
2. Use double-spacing.
3. Use twelve point font. Use a font that has serifs. Eg, the font, **Times**, has serifs; the font **Arial** does **not** have serifs.
4. **Two copies** of the assignment have been turned in, along with the **assessment form** in a **manila folder** with your name on the tab.
5. The pages of the assignment have been stapled together.

— SYLLABUS —

- This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints; changes may include additional assignments. Bring this syllabus to class every day; also bring the material you have read and written for the day. Quizzes, both announced and unannounced, may be given throughout the semester.
- The assignments for this course will require time, effort, thought, reflection, and revision. I strongly recommend that you read the directions and *scrutinize the examples* for each assignment, exam, and project, and that you allot yourself ample time to complete each assignment, exam, and project. In other words, if you wish to hand in work that has a greater potential for exhibiting insightful thoughts and for displaying the clear and cogent expression of those thoughts in well organized prose, do not wait until a night or two before an assignment, exam, or project is due to begin working on it. As such: the more thorough, well developed, and well organized your written products, the better.

↕ **The Value of Slow Reading - 1**

Objectives:

- to listen critically
- to understand the values of reading slowly
- to ascertain how slow reading enhances comprehension and associative connections

Due: August 27, 2020 @ 11:00 p.m. (**post on BlackBoard**)

Worth: 30 points (a loss of 5 points for each day late)

Directions:

1. **View/listen** to the TED Talk, “What Reading Slowly Taught Me About Writing” by Jacqueline Woodson twice: one time on two different days. For example, you might view/listen to the talk on a Sunday evening (first time), and then listen to it again on a Monday afternoon (second time).

2. **After viewing/listening** to Woodson's talk the first time, **write down 10 ideas or concepts** that she mentioned and that you found to be particularly important (write sentences, not phrases).
3. **After viewing/listening** to Woodson's talk the second time, write down **10 ideas or concepts** that you did not catch the first time you viewed/listened to the talk but that you found to be important.
4. **Write a 2 page essay** (double-spaced) in which you discuss and explain **2 or 3 specific values** you found in viewing/listening to the Woods Ted Talk 2 times. Begin the essay with a clear **thesis statement** that states the 2-3 values that you are going to discuss in the essay. Discuss each value in a **different paragraph** in the essay; as such, your essay will have 2-3 paragraphs in total.

Here is the [link](https://www.ted.com/talks/jacqueline_woodson_what_reading_slowly_taught_me_about_writing?language=en) to the TED Talk:

https://www.ted.com/talks/jacqueline_woodson_what_reading_slowly_taught_me_about_writing?language=en

Assessment Form: 30 points

- Ten concepts/ideas from the first listening
- Ten concepts/ideas from the second listening
- A 2 page essay that discusses 2-3 values of listening to Woodson's talk two times

Reading and Metacognition - 2

-  [Polette-Metacognition.pdf](#)  [Polette-Metacognition.pdf - Alternative Formats](#) (3.284 MB)

Objectives:

- to understand metacognition
- to see the relationship between effective reading and metacognition
- to ascertain the relationships between effective reading, metacognitive awareness, and the importance of self-guiding (discovery-oriented) questions

Due: September 3, 2020 @ 11:00 p.m. (**post on BlackBoard**)

Worth: 40 points (a loss of 6 points for each day late)

Directions (double-space your writing):

I. Read the attached **Introduction** (PDF) to *Reading Between the Lines: Analyzing Skills*.

II. Write 10 ideas from the Introduction that you found to be **meaningful and important**. State: the **idea**, the **page number**, what was **important about the idea**, and how it **connects with you or your own personal experience**.

Use this **example as a model** for your own writing:

1. I found the idea that, in the Introduction, **Sherlock Holmes was presented as a reader** (p. 5) — a reader of clues that led him to make important discoveries about the perpetrator of a specific crime — to be important, because it helped me start **to think of myself differently as a reader**, that is, as one who can read for “clues” in texts that will help me make more meaningful discoveries, because I will have a better idea of what to look for as I read.

III. Re-read the observations about the expository paragraph from Edgar Allen Poe’s “The Fall of the House of Usher” on **page 11 of the PDF file** that is attached to this module.

IV. Read the expository paragraphs from the short story “One of These Days” by Gabriel García Márquez:

IV

One of These Days

by Gabriel García Márquez

Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn’t need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again.

V. Make a list of at least 10 observations in the **form of sentences** (number them) about these paragraphs, observations that are **like the ones** in the PDF that were provided for “The Fall of the House of Usher”:

Assessment Form: 40 points

1. 10 ideas from the Introduction to *Reading Between the Lines: Analyzing Skills* that you found to be meaningful and important.
2. Each stated idea contains the page number, what was important about the idea, and how it connects with you or your own personal experience.
3. Each stated idea is modeled on the example provided.
4. 10 observations about “One of These Days” that are similar to the observations on page 11 in the PDF about “The Fall of the House of Usher.”
5. The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.

↑ Reading and Inference - 3

-  [Polette-Inference.pdf](#)  [Polette-Inference.pdf - Alternative Formats \(2.736 MB\)](#)

Objectives:

- to understand what an inference is
- to ascertain the four essential kinds of inference
- to see the relationship between effective reading and making inferences

Due: September 10, 2020 @ 11:00 p.m. (post on BlackBoard)

Worth: 40 points (a loss of 6 points for each day late)

Directions:

I. Read the attached Introduction to *Reading Between the Lines: Inferencing Skills*.

II. Write 7 ideas from the Introduction that you found to be meaningful and important. State: the idea, the page number, what was important about the idea.

Use this example as a model for your own writing:

1. I was surprised by the idea that a poem could display (and dramatize) inferences that the speaker in the poem is making (p. 9). For instance, when the speaker says he “thinks he knows,” this revealed something that I had not thought to do before: that rather than

take the words at face value, I could see that the words actually allowed me to look into the mind of the speaker and to recognize his uncertain thoughts about who owns the woods.

III. Read “Potatoes” by Lucy Adkins:

Potatoes by Lucy Adkins

I was traveling from Chicago to Joliet on the expressway,
Old State Highway 59, when a semi rollover and caused a load of potatoes
to scatter across the road.

People stopped suddenly, pulled their pickups and jeeps, their Chevy vans
and VW bugs off to the shoulder, got out and dashed across three lanes
of traffic to grab the spilled potatoes: Idaho russets and Yukon Golds, reds and whites
and yams.

I'd have understood if it were a Brinks truck with flyaway tens
and twenties. But potatoes? Perhaps it was the fact of
sudden bounty dropping down in front of you, and like unexpected
grace, you must be grateful for whatever it is that is given.

— from the Summer 2019 issue of *Plainsongs*

IV. Answer (double-spaced) the following inference questions about the poem (re-read pp. 14-26 in the PDF):

a. [Specific to General Inference] The poem says that “people . . . dashed across three lanes of traffic to grab the spilled potatoes.”

- What emotions (name 2-3) are suggested that the “people” are feeling/experiencing? (See pp. 15-16 in the PDF for emotions from which to choose.) Briefly explain your answer.

b. [Associate Inference]

- What does anything (object or event) or anyone in the poem remind you of?
- That is, where (TV, movie, personal experience) have you seen something or someone that/who is similar to something or someone in the poem? (Where have you seen something “roll over” before, and where have you seen someone take something that was suddenly and unexpectedly presented to them? Explain.

c. [Causal Inference] Offer explanations, based on your making inferences, of the following:

- what might have caused the truck to roll over?

- what might have caused the people to stop their cars and grab up potatoes as if they were ten and twenty dollar bills? Explain.

D. [Effect Inference] Two effects of the truck rolling over are:

(1) the potatoes spilled onto the road, and

(2) people stopped their cars to dash across three lanes of traffic to grab “free” (and freed) potatoes.

