

Bellringer – 8/2

In your notebook, answer the following questions:

What can reading literature teach us?

Plot: A series of related events

- ❖ **Exposition:** sets the stage for the book—introduces setting and characters
- ❖ **Conflict:** the problem in the story
 - ❖ Can be more than one plot in the story
 - ❖ Internal and external
- ❖ **Rising action:** the *major* events in the story
- ❖ **Climax:** the turning point of the story
- ❖ **Denouement:** transition from climax to resolution
- ❖ **Resolution:** when all the loose ends of the story are tied up and the conflict is solved.

External Conflict: character struggles with an outside force

- Man vs. man
- Man vs. nature
- Man vs. technology
- Man vs. society



Internal Conflict: character struggles with his/her own emotions

- Making a decision about something
- Guilt about a past decision



Point of View:

the narrator's position in relation to the story

Why does point-of-view matter?

- Influences our understanding of a situation
- Allows the author to fix the reader's attention on a particular detail, opinion, or emotion
- Determines the angle/perception of the story

Mary Poppins:
A delightful story about
about a kind nanny who
brings a family closer
together.



First Person POV



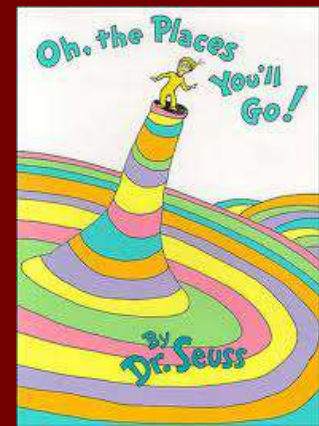
- Narrator is a character in the story
 - Advantage: helps the reader connect with the character
 - The world is depicted solely through that character's eyes
 - Something to think about:
 - No human being has the ability to see and know EVERYTHING.
 - First person POV challenges the reader to see beyond what the character might see
- "I'd never given much thought to how I would die - though I'd had reason enough in the last few months - but even if I had, I would not have imagined I would die like this." – *Twilight*

Second Person POV

- Narrator seems to be having a conversation with the reader
- Utilizes the 'you' pronoun
- When you see this in stories—pay attention!
 - Author has made a daring choice with a purpose in mind
 - Draws the reader in by making them a participant

"You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose. You're on your own. And you know what you know. And YOU are the guy who'll decide where to go."

(Dr. Seuss, *Oh! The Places You'll Go!* 1990)



Third Person Omniscient: God-like narrator

- Knows the thoughts/feelings of all characters
 - Allows the reader to see multiple perspectives
 - Gives a more objective view of events

“In omniscient voice, we can flit from person to person” Mr. Franka said. He scanned the rows of students, pleased to see they were paying attention. It was a good honors class this year. “But some readers find that the omniscient voice doesn’t allow them to develop a bond with the characters. At times, if handled poorly, it can even be jolting”. *I’m hungry*, Kelly thought.” -- *Sleeping Freshmen Never Lie*

Third Person Limited POV

- Narrator is not a character in the story
 - Reader sees the world through the eyes, ears, and mind of just one character—we only know what he thinks and observes
 - If the character doesn't see or experience it...neither does the reader.

"At the moment when life as he had known it changed forever, Alex Morales was behind the counter at Joey's Pizza, slicing a spinach pesto pie into eight roughly equal pieces." -- *the dead and the gone*

Point of view: Unreliable Narrator

- Has a flawed point of view
- Reader will at some point realize that the narrator's interpretation of events cannot be fully trusted—leaving them to form their own opinions about the story
 - Typical Unreliable Narrator scenarios
 - A child attempting to explain adult actions
 - Narrator may have low intelligence
 - Narrator may have prejudices
 - Narrator may have a personality flaw



Characterization: How an author gives information about the characters in a story

■ Direct Characterization: (tell)

- The character is described through **direct** description from the author.

