

English 9 Final Test Study Guide

Literary Terms: Know the definitions of these terms for the final. Be sure to have an original example for each term ready as well (it would be a good idea to write it down ahead of time).

1. Character

- a. Protagonist & Antagonist: *Pro=For; Anti=Against*
- b. Indirect Characterization: *The author hinting at what a character is like through:*
 - i. That Character's Actions
 - ii. Reaction of Others
 - iii. Appearance
 - iv. Dialogue
 - v. Attitude & Thoughts
- c. Static vs. Dynamic: *Static=Clings/Doesn't change; Dynamic=Dynamite/Changes*
- d. Round vs. Flat: *Round=Fleshed out/We know a lot; Flat=1dimensional/We don't know much*
- e. Parallel/Foil: Characters that highlight qualities of the protagonist by being similar (parallel) or very different (foil).

2. Plot

- a. Conflict: *Struggle between opposing forces*
 - i. INTERNAL: character vs. self: *What a character struggles with inside their mind*
 - ii. EXTERNAL:
 1. character vs. character (e.g. *Batman vs. the Joker*)
 2. character vs. society: (e.g. *Braveheart vs. social system/tradition*)
 3. character vs. nature: (e.g. *in 127 Hours he is stuck in a cavern*)
- b. Plot Line:
 - i. *Sequence of events in a story (like dominoes in a row)*
 - ii. *exposition /conflict/ rising action / climax / resolution or denouement*
- c. Foreshadowing & Flashback: *Fore=before; Back=back*
- d. Subplot: *A secondary plot that is sub/below the main plot*

3. Point of View

- a. First person (and first person unreliable): *"I"; unreliable=can't trust them*
- b. Third person: *He, She, It, They*
 - i. Objective: *surveillance camera*
 - ii. Omniscient: *all-knowing*
 - iii. Limited Omniscient: *in 1 head*

4. Setting

- a. Mood/Atmosphere: *The feeling that a work evokes like the atmosphere of a restaurant.*
- b. Tone: *Word choice and sentence arrangement that suggests an attitude like tone of voice.*

5. Theme

- a. Symbols: *A concrete thing that represents an abstract concept/idea like the American flag.*
- b. Motif: *A recurring symbol such as the snow in Powder.*
- c. Archetype: *A type of character, situation, or symbol that arches/repeats throughout literature.*

6. Figurative Language

- a. Simile/Metaphor: *A comparison that takes an abstract idea and makes it concrete.*
- b. Allusion: *Like an inside joke, it is an intellectual shortcut, a reference to something famous from history, literature, popular culture, etc.*
- c. Juxtaposition: *Placing two things next to each other to show the contrast between them.*
- d. Cliché: *A phrase, expression, or idea that is boring because it is overused such as "fail."*
- e. Hyperbole & Understatement: *Hyper=Excessive; Under=Less than*
- f. Paradox: *Literally opposite, but metaphorically true such as "a hate-filled love."*
- g. Personification: *Giving non-human things, human qualities such as "an angry desk."*

7. Irony

- a. Verbal: *Sarcasm*
- b. Situational: *When the opposite of the expected result occurs. Usually is darkly humorous or has some type of poetic justice. (e.g. A fire house burning down.)*
- c. Dramatic: *Where the audience knows something that one of the characters does not. (e.g. Oedipus Rex)*
- d. Cosmic: *When the universe/fate/God seems to be messing with you. (e.g. Gift of the Magi)*
- e. Satire: *Attacking a problem with humor (e.g. Ficus for Congress)*
- f. Parody: *A humorous imitation without trying to solve a problem (e.g. The Onion)*

Reading Strategies: Be ready to recite and explain these strategies AND be ready to APPLY these strategies to poems and short stories.