- Think of *two effects* that are suggested by the poem, that is, state what emotions the people might be feeling/experiences *after* they have grabbed the potatoes. (There is an indication in the last line of the poem.) Explain.

Assessment Form: 40 points

- 7 ideas from the Introduction to *Reading Between the Lines: Inferencing Skills* that you found to be meaningful and important.
- Each stated idea contains the page number, what was important about the idea, and how it connects with you or your own personal experience.
- Each stated idea is modeled on the example provided.
- 4 inference questions are clearly and effectively answered.
- The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.

Effective Practices for Developing Reading Comprehension - 4

-  [Dev_Reading_Comprehension.pdf](#)  [Dev_Reading_Comprehension.pdf - Alternative Formats](#) (170.953 KB)

Objectives:

- to understand what effective (or as stated in the chapter, “good readers”) do before, during, and after reading
- to understand what constitutes a supportive classroom context
- to understand an effective model for comprehension instruction
- to understand individual comprehension strategies

Due: September 17, 2020 @ 11:00 p.m.

Worth: 30 points (a loss of 5 points for each day late)

Directions (double-space your writing):

I. Read the attached chapter, “Effective Practices for Developing Reading Comprehension.”

- Take your time reading this chapter; I recommend that you take notes as you read. **You may also want to read this chapter in 3 chunks:** read 10 pages, take a break; read 10 more pages, take a break; and then read the remaining pages.

II. Write 10 ideas from the chapter that you found to be meaningful and important. **State:** *the idea, the page number, what was important about the idea, and how the idea connects with you or your personal experiences as a reader.*

- **Use this example as a model for your own writing:**

1. I did not realize the number of mental activities that “good readers” perform as they read (pp. 205-206). For example, the chapter lists 16 things that good readers actively do, from making predictions, to being selective, to setting clear purposes for reading, to monitoring their reading, to paying attention to particular elements in both fiction and nonfiction. This chapter caused me to think how I normally read and what sorts of things I can do to become a more effective reader. For starters, I will now take time, before I read, to make predictions as to what a particular text will contain, which will help me decide what to look for, or pay attention to, as I read.

Assessment Form: 30 points

- 10 ideas from “Effective Practices for Developing Reading Comprehension” that you found to be meaningful and important.
- Each stated idea contains the page number, what was important about the idea, and how it connects with you or your own personal experience.
- Each stated idea is modeled on the example provided.
- The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.

↑ **[Igniting Reading - 5](#)**

-  [Igniting Literacy.pdf](#)  [Igniting Literacy.pdf - Alternative Formats](#) (1.274 MB)

Objectives:

- to understand what effective readers do before, during, and after reading
- to understand an effective strategy for teaching critical reading
- to understand the components that comprise the process for teaching critical
- to understand a real-world example of teaching critical reading (fiction)

Due: September 24, 2020 @ 11:00 p.m.

Worth: 30 points (a loss of 5 points for each day late)

Directions (double-space your writing):

1. Read the attached article, (PDF) “Igniting Literacy: Fostering Critical Reading with F.I.R.E.”

You will notice that this article is clearly connected to the ideas and concepts in the chapter we read and wrote about last week, “Effective Practices for Developing Reading Comprehension.”

As such, “Igniting Literacy” focuses on some essential aspects of how students become better readers: **first**, by making predictions; **second**, by making inferential and critical judgments about their predictions; **third**, by self-monitoring their reading by paying attention to and looking for those elements that they had predicted; and **fourth**, by understanding, after they have read, how their act of predicting and monitoring improved their ability to comprehend the text.

2. Write 10 ideas from the article that you found to be meaningful and important. State: the idea, the page number, what was important about the idea, and how the idea connects with your personal experiences as a reader or as a future teacher.

Use this example as a model for your own writing:

1. I really liked the graphic organizer that was included in the article (p. 10). I had not thought before about how such a graphic organizer could help students make predictions about the elements of fiction that they think will be contained in the story they were going to read. Moreover, now that I see the graphic organizer, I understand how it will help students differentiate the elements of fiction before they read, know what to look for as they read, so that they don’t just gloss over those elements (which they generally do) as they read.

Assessment Form: 30 points

- 10 ideas from “Igniting Literacy: Fostering Critical Reading with F.I.R.E.” that you found to be meaningful and important.
- Each stated idea contains the page number, what was important about the idea, and how it connects with your own personal experience.
- Each stated idea is modeled on the example provided.
- The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.

↓ Ascertaining the Elements of Fiction - 6

-  [ELEMENTS OF FICTION 1.pdf](#)  [ELEMENTS OF FICTION 1.pdf - Alternative Formats](#) (158.631 KB)

Objectives:

- to engage in close reading
- to engage in repeat reading
- to discern and articulate the elements of fiction in short stories

Due: October 1, 2020 @ 11:00 p.m.

Worth: 30 points (late assignments lose 5 points for each day they are late)

NB: Stories present characters who have problems and who work to resolve those problems (the problems can be external and/or internal). Stories also have a kind of “grammar,” or identifiable elements: character, setting, point of view plot (exposition, rising action, climax, falling action, resolution), conflict (person vs person, person vs self, person vs society, person vs nature, person vs supernatural, person vs fate), theme, style (genre), and tone.

Directions:

1. Read the following 10 stories in *Sudden - Flash - Youth: 65 Short-Short Stories*

“Little Brother” by Bruce Holland Rogers, p. 24

“Forgotten” by Anne Mazer, p. 38

“The Flowers” by Alice Walker, p. 43

“What Happened During the Ice Storm” by Jim Heyen, p. 54

“Coyote Bait” by Brian Bedard, p. 56

“History” by Beth Alvarado, p. 99

“The Coat” by Lex Williford, p. 102

“Corporal” by Richard Brautigan, p. 136

“The Quinceañera Text” by Erin Fanning, p. 138

“Disorder” by Samantha Davis, p. 164

2. Choose 3 stories.**3. Identify the following elements of fiction in each story you have chosen. Read the attached PDF.****Elements of Fiction:**

- a. characters (protagonist and, if there is one, antagonist)
- b. chief character trait of the protagonist (cite the text with support)
- c. how the character changes in the story (physically, emotionally, mentally, socially, ethically)
- d. settings
- e. point of view (1st person, 3rd limited, 3rd omniscient)
- f. conflict(s) (give examples) (person vs person, person vs self, person vs society, person vs nature, person vs supernatural)
- g. theme: the idea the story presents or dramatizes (a statement of theme must be a complete sentence)

4. Follow this model:

Title and Author: "Madeline" by Ludwig Bemelman

- a. **Characters:** Madeline is the protagonist; Miss Clavel, Dr. Cohn, and eleven other girls are additional characters; the protagonist is Madeline's illness.
- b. **Chief trait:** Madeline is brave: "she was not afraid of mice . . . To the tiger in the zoo Madeline just said, 'Pooh-pooh' " (p. 5).
- c. **Changes:** Madeline changes physically: she has her appendix removed and receives a scar. She also changes emotionally; as Foster mentions in his book, a scar is a mark on the flesh, a mark on the outside of the body dues to some significant experiences that signifies a symbolic change on the inside. Madeline has gone through an ordeal, one that has marked her as different, as one who has been damaged by life, but who has recovered from that damage and is now more sanguine and mature.
- d. **Settings:** Old house in Paris, zoo, hos
- e. **Point of View:** 3rd limited

f. Conflicts:

Person vs self: Madeline becomes ill, as such, she is at odds with herself, with her own physical well-being.

Person vs person: “and nobody knew so well how to frighten Miss Clavel” as did Madeline.

Person vs nature: Madeline becomes ill through no fault of her own or of anyone else; she succumbs to an aspect of nature and becomes ill.

g. Theme: In the course of daily life, unexpected events happen, and when they do, they are best met with bravery.

