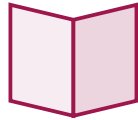


Longer Fiction or Drama I

AP English Literature ■ Unit 3

AP English Literature



Longer Fiction or Drama I

What we will cover

- 1 What Textual Details Reveal About a Character
- 2 Characters Who Change or Remain Unchanged
- 3 Textual Details That Convey Setting
- 4 Significant Events in a Plot
- 5 The Function of Conflict in a Text
- 6 Developing a Paragraph with Claim and Evidence

1

What Textual Details Reveal About a Character

What Textual Details Reveal About a Character

Unit 3 is the first longer-fiction-or-drama unit, and the length changes what is analysable: characters can now **change**, conflicts can **intersect**, and setting acquires a **social and historical** dimension.

- The **description of a character creates expectations** for that character's behaviour, and **how a character meets or fails those expectations** is meaningful.
- Details associated with a character **contribute to a reader's interpretation** of them.
- A reader's understanding of a character's perspective **may depend on the perspective of the narrator**.
- A **character's perspective may shift** during the narrative.
- When narrators or characters **compare another character to something else**, they reveal their own perspective as much as the compared character's.

What Textual Details Reveal About a Character, continued

That last word – *inactions* – is the one worth keeping.

What a character declines to do is evidence, and it is usually more revealing than what they do.

2

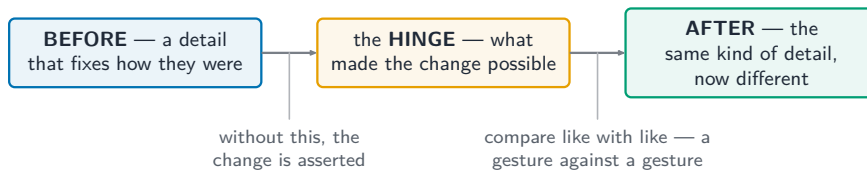
Characters Who Change or Remain Unchanged

Characters Who Change or Remain Unchanged

The unchanged character is not a failure of characterisation; it is often the measure by which the change in others is visible.

- A **dynamic character** 动态人物 develops over the narrative and often makes choices that directly or indirectly cause change.
- Character change can be **visible and external** – health, wealth, circumstance – or **internal**, in belief, value, or understanding.
- **Some characters remain unchanged** 静态人物 or are largely unaffected by events.

Proving a change in three quotations



Three quotations, and the **middle** one is the one students omit. A change with no hinge reads as two unrelated descriptions

3

Textual Details That Convey Setting

Textual Details That Convey Setting

Setting now includes the **social, cultural, and historical situation** 社会、文化与历史情境 in which the events occur – not only time and place.

A social setting supplies the constraints a character must act within, and constraint is what turns a choice into a revealing one.

4

Significant Events in a Plot

Significant Events in a Plot

That third statement is the test for essay selection: an event matters to your argument only if you can say what it does to the conflict or to a character. Retelling a striking scene that does neither is plot summary, which earns nothing.

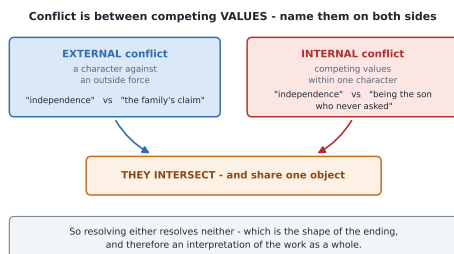
- A narrative is delivered through a **series of events that relate to a conflict**.
- Events include **episodes, encounters, and scenes** that introduce and develop plot.
- The significance of an event depends on its relationship to the narrative, the conflict, and character development.