1. **Rereading**
 - a. 80% of middle school students think it is against the rules to reread a passage for a test.
 - b. This is a simple, but necessary step in understanding difficult passages.
2. **Summarizing & Identifying Key Lines**
 - a. Put a text into simple terms. Use short phrases, 1-2 words, to summarize.
 - b. Find lines that seem important.
 - c. Trust your innate ability.
3. **Highlighting/Underlining & Writing in the Margins.**
 - a. You must interact with a text by writing on it.
 - b. You are creating a dialogue with the text; you are not a passive receiver of the text.
4. **Making Connections:**
 - a. Reading is interpreting.
 - b. You must make connections to your self, other texts, and the world in order to make sense of a text.
5. **Knowing the Lay of the Land**
 - a. The S.T.R.P. method works because that is how writers almost always write stories.
 - b. S.T.R.P.
 - i. Surprising
 - ii. Too Much Attention
 - iii. Oh-so-much-Repetition
 - iv. Position
6. **Focusing on Problems**
 - a. Focusing on Evidence that doesn't fit what you think the selection means.
 - b. When we don't fear being wrong, a better answer usually emerges.
7. **Asking Questions:**
 - a. Empirical Questions: 1 right answer (Fact- no argument. Example: "What color was her hair?")
 - b. Inference Questions: Several possible answers that cannot be found directly in the text. (Example: "Why did the author make her hair red instead of brown?")
 - c. Implicative Questions: What is the implication or meaning of the text? Why the text matters. (The "so what" or theme. Example: "What is this text saying about women?")
8. **Hypothesizing**
 - a. Guessing and trusting our Interpretive Hunches.
 - b. Formulate a question and then explore it.
9. **Collecting Evidence**
 - a. Find specific quotes and examples that support your hypothesis.
 - b. And finding evidence that denies your hypothesis.
10. **General Strategies:**
 - a. Predicting, Clarifying, Connecting, Evaluating, Inferring, Questioning, Visualizing, Summarizing
 - b. Look for things that might be symbolic or are key details

Reading Strategies Practice: *Gratitude* ~Andrew E. Hunt

The street lights were a warm welcome from the oncoming chill of darkness. The park bench's curvature felt familiar under his tired old spine. The wool blanket from the Salvation Army was comfortable around his shoulders and the pair of shoes he'd found in the dumpster today fit perfectly. God, he thought, isn't life grand.

1. Symbols/Key Details & Why they are symbolic/Important:

a. **Symbol:** _____ **Why:** _____

b. **Symbol:** _____ **Why:** _____

2. General Topic: _____

3. Possible

Theme(s): _____

Formal Composition 1: Know what each section is called (be able to label them) and be ready to apply this knowledge by writing multiple essays.

How to Write a Basic Essay (5-Paragraph Theme):

I. Introduction:

- A. Attention Grabber:
- B. Link (Title and Author Name):
- C. Thesis:

II. Body:

- A. Claim 1:
- B. Evidence 1:
- C. Explanation 1:

- D. Claim 2:
- E. Evidence 2:
- F. Explanation 2:

- G. Claim 3:
- H. Evidence 3:
- I. Explanation 3:

III. Conclusion:

- A. Final Summary:
- B. Closing Statement:

Title (Write a title that catches the reader's interest & hints at your point)

Introduction: (Tell 'em what you're going to tell 'em)

Attention Grabber (Lead): The purpose of the attention grabber is to grab the reader's attention. You will have the reader's full attention when you first begin your paper, so you must start with something that makes the reader want to keep reading. Some good ideas for an attention grabber include: *a personal story, a quote, a metaphor, a statistic, hypothetical situations, rhetorical questions (questions you do not want an answer to), an anecdote (very short story that is often funny), painting a picture (describe in detail), listing interesting facts, making a comparison, a statement of purpose,* etc. **Link (and/or Background Material):** After you have the reader's attention, you must transition into the topic of your paper. *This is a good place for the title and the author's name.* If your topic is confusing you also might need to tell your audience a brief history or define terms. **Thesis (Point):** A thesis is one sentence (or more) that tells the reader the main point of your paper. It tells the reader everything you will cover (and the exact order in which you will cover it).

Body: (Tell 'em- and Prove It!)

Paragraph 1: 1. Claim (main/topic sentence): Each paragraph starts with a main/topic sentence (claim). This sentence is like a mini-thesis that is just for that paragraph. The topic sentence should tell the reader everything that is going to be covered in that paragraph. The main/topic sentence should relate directly to your thesis (I should be able to look at your thesis and see where your main/topic sentence came from). **2. Evidence:** Your main/topic sentence made a claim and now you must "prove" it. One way to prove your main/topic sentence is through short quotes. Take the text directly from the story, movie, etc. Another way to prove your main/topic sentence is to summarize by *very briefly* retelling part of the story. Be sure to make *your point* the focus and not the story (this is not a book report!) **3. Analysis of Evidence (Warrant/Explanation):** Explain in your own words how this quote proves your main/topic sentence (and therefore your thesis).