Assessment Form: Elements of Fiction for 3 stories: 40 pts

In 3 flash fiction stories (chosen from the 10 flash fiction stories that were previously read), the following have been clearly and corrected identified and explained:

- a. characters (protagonist and, if there is one, antagonist)
- b. chief character trait of the protagonist (cite the text with support)
- c. how the character changes in the story (physically, emotionally, mentally, ethically)
- d. settings
- e. point of view (1st person, 3rd limited, 3rd omniscient)
- f. conflict(s) (give examples) (person vs person, person vs self, person vs society, person vs nature, person vs supernatural)
- g. theme: the idea the story presents or dramatizes (a statement of theme must be a complete sentence)
- h. The wording is clear and unambiguous.
- i. There are no mechanical error

↓ Sudden Fiction: Evaluation - 7**Objectives:**

- to read and respond to short fiction
- to understand how to use non-subjective criteria to evaluate fiction
- to use higher level thinking in response to reading: analysis, comparative thinking, and evaluation

Due: October 8, 2020 @ 11:00 p.m.

Worth: 40 points (a loss of 6 points for each day late)

Directions (double-space your writing):

I. Read the following 10 stories in *Sudden Flash Youth: 65 Short Short Stories* and write a 1 sentence summary of each story.

- **Use this structure** (one that you could easily use with middle school and high school students in the future):
character, where, wanted, but, so.

Example: A one sentence summary of A Christmas Carol by Charles Dickens

On Christmas Eve in Victorian era London (**where**), Ebenezer Scrooge (**character**) **wanted** only to hoard his money, **but** that night he was visited three ghosts who terrified the greed out of him, **so** the next day he changed and became someone who was kind and generous to others.

II. Read these 10 flash fiction stories:

“Little Brother” by Bruce Holland Rogers, p. 24

“Forgotten” by Anne Mazer, p. 38

“The Flowers” by Alice Walker, p. 43

“What Happened During the Ice Storm” by Jim Heyen, p. 54

“Coyote Bait” by Brian Bedard, p. 56

“History” by Beth Alvarado, p. 99

“The Coat” by Lex Williford, p. 102

“Corporal” by Richard Brautigan, p. 136

“The Quinceañera Text” by Erin Fanning, p. 138

“Disorder” by Samantha Davis, p. 164

III. Decide which story, in your judgment, was the most effective, that is, which story had the most compelling exposition, plot structure, characters, and use of literary details? Use the following criteria to assist you in making your judgment (no need to write anything at this point):

a. An Attention-Grabbing Opening

A strong short story should contain exposition that both introduces the characters and conflict and makes audiences want to continue reading. Evaluate the strength of the opening scene, including use of dialogue, description and characterization in painting a picture of the story's world. The online writing organization Pennwriters Inc. suggests using the first page as a benchmark for the strength of the story's opening. By the time the page ends, you should have a good idea of who the main character is and what he's trying to achieve.

b. A Gripping Plot

The events that unfold from the opening scene should contain clear rising action, a climactic scene and resolution. Within this framework, the story should also contain a clear conflict that adds increasing tension as the story develops. You can look closely at the conflict to see whether it naturally and realistically arises from the character's motivations and behavior, as well as how each scene serves as a unit for plot development. By the end of the story, a strong entry should demonstrate how the main character has changed as a result of the plot, and hint at what could take place now that the action is over.

c. Protagonist

The strength of the story's main character should be a major consideration as you judge its merits. A successful short story should contain a well-developed protagonist who comes to life in readers' minds, having both personality strengths and flaws. Generally, every protagonist encounters a problem that must be solved; consider: what is the protagonist's problem, and how successful is the protagonist in solving the problem? If the protagonist only solves part of the problem, or fails to solve the problem at all, consider what this says about the protagonist and about the situation in which the protagonist is enduring. You might consider the array of feelings and reactions that the character evokes in you as you read. Realistic dialogue should also be an important criterion, as the characters should speak in ways that are consistent with their personalities, as well as with the setting and the time period of the story.

d. Literary Details

Just as a movie uses visual effects and photography to bring the story to life, a strong short story includes striking descriptions that draw readers into the story and create a sense of place. The story's use of detail should engage your senses through creative use of imagery, as well as enable you to visualize the events as they unfold. The setting

should also be clearly established through meaningful description and contribute to the overall mood and meaning of the piece, as well as aid the story's characterization and plot in creating emotional impact for readers.

—from <https://classroom.synonym.com/criteria-judging-short-stories-7859512.html>

IV. Write: In a 2-3 page essay (double-spaced), discuss which story was, in your judgement, the most effectively written and rendered and which story was the least effectively written and rendered. In other words, discuss which story had the most compelling exposition (opening), plot, protagonist, and vivid details. Give examples from each story for each of the four criteria.

Your essay will probably have 8 paragraphs, 4 for each story. Begin your essay with a solid thesis statement: eg.: the most compelling story was _____, and the least compelling story was _____.

Assessment Form: 40 points

- 1 summary for each story (10 stories from Sudden Flash Youth: 65 Short Short Stories) that uses the structure of character, where, wanted, but, so.
- Each summary is modeled on the example provided.
- A 2-3 page essay (double-spaced) discusses which story was, in your judgement, the most effectively written and rendered and which story was the least effectively written and rendered. In other words, the essay discusses which story had the most compelling exposition (opening), plot, protagonist, and vivid details. Examples from each story are provided.
- The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.

Sudden Fiction: 2 Character Analysis Paragraphs - 8

-  [Character Analysis paragraph.pdf](#)  [Character Analysis paragraph.pdf - Alternative Formats](#) (187.188 KB)

Objectives:

- to read and respond to short fiction beyond the subjective realm
- to read critically
- to understand how to analyze a character in fiction
- to understand how to construct a character analysis paragraph

Due: October 15, 2020 @ 11:00 p.m.

Worth: 40 points (a loss of 6 points for each day late)

Directions (double-space your writing):

1. Choose 2 stories from the following (choose different stories than the ones you chose for the last two assignments):

“Little Brother” by Bruce Holland Rogers, p. 24

“Forgotten” by Anne Mazer, p. 38

“The Flowers” by Alice Walker, p. 43

“What Happened During the Ice Storm” by Jim Heyen, p. 54

“Coyote Bait” by Brian Bedard, p. 56

“History” by Beth Alvarado, p. 99

“The Coat” by Lex Williford, p. 102

“Corporal” by Richard Brautigan, p. 136

“The Quinceañera Text” by Erin Fanning, p. 138

“Disorder” by Samantha Davis, p. 164

2. Identify the protagonist in each story.

3. Write one character analysis paragraph for each protagonist. (One paragraph for each protagonist = 2 paragraphs in total)

4. Follow the directions on the attached PDF and model your paragraphs on the **examples** that are provided there.

Assessment: Character Analysis Paragraphs

- Each character analysis paragraph contains:
- A topic sentence that contains one general idea—one personality trait.
- A restriction/exemplification sentence that narrows the focus of the topic sentence and offers one incident from the story as an example of the general idea in the topic sentence
- A quotation(s) that relates directly to the incident mentioned in step # 2
- A discussion that shows how the quotation exemplifies the idea in the topic sentence
- A concluding sentence that restates the topic sentence

Sudden Fiction: 2 Emotional Graphs - 9

- [Emotional Graph.pdf](#)  [Emotional Graph.pdf - Alternative Formats](#) (120.803 KB)
- • [Blank Emotional Graph.docx](#)  [Blank Emotional Graph.docx - Alternative Formats](#) (27.396 KB)

Objectives:

- to read and respond to short fiction beyond the subjective realm
- to read critically
- to understand how to discern and articulate the flux of a character's emotion in fiction
- to understand how to construct an emotional graph and a written explanation of it

Due: October 22, 2020 @ 11:00 p.m.