“Lennie is big and dumb. His childlike innocence allows him to take an active role in George's dream of owning farm. Lennie loves soft things and animals, which he accidentally kills because of his strength. His size combined with his mental handicap frequently put him and George in difficult situations.” – Of Mice and Men, Steinbeck

■ Indirect Characterization: (show)

- Speech
- Thoughts
- Effects
- Actions
- Looks



Character Terms

- Protagonist: the leading character, hero, or heroine of a drama or other literary work
- Antagonist: the character who opposes or struggles with the leading character (protagonist)
 - “You don’t really understand an antagonist until you understand why he’s a protagonist in his own version of the world” -- John Rogers
- Archetype: a type of character who repeatedly appears in stories
 - Examples: the hero, the martyr, the villain in black, the bully, the star-crossed lovers



Character Motivation

- What drives a character to act (or react)
- Understanding motivation is crucial to understanding the characters
- Every time a character makes a choice—he's revealing who he really is.
- **Motivations lead to action.** And action leads to more action. And problems. And conflict. And thus to story.



Sitting in a 3.8-metre sea kayak and watching a four-metre great white approach you is a fairly tense experience

MOTIVATION

If there is a better reason to paddle, I don't know what it is.

How does the character change?

- Static character (flat): a character who does not change during the course of the story

Static=Stays the Same

- Dynamic character (round): a character who undergoes a major change during the story

Can a protagonist ever truly be static?



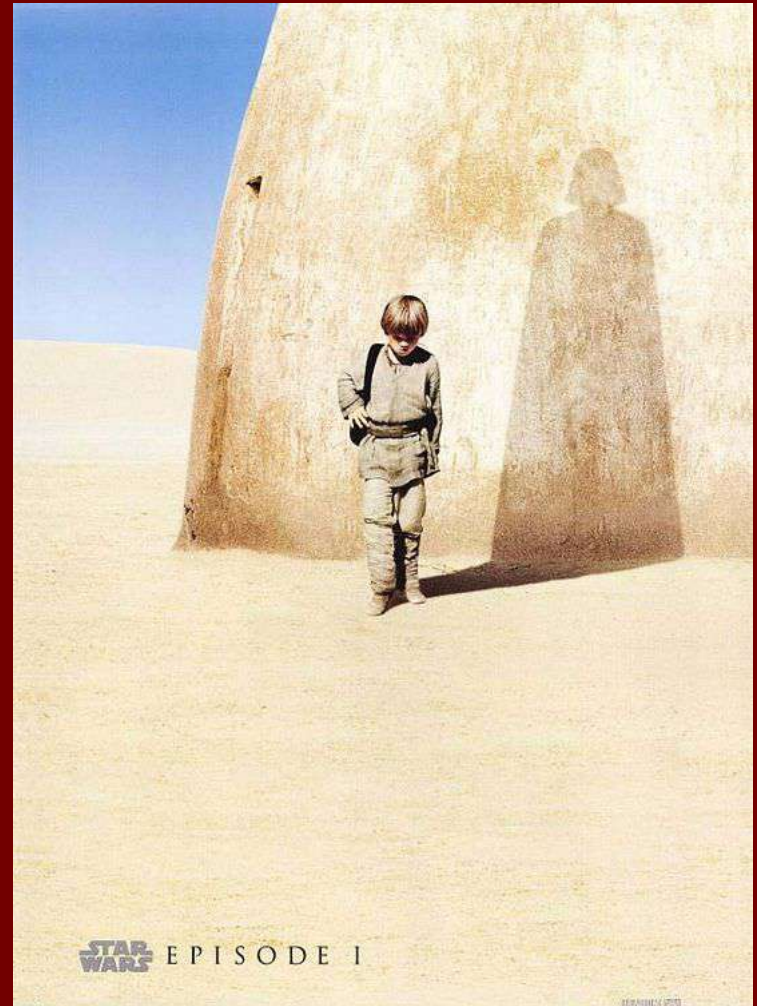
How does an author keep you engaged in the story?

- Suspense: a feeling of growing tension or excitement—what might happen next?



How does an author keep you engaged in the story?

- Foreshadowing
 - Occurs when the author gives you hints about what is to come in the story
 - Often leads to an ironic ending



How does an author keep you engaged in the story?

- Mood: the feeling or atmosphere of a story
 - Created by tone, description, setting
 - Can completely change the perspective of the story



- Irony: the contrast between what is expected and what actually happens or exists.

“Mr. Play it Safe was afraid to fly. He packed his suitcase and kissed his kids goodbye. He’d waited his whole life just to take that flight. And as the plane crashed down, he thought, “Well isn’t this nice?”

- Used to add unexpected twists to the story
- More than just a coincidence
- Verbal irony
- Dramatic irony
- Situational irony