Paragraphs 2,3,....: Repeat the pattern shown in Paragraph 1 *for as many paragraphs as it takes* to fully "prove" your thesis statement. The order of the paragraphs should follow the order set out in the thesis statement (feel free to change the thesis statement at any time).

Conclusion: (Tell 'em what you told 'em)

Final Summary: Summarizes the whole paper. Either makes a statement that restates the main message/thesis &/or highlights the main points you have made and how they relate to the main message/thesis. **Closing Statement (Clincher):** Tells the reader "the end" without actually saying "the end." Gives the reader something to think about or do. Answers the question "so what?" Good closing statements include: *personal stories, quotes, statistics, anecdotes, metaphors, comparisons, an answer to your rhetorical question, etc.*

Essay Practice:

Directions: Go back through an old essay (or from textbook) and **UNDERLINE** and **LABEL** each part of a 5-Paragraph Thesis Paper that is listed below:

- | | | | |
|---------------------------|-----------------------|--------------------------|---------|
| 1. Introduction Paragraph | 2. Attention Material | 3. Thesis | 4. Body |
| 5. Point Sentence/Claim | 6. Evidence Sentences | 7. Explanation Sentences | |
| 8. Conclusion Paragraph | 9. Final Summary | 10. Closing Statement | |

Formal Composition 2: *Understand the basic format for proving anything in writing: claim, evidence, explanation. Be ready to apply this logical reasoning in your essays.*

Logical Persuasion: Claim, Evidence, Explanation

Explanation: These essays are *persuasive*. They are NOT a book report. You are trying to convince your reader that YOUR OPINION of the meaning of the story is correct. In order to persuade your audience you must use some logical reasoning. In order to persuade using logic you need to:

2. Make a **Claim** or opinion statement
3. Provide **Evidence** that supports your claim (this will usually be a paraphrase or a short quote).
4. **Explain (warrant)** exactly how your evidence supports your claim.

Definitions:

1. **Claim:** Your opinion. The position you take on the issue (For example, what you think the theme is).
 - a. A good claim is *debatable*. (Can you argue the other side? If not, your claim stinks).
 - b. A good claim is *engaging*. (Take an interesting view or give a new idea. Don't be boring.)
 - c. A good claim is *specific*. ("People should eat better" is not as good as "People should only eat organic foods that are low in fat").
2. **Evidence:** The data you cite to support your claims. (Most likely short quotes & paraphrases).
 - a. Short Quotes: 10 % or less, word for word, 4 lines or less preferred
 - b. Paraphrases: In own words, Shorter
 - c. Summaries: In own words, SIGNIFICANTLY Shorter (Just Main Ideas)
 - d. Expert Opinion: (Literary Criticism from professionals)
 - e. Facts & Statistics: Must directly relate (less likely to use in literary papers)
 - f. Personal Anecdotes (personal stories): Use like salt.
3. **Explanation/Warrant:** Your interpretation of evidence. Explaining how your evidence proves that your claim is true.
 - a. A good explanation will be *reasonable* (not make illogical interpretive leaps).
 - b. A good explanation is clearly *supported* by the evidence.
 - c. A good explanation may *consider and respond to possible counter-arguments*.

Examples of the Claim-Evidence-Explanation format:

Example 1 from an essay over "The Bass, The River, and Sheila Mant":

Claim: The narrator regretted cutting the fishing line because it was a symbol of "cutting" away his childhood.

Evidence: After he cuts the line he says, "With a sick, nauseous feeling in my stomach, I saw the rod unbend."

Explanation: Clearly, as soon as he did it, he knew he made a mistake. His gave into his adult lust for Sheila and in doing so he gave up his carefree childhood which was symbolized by fishing.

Example 2 from an essay over "The Necklace":

Claim: After you lie, everything may seem fine for a while, but in the end that lie will always and bite you in the butt.