Worth: 40 points (a loss of 6 points for each day late)

Directions (double-space your writing):

1. Choose 2 stories from the following (**do not choose stories that you used for the previous assignment**):

“Little Brother” by Bruce Holland Rogers, p. 24

“Forgotten” by Anne Mazer, p. 38

“The Flowers” by Alice Walker, p. 43

“What Happened During the Ice Storm” by Jim Heyen, p. 54

“Coyote Bait” by Brian Bedard, p. 56

“History” by Beth Alvarado, p. 99

“The Coat” by Lex Williford, p. 102

“Corporal” by Richard Brautigan, p. 136

“The Quinceañera Text” by Erin Fanning, p. 138

“Disorder” by Samantha Davis, p. 164

2. **Identify the protagonist** in each of the 2 stories you have chosen.
3. **Construct an emotional graph and response** for each character.
 - **See the attached PDF for directions** and an **example**.
 - **Model** your emotional graphs and responses on the ones provided in the PDF.
 - There is a **blank graph** on a second PDF that is attached.
4. **In Microsoft Word use the “pen”** to draw on the blank graph.

Assessment: 2 Emotional Graphs and Explanations

- An emotional graph, fully inscribed, is provided each protagonist; the protagonist’s emotional flux is clearly charted.
- An explanation articulates each shift in intensity in the emotion that is graphed.
- The explanation is clear and coherent.
- There are no mechanical errors.

↓ **How To Read Literature like a Professor for Kids – 10 & 11**

Objectives:

- To understand how to change the manner in which you read
- To understand the relationship between denotation and connotation
- To understand how to read for implicit metaphors in fiction, that is, the subtext
- To understand how to make deep inferences and literary associations

Due: November 5, 2020 @ 11:00 p.m. - [**NB: this assignment is due in two weeks, not one week.**]

Worth: 75 points (a loss of 9 points for each day late)

Directions (double-space your writing):

1. **Read:** *How to Read Literature Like a Professor for Kids*

2. **Write:**

- **one important discovery** (typed and double-spaced) you made **in each chapter**.

- **State**, specifically, something important you learned that you did not previously know; briefly explain what you learned, then give an **example** of what you learned by relating it to a book, a movie, a television program, or something in your life (though nothing too personal).

NB:

- This assignment **will take time and thought**; my recommendation is that you organize your schedule so that you are able to give this assignment the time and thought it requires.
 - Since you have **two weeks to complete this assignment**, it may be most advantageous for you if you **divide this assignment into chunks** – eg., complete chapters 1-5 in one sitting, chapters 6-10 in another sitting, chapters 11-15 in another sitting, and chapters 16-19 in a final sitting.
 - Use the following **example as a model** for your own writing:
- **Example:** *How to Read Literature Like a Professor for Kids*

Chapter 14: I discovered that physical scars, marks, and disabilities are often symbolic about how a particular character is different from others, how he or she becomes a visual image of difference, and how the mark represents a character trait or an aspect of character that will drive the plot. The idea of scars and marks made me think, for instance, of Inigo Montoya from the movie, *The Princess Bride*, and how the scars on his cheeks are symbols of his youthful but misplaced courage and constant, inscribed reminders of his desire to avenge his father's death.

Assessment Form: Discoveries in *How to Read Literature Like a Professor for Kids*

- A clear and specific discovery for each chapter, 1-19.
- A statement that explains what is important about each discovery
- An example that relates the discovery to a book, movie, tv program, or aspect of your life
- Clear, concrete use of language; coherence and cohesion
- Sentences are clear and are free from standard usage errors.

↕ Hatchet – 12**Objectives:**

- To understand how to change the manner in which you read
- To understand the relationship between denotation and connotation
- To understand how to read for implicit metaphors in fiction, that is, the subtext
- To understand how to make deep inferences and literary associations

Due: November 12, 2020 @ 11:00 p.m.

Worth: 40 points (a loss of 6 points for each day late)

Directions (double-space your writing):

I. Read: *Hatchet* by Gary Paulsen (A Newberry Honor Book)

- Since this week's assignment is focused on reading *Hatchet* for the metaphorical and sub-textual elements that Thomas Foster has articulated in his book, information about the book is provided for you. Please read the following information about *Hatchet* before you begin reading the novel, so that you will have a clearer orientation and sense of what to expect from your reading.
- **Here is a Summary of the Novel:** While flying a small plane over the Canadian wilderness, Brian Robeson's pilot suffers a heart attack, and Brian is left alone to land a plane. After surviving the crash-landing, Brian must survive alone in the wilderness with nothing but a hatchet. As the adventure unfolds, thirteen-year old Brian faces extreme physical dangers such as starvation, porcupines, bears, wolves, and tornadoes. Not only must Brian try to survive in the hostile Canadian wilderness, but he also must deal with his parents' divorce, the "secret" that only he knows, and the daunting thought that he might never be rescued.
- One of the **key thematic ideas** that *Hatchet* dramatizes is Brian's maturation, that is, the manner in which, through being forced to deal with extreme hardship, he moves from being dependent, frightened, and unskilled to becoming independent, confident, and skillful.
- **Organizational Patterns:** *Hatchet* is divided into nineteen chapters with an epilogue. Brian is the narrator, and in his narration, he flashes back and forth between the present and past, and his recollections always usually have to do with his family and the divorce of his parents. We see the novel through Brian's thoughts, and he commonly presents them in short sentences, that reflect his stream of conscious. These sentences clearly identify the subjects that are consuming Brian's mind and bring a great insight for the reader.
- If *Hatchet* were split into thirds, the first third would begin before the crash with chapters 1 through 3; the second third would be his time after the crash, when he is in his shelter in chapters 4 through 15; and the last third would be the events that take place after the tornado, when his shelter is ruined, and he rescued, which are presented in chapters 16 through the epilogue.

II. Write: Identify any **5 of the following sub-textual elements** (*make your choices from 2-10*), which are discussed in Foster's book and which you are able to discern in *Hatchet*.

- **For example:** model your own writing on this example.

1. **The Quest:** what is Brian's "stated quest", and what is his "real" quest?

Brian's stated quest is to take a plane trip to visit his father, who is divorced from his (Brian's) mother. The "real" quest, however, has little to do with actually visiting his father. Instead, the real quest has to do with Brian's search for a way to survive in the wild, a way to survive the breakup of his family, and a way to survive (and master) his own state of dependency, fear, and ineptitude. In this way, Brian's quest is to learn how to change his attitude by confronting what terrifies him and by learning to be mentally present and focused in the face of overwhelming challenges. Consequently, Brian's quest is, in fact, a quest for maturity.

- **Make your choices from # 2-10:**

2. **Acts of Communion:** identify an act of communion in the novel. Briefly explain what is important about it.
3. **Acts of Vampires:** identify a vampire in the novel; what is important about it?
4. **More than Rain:** identify one element of weather that carries the kind of metaphoric significance that Foster talks about. Briefly explain.
5. **Symbol:** in what ways is the hatchet a symbol? Explain.
6. **Geography:** explain how the external geography is a metaphor for Brian's "internal geography."
7. **Marked:** identify one place in the novel where Brian is "marked." What is significant about it?
8. **Blind:** identify one place in the novel where Brian is "blind." What is significant about it?
9. **Heart Disease:** identify one place in the novel where Brian suffers a metaphoric "heart attack." What is significant about it?
10. **Don't Read with Your Eyes:** what is the most important element in the novel? Briefly explain.

Assessment: Hatchet

- Concepts that Foster discusses are located in Hatchet.
- Concepts are clearly explained.
- The writing is clear and cohesive.
- Mechanical errors have been avoided.

↑ Connecting Quotations between Foster and Paulsen - 13

Objectives:

- To understand how to change the manner in which you read
- To understand the relationship between denotation and connotation
- To understand how to read for implicit metaphors in fiction, that is, the subtext
- To understand how to make deep inferences and literary associations

Due: November 19, 2020 @ 11:00 p.m.