5

The Function of Conflict in a Text

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└ The Function of Conflict in a Text

Conflict has two locations, and they compound



- **Conflict** 冲突 is **tension between competing values**, either **within a character** - internal or psychological conflict - or...
- **A text may contain multiple conflicts**, and often two or more **intersect** 交叉.
- **A primary conflict can be heightened by additional conflicts that intersect with it.**
- **Inconsistencies in a text may**

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└ The Function of Conflict in a Text

The Function of Conflict in a Text

Note the definition: conflict is between **competing values**, not merely between people. Two characters who want the same object are in a dispute; two characters who want *incompatible goods* are in a conflict, and only the second produces meaning.

- **Conflict** 冲突 is **tension between competing values**, either **within a character** – internal or psychological conflict – or **between a character and an external force**.
- **A text may contain multiple conflicts**, and often two or more **intersect** 交叉.
- **A primary conflict can be heightened by additional conflicts that intersect with it.**
- **Inconsistencies in a text may create contrasts** that represent conflicts of values or perspectives.

6

Developing a Paragraph with Claim and Evidence

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↳ Developing a Paragraph with Claim and Evidence

Developing a Paragraph with Claim and Evidence

Unchanged from Units 1 and 2: a **claim** requiring textual defence, **textual evidence**, and details identified **in combination**.

7

Developing a Literary Thesis Statement

Developing a Literary Thesis Statement

The key word is *interpretation*. A thesis that states what happens in the text is not a thesis; it is a summary. A thesis must say what the text **means** or **does**, which is by definition arguable.

- A **thesis statement expresses an interpretation** 阐释 of a literary text and **requires defence** through textual evidence.
- It **may preview the development or line of reasoning** of that interpretation – but is **not required** to list the reasons.

Summary against a literary thesis

SUMMARY

The narrator remembers her childhood home and then learns that it has been sold.

reports what happens; every paragraph can only report more

A LITERARY THESIS

By giving the memory more space than the loss, the narrator makes the reader feel the house as present before it is taken away.

names a **choice** and its effect, so the evidence is the text's own shape

A literary thesis is about what the text **does**, not what it contains. That is also what stops an essay drifting back into summary

8

Developing Commentary

Developing Commentary

- A **line of reasoning** 推理线索 is the **logical sequence of claims** that together defend the overarching thesis.
- It is communicated through **commentary explaining the logical relationship** between evidence and claim.

9

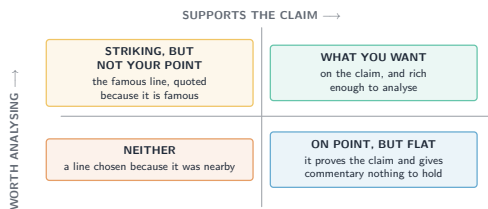
Selecting Relevant and Sufficient Evidence

Selecting Relevant and Sufficient Evidence

That last point is permission worth taking. If your reading changes while you draft, revise the thesis to match it.

- Writers use evidence **strategically** – to illustrate, clarify, exemplify, associate, or amplify.
- Evidence is **effective** when commentary explains its logical relationship to the claim.
- Evidence is **sufficient** when its **quantity and quality** provide apt support.
- **Developing an interpretation is a recursive process** 反复推敲: an interpretation can emerge, and change, as you read and write.

Striking, or on the claim?



- Writers use evidence **strategically** - to illustrate, clarify, exemplify, associate, or amplify.
- Evidence is **effective** when commentary explains its logical relationship to the claim.
- Evidence is **sufficient** when its **quantity and quality** provide apt support.
- Developing an interpretation is a **recursive process** 反复推敲: an

10 Control Over the Elements of Composition

Exam tips

- Inactions reveal motive.** What a character declines to do is often the strongest evidence available.
- The **unchanged character** is the measure by which change in others becomes visible.
- Setting now includes the **social and historical** situation – it supplies the constraint that makes choices meaningful.
- Conflict is between **competing values**, not merely between people. Name the values.
- An event matters only if you can say **what it does to the conflict or to a character**. Otherwise it is plot summary.
- A thesis must state an **interpretation**, not what happens. Summary cannot be defended.