Evidence: 10 years after Mathilde lied about the necklace she figures out that the original necklace was a fake. "Oh, my poor Mathilde! But mine was imitation. It was worth at the very most five hundred francs!" (615).

Explanation: If she told the truth, she wouldn't have had to buy the replacement necklace and spend years paying it off.

Claim-Evidence-Explanation Practice:

1. **Claim:** My parents should let me stay out as late as I want.
Evidence: I have never been arrested or in trouble in any way, I have straight A's in school, and I always do my chores.
Warrant (Explanation):
2. **Claim:** *To Kill a Mockingbird* teaches us the importance of empathy: how to put yourself in someone else's shoes.
Evidence: At the end of the novel Scout says being mean to Boo Radley would be like shooting a mockingbird.
Warrant (Explanation):
3. **Claim:** George W. Bush should be applauded for his policies on AIDS in Africa.
Evidence: According to the NY Times, Bush gave 5.6 billion in aid to Africa, 4 times more than any other President in history.
Warrant (Explanation):

Now, go back and attack the explanation you have just formulated. How might the data be interpreted differently?

1. **Counter-explanation:**
2. **Counter-explanation:**
3. **Counter-explanation:**

Formal Composition 3: Understand what a thesis statement is and be able to identify and use them in your essays.

Writing a Thesis Statement for a Literary Analysis

A **thesis statement** in an essay is a sentence that explicitly identifies the purpose of the paper, which is to persuade the audience that your opinion is correct.

A **thesis statement** is YOUR focus; YOUR unifying opinion about the story. A good thesis statement is “S.I.C.K.”:

- **Specific about General:** Says something specific about a general topic: “Love (general topic) is the only emotion that can actually convince a person to change their natural, selfish behaviors (specific opinion).”
- **Insightful:** (does it make you say, “ooh, yeah! That’s deep!”)
- **Clear:** Need no extra explanation
- **Knowledgeable:** Take into consideration ALL of the evidence in the story.



The **thesis statement continuum:** Your thesis should fall between opinion and controversial. You want the thesis to be something you can actually prove. If it is a fact, it is already proven. If it is outrageous, then it is not provable.

Here are some examples of thesis statements for your literary analysis:

1. Theme/Symbolism: The symbolism used in Shirley Jackson’s “The Lottery,” “The Interlopers” by Saki, and “The Masque of the Red Death” by Edgar Allan Poe allows the theme to be expressed more clearly in each story.

2. Theme/Irony: The ironic situations examined in stories such as “The Lottery” by Shirley Jackson, “The Open Window” by Saki, and “The Interlopers” by Saki accentuate the overall theme in each story.

3. Characters From incredible description in “Salvador Late and Early” by Sandra Cisneros to playful dialogue in Saki’s “The Open Window,” authors have a unique way of developing characters in these stories.

4. Theme There were many themes expressed in the stories we read, but one idea seemed to be prevalent throughout, “you can’t tempt fate.” This idea was particularly explored in “The Masque of the Red Death” by Edgar Allan Poe and “The Monkey’s Paw” by W.W. Jacobs.

Hints for Writing a Thesis:

1. Develop your thesis statement by collecting key details using your reading strategies (STRP, etc). A thesis statement comes out of this prewriting material.
2. Use your thesis statement as you outline, draft, and revise. In every stage of your writing, your thesis statement is a good checkpoint. You can test ideas and details against your main idea. You can then cut the ones that don’t support, illustrate or explain the main point.
3. Don’t be afraid to rewrite your thesis statement. Your statement is not carved in stone. Just make sure it actually identifies what you have written about.

Thesis Practice:

1. Write a compare/contrast thesis for *The Odyssey* and another film such as *O Brother Where Art Thou*.

2. Write an analytical essay thesis for *To Kill a Mockingbird*.

3. Write a character analysis thesis for *Romeo and Juliet*.

4. Write a theme analysis thesis using Marxist Criticism for *To Kill a Mockingbird*.

5. Write a theme analysis thesis using Feminist Criticism for *Romeo and Juliet*.

Formal Composition 4: Know that there are different types of literary essays and be ready to use the one that is most applicable to the question. Understand what is expected in an essay and write to meet those expectations. Use all 4 steps in the writing process INCLUDING pre-writing & revising.