Worth: 75 points (a loss of 8 points for each day late)

Directions:

I. Choose 2 of the following:

- Acts of Communion
- More than Rain
- Symbol
- Geography
- Marked
- Blind
- Heart Disease
- Don' Read with Your Eyes

II. Choose 2 quotations from Hatchet, then choose 2 quotations from *How to Read Literature Like a Professor for Kids* (each quotation from the Foster text should be taken from a different chapter) each of which corresponds to the Hatchet quotations you have chosen. Explain how each quotation corresponds to, or exemplifies, an aspect of each Hatchet quotation you have chosen. Demonstrate/articulate how each Foster quotation exemplifies a central idea in each Hatchet quotation.

- **First**, offer a quotation from Hatchet, **then** offer a corresponding quotation from the Foster text. After you have chosen your quotations, explain, by quoting parts of the quotation from the novel and by quoting parts the quotation from the Foster text, how the Foster quotation helps you interpret the quotation from the novel.
- **Use** the following format. You will use this format 2 times: each time you will connect a different quotation from the novel to a different quotation from the Foster text.

• Here is the format to follow for each story explication:

First, provide a quotation from Hatchet (from the 8 choices that were provided). Provide the page number.

Second, provide a quotation from the Foster text that you will use to explicate the quotation from *Hatchet*. Provide the page number.

Third, explain how the Foster quotation exemplifies and amplifies — and thus opens up the meaning of the passage — the quotation from the story you have chosen.

NB: this assignment will take time, thought, planning, reflection, and cognitive effort. Please allot yourself enough time to complete this activity so that you do not rush through it. Moreover, do NOT hand in your first draft; rather take this assignment through multiple drafts in order to be able to create discourse that is clear, effective, cogent, well organized, well developed, and insightful.

Example:

Here is an example of one quotation from *Hatchet*, a quotation from the Foster text that corresponds to it, and an analytical explanation of how the Foster quotation serves to help this writer explicate and amplify the metaphorical meaning of the quotation from *Hatchet*.

a. Quotation from *Hatchet*:

... and with the heat came clouds of insects — thick, swarming hordes of mosquitos that flocked to his body, made a living coat on his exposed skin, clogged his nostrils when he inhaled, poured into his mouth when he opened it to take a breath. . . . as soon as he killed them, more came, thick, whining buzzing masses of them. . . . All biting, chewing, taking from him (*Hatchet*, p. 34).

b. Quotation from *How to Read Literature Like a Professor for Kids*:

[T]he vampire . . . announces itself again and again when someone [or something] grows in strength by weakening someone else. That's what the figure [of the vampire] really comes down to. Using other people to get what we want. Denying someone else's right to live. Placing our own desires, particularly our ugly ones, above the needs of someone else (*How to Read Literature like a Professor for Kids*, p. 21)

c. Analysis & Connections (note how the topic sentence in this paragraph serves as an organizing principle for the entire paragraph; also note how the paragraph uses bits of quotations from *Hatchet* and bits of quotations from the Foster text):

In the beginning of the novel, *Hatchet*, the protagonist, Brian, has his first vampiric encounter with nature (topic sentence). For example, just as Brian drags himself out of the lake after the plane crash — his difficult emergence from the water to the shore is itself a harsh rebirth symbol — he is suddenly and swiftly attacked by swarms of vampiric insects: ravenous mosquitoes and insatiable black flies. In the novel, Gary Paulsen uses vivid language to emphasize the pure totality of the insect attack: “thick, swarming hordes . . . made a living coat on his exposed skin,” and “more

came, whining, buzzing masses . . . all biting, chewing.” By emphasizing the massiveness of the insect attack, Paulsen is implying that, at this point in the novel, Mother Nature is, in fact, the mother of vampiric, and she ensures that Brain’s first experience with her — with nature — is one that will cost him dearly. In this scene, which can be considered Brain’s first initiation into the brutal and ravenous natural world, he is greeted by insects whose sole purpose is, as Thomas Foster reminds us, “to grow in strength by weakening” him, to “deny” his “right to live.” In other words, Mother Nature as vampire is communicating to Brain that only the strong and the intelligent survive in Her world, and that if he does not respond quickly and thoughtfully, she will suck the life out of him — just so that she, in the form of the mosquitos, may live.

Assessment: Paulsen & Foster

- 2 quotations from *Hatchet* and 2 quotations from *How to Read Literature Like a Professor for Kids* (each quotation from the Foster text is taken from a different chapter) each of which corresponds to the *Hatchet* quotations.
- A clear explanation as to how each quotation corresponds to, or exemplifies, an aspect of each *Hatchet* quotation.
- The explanation works by quoting parts of the quotation from the novel and by quoting parts the quotation from the Foster text as a way to help interpret the quotation from the novel.
- The writing is clear, cohesive, coherent, and well organized.
- No mechanical or sentence level errors.

Long Way Down & Hatchet - 14

Objectives:

- To understand how to change the manner in which you read
- To make sense of texts through associative thinking
- To read comparatively

Due: November 27, 2020 @ 11:00 p.m. (**Friday, not Thursday**)

Worth: 40 points (a loss of 8 points for each day late)

Directions: Read *Long Way Down*.

1. As you read *Long Way Down*, consider the ways in which it is **similar** to *Hatchet*.

Consider:

- character
- character traits
- character desires and fears
- character experiences
- how characters change (and why)
- settings
- conflicts
- thematic ideas,
- metaphorical subtext (Foster)

For instance:

- i. Brian and Will are both on quests . . .
- ii. Brian and Will are both haunted . . .
- iii. Brian and Will both make significant “descents” . . .
- iv. Brian and Will both have an important “tool” . . .
- v. Brian and Will are both “scarred” (marked) . . .

2. Write: 6 significant similarities between *Long Way Down* and *Hatchet*.

- **Example:** Use this example as a model for your own writing.

Both Brian and Will are on quests. Because both characters’ lives came “crashing down” suddenly and unexpectedly at the beginning of each novel — Brian’s, after his parent’s divorce and his subsequent falling out of the sky and into the Canadian wilderness, and Will’s, after his brother is killed — they both find themselves on a quest, ostensibly to find a way to make sense of a world in which they find themselves alone; but the deeper quest is for both characters to discover how to deal with the trials and ordeals that are presented to them and consequently to make mature decisions (for Brian, how to survive in the Canadian wilderness, and for Will, how to survive in an urban wilderness), to come to grips with tragedy (the divorce of Brian’s parents, and the death of Will’s brother), and to grow swiftly into adulthood.

Assessment: Long Way Down and Hatchet

- 10 significant connections between Long Way Down and Hatchet
- The first sentence states the connection. The subsequent sentences explain, by citing evidence from the text, the connection. The explanations are clear and insightful; they are not mere summaries of parts of each narrative.
- The connections follow the example in terms of structure, purpose, and form.
- The connections are based on: character, character traits, character desires and fears, character experiences, how characters change (and why), settings, conflicts, thematic ideas, and/or metaphorical subtext (Foster). Not only one element of fiction is used as the basis of comparison; rather, many are used.
- No usage or mechanical errors.

Long Way Down - 15

Objectives:

- To understand how to change the manner in which you read
- To understand how to use “vocabulary” to deepen reading comprehension
- To use lateral thinking after reading
- To recontextualize reading response

Due: December 3, 2020 @ 11:00 p.m.

Worth: 40 points (a loss of 8 points for each day late)

Directions:

I. After reading *Long Way Down*, answer any 6 of the following vocabulary-based questions.

- Offer clear and thorough answers; **cite the novel to support your answers.** Provide a definition of the word and its part of speech in your answers.
 - **Do not use the same character as the basis for answering your questions.**
- 1) Who or what in the novel was **adversarial**?
 - 2) Who or what in the novel showed **ambivalence**?
 - 3) Who or what in the novel was **enigmatic**?
 - 4) Who or what in the novel **exacerbated** things?
 - 5) Who or what in the novel was **forlorn**?
 - 6) Who or what in the novel was **malleable**?
 - 7) Who or what in the novel **opined**?
 - 8) What was **paramount** in the novel?
 - 9) Who or what **promulgated** something in the novel?
 - 10) Who or what in the novel **surmounted** something?
- Use the following example as a model for your own writing.

Example:

1) Who or what in the novel was **unilateral**?

A character in the novel who was *unilateral* (*adjective: of, on, relating to, involving, or affecting only one side*) was the protagonist, Will. In the beginning of the novel, after he receives news that someone shot and killed his brother, Will decides on his own, *unilaterally*, to seek revenge against the person whom he thought was responsible for his brother's death. In this way, *without consulting anyone*, Will decides to follow the "rules" of his world: "If someone you love / gets killed, / find the person / who killed / them and / kill them" (p. 33). With his unilateral decision made, Will takes his brother's gun and steps into the elevator to begin his long descent into a haunted realm, an existential realm that will ultimately determine whether or not he fulfills or abandons his plan.

Assessment: Vocabulary Questions & Comprehension

- 6 vocabulary questions are answered clearly and effectively.
- Definitions are provided in each answer.
- A citation from the text, with page number, is provided in each answer.
- The vocabulary word is used clearly - and it is restated in the answer.
- No mechanical errors.

THE ELEMENTS OF FICTION

Plot: the sequence of events, the actions—what happens; actions are nearly always motivated by preceding events and affect future events

Setting: where and when the story takes place—specific locale, season, and time

Character: the agents in the story—may be either 2 or 3 dimensional; we know characters by what they do, what they say, what others say about them, and the objects that we identify with them. The Protagonist is usually the main character, the one with whom we identify. The Antagonist is usually the character who opposes the protagonist. Most characters are driven by desire and fear. Most characters either initiate action or react to events. Most characters are either introverts or extraverts.

Character Changes: Characters generally change throughout the course of a fictional text in one or more of the following ways: physically, emotionally, mentally, socially, ethically.

Conflict: the manifestation of oppositional forces—may be external and/or internal (person vs.: self, person, society, nature, technology, and/or supernatural). Conflict is usually the basis for understanding character motivation and theme. Conflict is always set in motion by a triggering event.

Tone: the manner in which a writer relates to an audience, the “tone of voice” used to address readers. Tone maybe friendly, serious, distant, angry, cheerful, bitter, cynical, reverential, awe-struck, enthusiastic, morbid, resentful, warm, cold, remorseful, sad, playful, confused, curious, sarcastic, nostalgic, pleading, assertive, gloomy, etc. Tone results from the writer’s diction (word choice and use, or lack, of figurative language), sentence structure, and rhetorical design (i.e., the structure of the form of writing). Tone is also dependent upon the writer’s purpose(s) and his/her explicit or implicit relation to his/her audience.

Vision: the scope of seeing, the philosophical outlook inherent in the story’s telling—often ambiguous, complex, ironic, subtle, indeterminate—thematic concerns often reside here

Point of View: the perspective from which the story is told: first person, third limited, or third omniscient

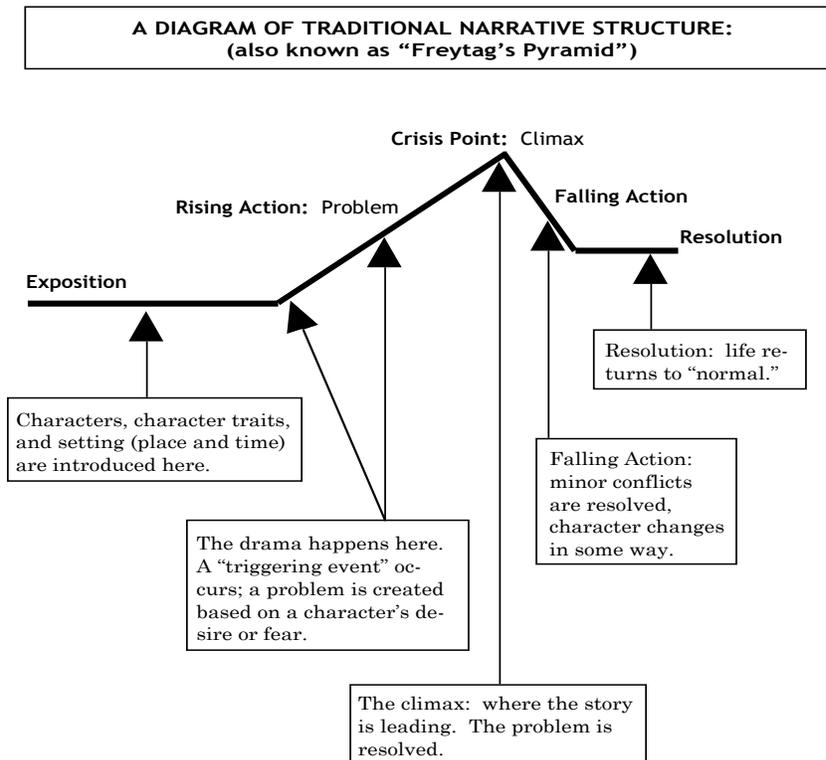
Style: the idea that is expressed and the individual manner in which that idea is expressed. To discover style, one must consider the diction, the tone, the use of figurative language, the use of concrete or abstract language, sentence length. Style may be, for instance, journalistic, scientific, rhythmic, pedestrian, sincere, artificial, dignified, comic, dull, vivid.

Image: the visual index produced by the language of the story—images carry emotional freight & thematic “meaning”

Motifs: the objects, elements, or aspects of language that stand out or serve important functions in the story (may be character types, objects, actions, pieces of dialogue, and/or language patterns)

Theme: Theme is an abstract concept made concrete through representation in person, action, image, and motif. Because theme implies a subject and a predicate, it is most often expressed in a sentence; thus:

- “Vice” is not a theme, but “Even though vice is often more alluring than virtue, it usually turns out to be destructive” is a theme;
- “Hunger” is not a theme, but “Wild hunger will devour those who cannot build strong defenses against it” is;
- “Fear” is not a theme, but “The ability to name what you fear will allow you to hold on to a new life” is.



The Quest/Heroic Journey: Structural Principles

(A synthesis of theories: Vladimir Propp & Joseph Campbell)

- Nearly all heroic myths and “magical” fairy tales are constructed with the following narrative materials. As such, these tales unfold in a stepwise manner, as a goal-directed process (one, however, that is not linear, but circular, and one that recognizes and accepts the irrational and the intuitive), as a pattern endowed with meaning. Moreover, heroic myths and “magical” fairy tales frequently contain six different kinds of characters: (1) the hero/heroine, (2) the donor/helper, (3) the sought-for-person (or the persons who need to be helped), (4) the dispatcher, (5) the false hero/heroine, and (6) the foe.
- **The initial situation:** a state of insufficiency or a state of abundance in an atmosphere of tension (a state of abundance is usually followed by misfortune that results in a condition of lack or deprivation); these states reveal the essential conflict in all fairy tales: the conflict of polar opposites. The conflict of opposites also implies that many heroic myths and fairy tales occur in a state where things are “out of balance.”