Writing Process:

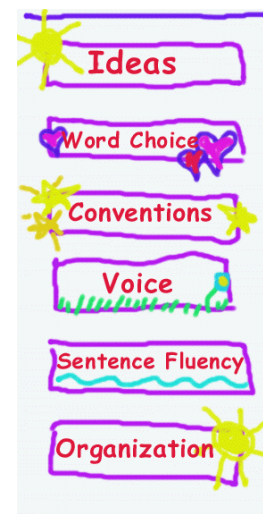
1. **Prewriting:** Preparation before you begin to write that includes: brainstorming, researching, & outlining.
2. **Writing:** Developing a thesis and providing evidence and explanations in a logical/clear format.
3. **Revising:** Looking for BIG problems:
 - a. Checking IDEAS- ideas are interesting, meaningful, and original
 - b. Checking UNITY- all ideas tie into thesis.
 - c. Checking CLARITY- everything makes perfect sense
 - d. Checking FLOW- all ideas clearly and naturally move from one to the next
4. **Editing:** Looking for smaller problems: checking spelling, grammar, usage, and formatting.

Types of Literary Analysis Essays

1. **Theme Analysis-** Deciding on the author's overarching theme and proving it with evidence from the text.
Example: In the story "A&P," by John Updike, the main character Sammy makes the leap from an adolescent, knowing little more about life than what he has learned working at the local grocery store, into a man prepared for the rough road that lies ahead. As the story begins, Sammy is nineteen and has no real grasp for the fact that he is about to be living on his own working to support himself. Throughout the course of the story, he changes with a definite step into, first, a young man realizing that he must get out of the hole he is in and further into a man, who has a grasp on reality looking forward to starting his own family.
2. **Character Analysis-** A discussion of one or more characters in the novel looking specifically at how the author creates a dynamic (changing) character through things like indirect characterization.
Example: Sammy, in A&P by John Updike, plays a cashier at A&P grocery store. Sammy lives in a small country town in New England. He must be a college or high school student because he still lives with his parents. Sammy is quite intelligent and creative in the way he describes three girls that are dressed in bathing suits. Sammy is at work when they catch his eye. He is mesmerized by them and creatively names all of them by the way they walk and their movements in the store. Sammy's character seems to observe people judgmentally but he would never speak aloud to them about it to the people he was sizing-up in his mind. Sammy could have been not such a popular guy in high school.
3. **Analytical Essay-** Looking at how the author put together the story to create meaning. Focusing on things like plot, setting, tone/voice, figurative language, point of view, character, and dialogue.
Example: The setting and the point of view of a story are both very important tools used to convey an author's meaning. This can be demonstrated by the fact that if one or both of these characteristics are changed, the story's content and meaning can be altered beyond recognition. In particular, neither the setting nor the point of view in John Updike's "A&P" could be changed without losing the meaning of the story or without having the same effect on the reader.
4. **Compare and Contrast Essay-** Taking a story and revealing its meaning by noting similarities and differences with another story, an historical event, a different discipline (like physics), or something in popular culture.
Example: In the three stories To Build a Fire, The Use of Force, and A and P there are some different conflicts. A conflict is struggle between two or more objects. In these stories the three different conflicts are man versus nature, man versus man, and man versus self. The three stories that contain these conflicts are To Build a Fire by Jack London, The Use of Force by Williams Carlos Williams, and A and P by John Updike. The first story to talk about is To Build a Fire, then The Use of Force, and lastly A and P. The story To Build a Fire by London has one of the most unpredictable conflicts in it. The conflict in this story is man versus nature. The two forces in the story are the man and the freezing cold. In the story a man is trying to get to his destination and the cold weather is stopping him from making it their. To beat the cold the man tries to forget about being cold, chew tobacco and start a fire to stay warm. The cold does defend it by freezing the to...

Grading of Literary Analysis

- I. Complexity of Thought**
 - a. Demonstrate Critical Thinking Skills
 - b. Understand complexities involved
 - c. Goes beyond generalities to provide a precise, clear, and interesting point of view.
- II. Substantiality of Development**
 - a. Clearly articulated point of view
 - b. Examples, evidence, & reasoning fully explained
 - c. Well-organized, logical, smooth
 - d. Each sentence & paragraph builds on the one before
- III. Facility with Language**
 - a. Rhetorical strategy chosen is purposefully employed
 - b. Diction is precise and efficient
 - c. Sentences vary in length and type



Major Literary Works: Know some basic information about the major works of literature that we studied in class: "*Romeo and Juliet*," "*The Odyssey*," and "*To Kill a Mockingbird*."

1. ***Romeo and Juliet***

- a. Plot:
 - i. Be able to provide an event that corresponds with each step of the plot line
 - ii. *Plot Line: (exposition /conflict/ rising action / climax / resolution or denouement)*
- b. Drama Terminology:
 - i. Monologue
 - ii. Soliloquy
 - iii. Aside
 - iv. Allusion
 - v. Iambic Pentameter
 - vi. Sonnet
 - vii. Foil
- c. Paraphrase: (translate into your own words) a short passage.
- d. Theme: Consider answers to the following messages Shakespeare is selling in *R&J*:
 - i. It is not the lovers' flaws that lead them to ruin; the tragedy does not spring from their own weaknesses. It is in fact fate or destiny that leads them to their demise.
 - ii. *Romeo & Juliet* is not about love, it is about the stupidity of violence.

2. ***The Odyssey***

- a. Plot:
 - i. Be able to provide an event that corresponds with each step of the plot line
 - ii. *Plot Line: (exposition /conflict/ rising action / climax / resolution or denouement)*
- b. Greek Mythology
 - i. Recognize the words that come from Greek Mythology:
 1. Odyssey, siren, muse, mentor, Achilles heel, titanic, atlas, zeal, lethargy, tantalize
 2. Pandora's Box, nemesis, the Midas touch, Herculean, Zephyr, salutary, etc.
 - ii. Know the stories of at least 3 Greek gods, Greek heroes, or Greek monsters:
 1. Zeus, Hera, Poseidon, Hades, Cronus; Jason, Achilles, Theseus; Medusa, Sirens,
 2. Aphrodite, Apollo, Ares, Artemis, Athena, Hephaestus, Hermes
- c. Mythological Theory:
 - i. Archetypes
 1. *Archetypal Characters*: Hero, Outcast, Maiden, Mother, Temptress, Wise Old Man, Trickster, etc.
 2. *Archetypal Symbols*: light/dark, water/desert, spring/winter, day/night, birth/death/re-birth, etc.
 3. *Archetypal Situations*: Renewal of life, Initiation, The Fall, The Quest/Hero's Journey
 - ii. Mono Myth (Hero's Journey)
- d. Epic Terminology:
 - i. Epic
 - ii. Epic Hero
 - iii. Tragic Flaw (Hubris)

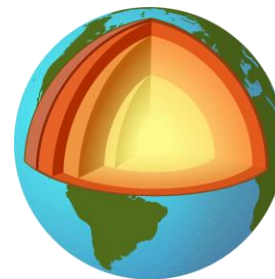
3. ***To Kill a Mockingbird***

- a. Plot:
 - i. Be able to provide an event that corresponds with each step of the plot line
 - ii. *Plot Line: (exposition /conflict/ rising action / climax / resolution or denouement)*
- b. Theme: (Consider the following questions and the themes they suggest)
 - i. Who is heroic in this novel? How do Scout, Tom Robinson, and Atticus show courage/heroism?
 - ii. How does our protagonist change by the end of the book? What does Scout mean by "...I thought Jem and I would get grown but there wasn't much else left for us to learn, except possibly Algebra."?
 - iii. Atticus tells the children several times that they need to walk in someone else's shoes before judging the person. Describe times when Atticus, Scout or Jem walk in someone else's shoes. How does this change how they view the situations? What role does this advice play in sympathy and compassion?
 - iv. At one point Jem describes four kinds of "folks" in Maycomb County: "our kind of folks don't like the Cunninghams, the Cunninghams don't like the Ewells, and the Ewells hate and despise the colored folks." What does *To Kill a Mockingbird* teach us about how people cope with issues of race and class?
 - v. Give an example from the book of each type of prejudice: Race, Age, Gender, Social Class.
 - vi. At the end of the book, Scout says that telling people Boo Radley committed the murder would have been "sort of like shootin' a mockingbird." What does that mean? What did the mockingbird symbolize? Who in the story was a metaphorical "mockingbird"?