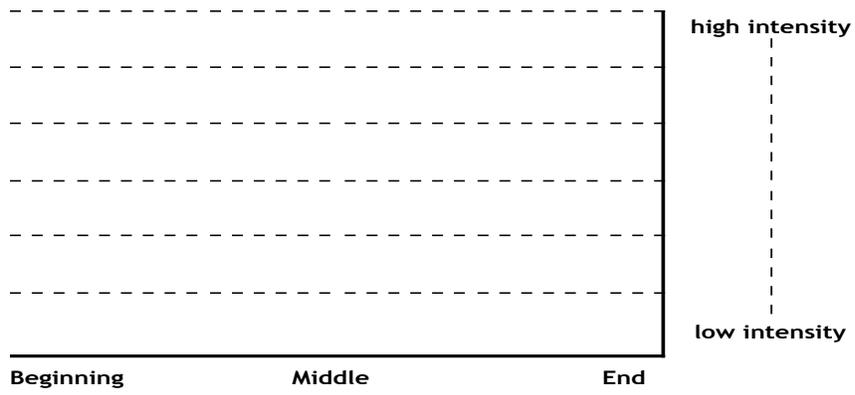
- **The call action:** the hero/heroine (often of unacknowledged or “low” stature) leaves home to fill the insufficiency or to resolve the conflict that resulted from the loss of abundance. Heroes/heroines are usually one of two types: active or passive.
- **The realm of adventure:** the hero/heroine move out of the social realm and into a “time-less, magical place.” Such a place is often “off limits” or completely unknown to the other members of the hero/heroine’s society.
- **The initiation:** the hero/heroine must undergo a series of tests and be willing to make sacrifices, that is, to give up what he/she holds most dear (usually the sacrifice is symbolic of a giving up of an existing, self-centered attitude).
- **The belly of the whale:** the hero/heroine must undergo a (symbolic) death-rebirth experience wherein his/her egocentric nature “dies” so that a more mature attitude may be born. (Tombs and enclosed places often signify this.)
- **The donor:** the hero/heroine often receives help or some type of helpful object from an unlikely source (the donor often appears in a form that, at first glance, may seem to be less than helpful). For heroes, the donor is often a hag or a mysterious, beautiful female figure; for heroines, the donor is often a beggar or a mysterious, handsome male figure.
- **Magic object:** the hero/heroine must often win or steal a magic object.
- **The site of main deeds:** the hero/heroine finds him/herself in a place where he/she must confront his/her polar opposite. In the ensuing confrontation, the hero/heroine must overcome his/her opposite. When the opposite is overcome, balance is restored; however, the hero/heroine’s tasks are often not over. With new strength and a new attitude, the hero/heroine must perform other actions—nearly always in an attempt to help others.
- **The return:** the hero/heroine returns home, but must often overcome yet another figure in the story, often a character who is a “false” family member; the family member must somehow be punished. When the “false” family member has been punished, the hero/heroine is recognized as such. The result of such recognition is often a marriage (symbolizing the merger of opposites and the final transformation of a one-sided attitude).

Many psychologists (Jung, Von Franz, Hillman) and literary scholars (Zipes, Cech, Cooper) argue that fairy tales are “metaphors for life” because they dramatize (through narrative images) the steps necessary to move from one stage of life to another. When a hero/heroine overcomes a foe (a villain or beast), for instance, he/she is actually overcoming his/her own internal foe.

CHARTING CHARACTER EMOTIONS

- Choose a character and an emotion that he/she experiences. Chart the rise and fall of the emotion throughout the story on the following graph:

Character: _____ Emotion: _____



Process

Step One: Prewriting

With a partner, choose a character; then make a list of emotions and choose one. Next, choose various situations in the story that exemplify the emotion. Decide if the emotion gets stronger or weaker in each situation.

Step Two: Drafting

Chart the emotion's fluctuation on the graph. Briefly describe each incident when the emotion changes in intensity and state why it does.

Step Three: Revising

Rework your graph and/or your explanations for greater clarity. (Use the revising checklist.)

Step Four: Editing

Check for mechanical matters.

Step Five: Publishing

Share your graph and explanations.

DESCRIPTIVE WORDS

confident	gentle	lucky	hardy
modern	open-minded	powerful	steady
firm	shy	zealous	tame
brilliant	important	influential	relaxed
knotted	innocent	dynamic	gallant
determined	daring	visionary	nostalgic
combative	fierce	obnoxious	obstinate
bullying	skillful	dreamy	analytical
inquisitive	intense	brave	cranky
alienated	rundown	discouraged	weary
clumsy	insecure	amiable	lenient
nervous	polite	disliked	genuine
jealous	angry	hopeful	liberal
conservative	mellow	shaky	envious
thrilled	vivacious	inferior	vulnerable
naive	pathetic	tragic	impatient
stingy	greedy	harsh	charming
deceitful	foolish	ignorant	unassuming
defeated	victorious	frantic	regretful
distrustful	forlorn	dangerous	virile
cautious	clever	resentful	spiteful
domineering	moody	unpredictable	humorous
cool	immovable	boring	corny
enigmatic	wise	arrogant	trustworthy
honest	touchy	puzzled	gloomy
<i>others:</i>	-----	-----	-----

Common Thematic Ideas in Literature

1. The Individual in Nature

- a. Nature is at war with each of us and proves our vulnerability.
- b. People are out of place in Nature and need technology to survive.
- c. People are destroying nature and themselves with uncontrolled technology.

2. The Individual in Society

- a. Society and a person's inner nature are always at war.
- b. Social influences determine a person's final destiny.
- c. Social influences can only complete inclinations formed by Nature.
- d. A person's identity is determined by place in society.
- e. In spite of the pressure to be among people, and individual is essentially alone and frightened.

3. Human Relations

- a. Marriage is a perpetual comedy bound to fail.
- b. Marriage is a relationship in which each partner is supported and enabled to grow.
- c. An old man marrying a young woman is destined to be a cuckold.
- d. Parents should not sacrifice all for a better life for their children.
- e. There are few friends who will make extreme sacrifices.

5. Growth and Initiation

- a. A boy and a girl must go through a special trial or series of trials before maturing.
- b. Manhood or womanhood is often established by an abrupt, random crisis, sometimes at an unusually early age.
- c. Aspects of childhood are retained in all of us, sometimes hindering growth, sometimes providing the only joy in later life.
- d. A person grows only in so far as he or she must face a crisis of confidence or identity.

6. Time

- a. Enjoy life now, for the present moment, because we all die too soon.
- b. By the time we understand life, there is too little left to live.

7. Death

- a. Death is part of living, giving life its final meaning.
- b. Death is the ultimate absurd joke on life.
- c. There is no death, only a different plane or mode of life without physical decay.
- d. Without love, death often appears to be the only alternative to life.