Active Viewing: Understand that visual media (film, TV, etc), are just another type of text to be interpreted. Know some of the basic ideas and terminology below that helps us to interpret visual media. Be ready to break a visual media into visual, audio, and text components.

Peeling Back the Layers of Film

Overview: Interpreting film is different from interpreting short stories or novels. Novels have more or less one person who constructs the meaning with one medium: the writer uses words. Films have multiple people who work together to add on multiple mediums: writers, directors, cinematographers, and editors use words, actors, shots, and sounds (to name a few) to get across their meaning/theme. Therefore, in order to interpret film, we have to learn to not only analyze the narrative, but we must also be aware of and analyze how these new layers work to reinforce the narrative.



1. The Core Layer: **Narrative**

- a. Explanation: This is the first and most important layer. If the Earth lost its core, the world would end; likewise, if a movie is lacking a good narrative, nothing else really matters. REMEMBER: **All other layers are there to enhance the narrative.**
- b. Constructed by: The Writer/Writers
- c. What to Look For:
 - i. Internal Conflict: How does the Protagonist change/not change by the end of the film?
 - ii. Symbolism: STRP: Look for things that are Surprising, given Too much attention, Repeated, or in Position: beginning, end, climax (focus on dialogue)
 - iii. Indirect Characterization: What do the characters' actions, words, appearance, attitude/inner thoughts, and the reactions of others say about them?
 - iv. Allusions: What connections can you make to your self, other films/texts, or the world?
 - v. **Theme:** How were my feelings manipulated and why? What values/ideology are they selling? How do they want me to view life, people, or the world?

2. The 2nd Layer: **Mise-en-scene**

- a. Explanation: This is everything put into the scene to create the world of the script. (What is in the scene)
- b. Constructed by: The Director
- c. What to Look For:
 - i. Lighting: High? Low? Neutral? Shadows?
 - ii. Actors/Acting: Type cast? Verbal/Non-Verbal shadings? Spacing?
 - iii. Costuming: Symbolic of character?
 - iv. Décor (Scenery, Sets, Props): Create mood? Reflect character emotions?

3. The 3rd Layer: **Cinematography**

- a. Explanation: This is how the stuff in the scene is captured on film.
- b. Constructed by: The Camera Man/Cinematographer
- c. What to Look For:
 - i. Framing/Shot Types: Where in the box? How close? How far away? POV?
 - ii. Camera Angles: Looking up? Looking down? Eye level? Off kilter?
 - iii. Camera Movement: Zoom? Track? Pan? Shaky?

4. The Crust: **Editing**

- a. Explanation: The separate shots captured on film are joined together into a single finished filmstrip.
- b. Constructed by: The Editor
- c. What to Look For:
 - i. Cuts: Simple/Dramatic? What is it connecting and why?
 - ii. Sound: Reinforce mood? Creates reality?
 - iii. Visual Effects: CGI? How does it enhance the story?

Active Viewing Practice: Watch any commercial & break it down with this chart:

	Evidence	Claim	Explanation
Narrative			
Mise-en-Scene			
Cinema-tography			
Editing			

Independent Reading: *Create a book report analyzing the plot, the protagonist, and the theme.*

- 1. Follow the guidelines for an essay:**
 - a. Introduction: Attention Grabber & Thesis
 - b. Body: Claim-Evidence-Explanation Paragraphs
 - c. Conclusion: Final Summary & Closing Statement
- 2. Give a brief plot summary/overview:**
 - a. Highlight important events, focus on the theme, & keep it brief
 - b. Be able to provide an event that corresponds with each step of the plot line
- 3. Analyze the Protagonist:**
 - a. Explain how the author uses indirect characterization to reveal the protagonist's personality/qualities.
 - b. Explain the protagonist's external conflict and their internal conflict.
 - c. Discuss the climax of the story (the moment where the protagonist has the ability to change).
- 4. Analyze the Theme:**
 - a. What idea or view of the world is the author trying to sell to you?
 - b. What are some symbols, motifs, key details that lead you to this overall theme?
 - c. Use our theme strategy: General Topic + Key Lines and Symbolism = Theme

Public Speaking: Know and be able to apply some of the verbal and non-verbal elements of public speaking. Realize that only 7 percent of what is communicated with others is the actual words; we are a symphony of meaning and how we say it is much more meaningful than what we actually say.