8. Alienation

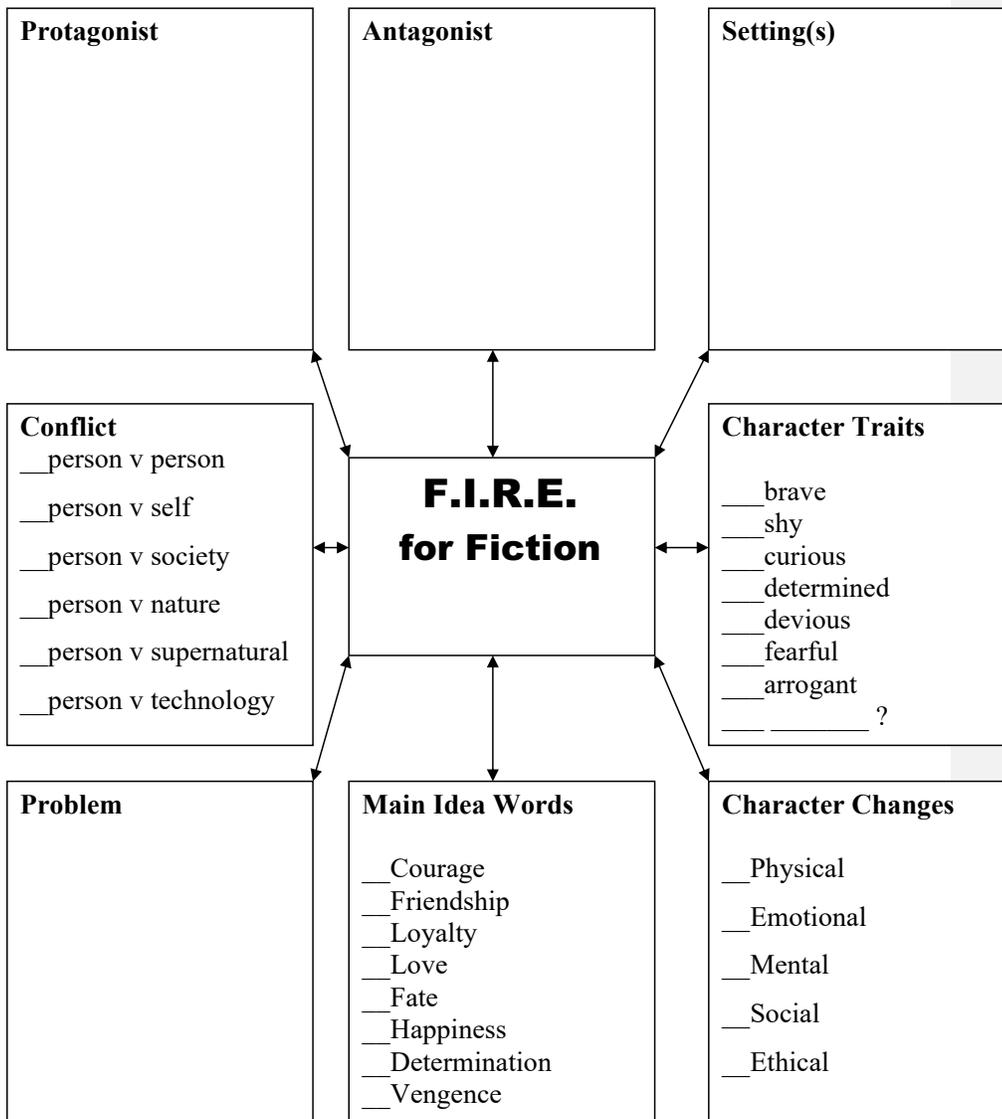
- a. An individual is isolated from fellow human beings and foolishly tries to bridge the gaps.
- b. Through alienation comes self-knowledge.
- c. Modern culture is defective because it doesn't provide group ties which in nontechnological cultures makes alienation virtually impossible.

Thematic Ideas and Concepts

- The beauty of simplicity
- Capitalism – effect on the individual
- Change of power – necessity
- Change versus tradition
- Chaos and order
- Character – destruction, building up
- Circle of life
- Coming of age
- Communication – verbal and nonverbal
- Companionship as salvation
- Convention and rebellion
- Dangers of ignorance
- Darkness and light
- Death – inevitable or tragedy
- Desire to escape
- Destruction of beauty
- Disillusionment and dreams
- Displacement
- Empowerment
- Emptiness of attaining false dream
- Everlasting love
- Evils of racism
- Facing darkness
- Facing reality
- Fading beauty
- Faith versus doubt
- Family – blessing or curse
- Fate and free will
- Fear of failure
- Female roles
- Fulfillment
- Good versus bad
- Greed as downfall
- Growing up – pain or pleasure
- Hazards of passing judgment
- Heartbreak of betrayal
- Heroism – real and perceived
- Hierarchy in nature
- Identity crisis
- Illusion of power
- Immortality
- Individual versus society
- Inner versus outer strength
- Injustice
- Isolation
- Isolationism – hazards
- Knowledge versus ignorance

- Loneliness as destructive force
- Losing hope
- Loss of innocence
- Lost honor
- Lost love
- Love and sacrifice
- Manipulation
- Materialism as downfall
- Motherhood
- Names – power and significance
- Nationalism – complications
- Nature as beauty
- Necessity of work
- Oppression of women
- Optimism – power or folly
- Overcoming – fear, weakness, vice
- Patriotism – positive side or complications
- Power and corruption
- Power of silence
- Power of tradition
- Power of wealth
- Power of words
- Pride and downfall
- Progress – real or illusion
- Quest for discovery
- Quest for power
- Rebirth
- Reunion
- Role of men
- Role of Religion – virtue or hypocrisy
- Role of women
- Self – inner and outer
- Self-awareness
- Self-preservation
- Self-reliance
- Social mobility
- Technology in society – good or bad
- Temporary nature of physical beauty
- Temptation and destruction
- Totalitarianism
- Vanity as downfall
- Vulnerability of the meek
- Vulnerability of the strong
- War – glory, necessity, pain, tragedy
- Will to survive
- Wisdom of experience
- Working class struggles
- Youth and beauty

Here is a predictive graphic organizer. F.I.R.E. stands for Forecast, Infer, Read, Explain.



Character Analysis Paragraph**Step One: Choose a character trait that fits the protagonist**

Which words describe the protagonist?

able	blunt	lucky	open-minded	frantic
sensitive	courageous	trustworthy	nostalgic	angry
agreeable	giving	defeated	vivacious	thrilled
confident	gentle	inquisitive	selfish	intolerant
cranky	fragile	graceful	mysterious	mean
fierce	happy	secretive	tense	tender
determined	clever	persuasive	_____?	_____?

Step Two: Choose the word that best fits the protagonist.**Step Three: Write a paragraph that describes the protagonist's main trait.****The five essential components of a character analysis paragraph:**

1. A topic sentence that contains one general idea—one aspect of personality
2. A restriction/exemplification sentence that narrows the focus of the topic sentence and offers one incident from the story as an example of the general idea in the topic sentence
3. A quotation that relates directly to the incident mentioned in step # 2
4. A discussion that shows how the quotation exemplifies the idea in the topic sentence
5. A concluding sentence that restates the idea in the topic sentence or sums up the paragraph

Here is an example about Hamlet:

1. Hamlet frequently experienced a sense of *doubt* (topic sentence).

2. For example, when confronted with the specter who claimed to be his father, the king, at the beginning of the play, Hamlet experienced intense doubt. He could not decide if the ghost who claimed to be his father was an agent sent by the devil to lead him to death or a spirit from heaven who would offer him a divine gift (*restriction/transition sentences that offer an incident from the play*).
3. In expressing this doubt, Hamlet said to the ghost in Act I, Scene IV, “Be thou a spirit or a goblin . . . / Be thy intents wicked, or charitable, / Thou com’st in such a questionable shape / That I will speak to thee” (*direct quotation from the play*).
4. By stating that he thought the apparition’s intents could either be “wicked or charitable,” Hamlet indicated that he could not decide the truth of the matter. Thus, in his experience with the ghost, Hamlet felt a great doubt that shook both his mind and his spirit (*discussion*).
5. This double-doubt influenced and ultimately shaped his actions for the rest of the play (*concluding sentence*).

Harry Potter: Curiosity

A key quality of Harry Potter’s personality is *curiosity* (topic sentence). For instance, at the end of the first book in the series—after Harry has defeated the evil Quirrell—he, surprisingly, displayed great curiosity. Even though he was severely injured and needed to rest and recuperate, Harry could not contain himself; he had to have some burning questions answered (*restriction/incident sentences*). Even though Madam Pomfrey told Harry that he needed “rest,” Harry threw a series of questions at Professor Dumbledore; for instance, he asked, “How long have I been here?” and “Voldemort hasn’t gone, has he?” and “But why couldn’t Quirrell touch me?” and “How did I get the Stone out of the mirror?” (296-301) (*direct quotations*). Even though Harry was weak and injured, he could do nothing to quell his innate curiosity. And because he had to have his questions answered before he rested, it is most likely that having his curiosity satisfied was a necessary part of his healing process (*discussion*).

Consequently, because Harry would rather have answers than rest and recuperate, it is clear that he is intensely curious.

Assessment Form for Character Analysis Paragraph

1. A topic sentence contains one general idea—one aspect of personality
2. A restriction/exemplification sentence narrows the focus of the topic sentence and offers one incident from the story as an example of the general idea in the topic sentence
3. A quotation relates directly to the incident mentioned in step # 2
4. A discussion shows how the quotation exemplifies the idea in the topic sentence
5. A concluding sentence restates the idea in the topic sentence or sums up the paragraph