1. **Verbal Elements of Delivery:** (Vocalics)

a. **Pitch /Intonation**

- i. **Rising Pitch** (note or key): Usually found at the end of an interrogative sentence (question). Suggests uncertainty, insecurity, or an incomplete thought.
- ii. **Falling Pitch** (not or key): Usually found at the end of declarative sentences. Indicates complete thought. Indicates certainty, finality.



b. **Circumflex Inflection** (Up-Down-Up or Down-Up-Down): Going from high pitch to a low pitch to a high pitch. Going from a low pitch to a high pitch to a low pitch. Indicates doubt, uncertainty, or suspicion.

c. **Duration:** Prolonged vowels or consonants. Clipped vowels or consonants.

d. **Rate:** Really Slow, Really Fast, Average Speed, Fast\

e. **Pauses:** Short, Long, Dramatic

f. **Volume:** Loud, Soft, Medium Loud, Medium Soft

g. **Articulation/ Pronunciation:** Enunciating the first/final consonant of a word. Open mouth widely to properly say a word. (*Pronunciation*) Make the proper distinction between words that are similar (lightning and lighting, weather-whether, formally-formerly)

2. **Non-verbal Elements of Delivery:** Kinesics, Proxemics, Haptics, Olfactics

a. **Gestures** (*Kinesics*): Arm Movements, Hand Movements

b. **Facial Expressions** (*Kinesics*): Reinforce Mood, Reinforce Statements. Smiles/frowns- and everything in-between. Eye contact (closing eyes, looking away, looking right at someone, etc.). Eye brow movement.

c. **Body Movement/Tension** (*Proxemics*): Walking (Always have a purpose.) Moving head, Moving Torso, Moving Legs.

d. **Touching** (Haptics): Touch communication

e. **Smelling** (Olfactics): Smell communication

Research (Symposium): Know research strategies including annotation, proper citation, and outlining.

1. **Annotation:** Always interact with your texts. Write in margins questions, comments, and reactions.

2. **Quoting, Paraphrasing, Summarizing:**

a. **Quoting:** Word for word. Keep it SHORT (4+ indent). Easiest method (hard to plagiarize). 10% or less should be quotes. Not just quoting a quote (*anything you take out of a source is your "quote"*).

b. **Paraphrasing:** It is ALL in your own words. Not just substituting one word for another. Creating new phrases and sentence structures.

c. **Summarizing:** A summary is very short. Much shorter than a paraphrase. It is just the main ideas in your own words. Otherwise a summary is just like a paraphrase.

3. **In-text Citation:** According to science writer Eugene Linden, some psychologists have adopted the attitude that "the idea of the language capacity of apes is so preposterous that it should not be investigated" (11).

4. **Outlining:** Refer to your Symposium Outline with the Tracked Changes & page 3 of this packet.

Vocabulary & Grammar: Understand prefixes, suffixes, and root words and how they helped to form the words from the "Princeton Review Vocab Minute." Know the 8 parts of speech & some common grammar errors.

1. **Prefixes:** Affix before a word. (Examples: Circum-, A-, Hetero-, Mal-, etc)

2. **Suffixes:** Affix after a word. (Examples: -ic, -ism, -logy, etc)

3. **Root Words:** Base word without affixes. (Examples: dorm, loc/loq, pan, etc)

4. **Eight Parts of Speech:** (Noun, Pronoun, Adjective, Verb, Adverb, Conjunction, Preposition, Interjection)

5. **Common Grammatical Errors:**

a. There, Their, They're/ To, Two, & Two/ Through, Threw, Thru/ etc.

b. Passive vs. Active Voice, Sentence Length, Sentence Variety

c. Who vs. Whom, Sit vs. Set, Lay vs. Lie, Effect vs. Affect, A vs. An, Ie. Vs. E.g.

d. Commas, Semicolons, Hyphens, Dashes vs. Colons,