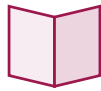


Short Fiction II

AP English Literature ■ Unit 4

AP English Literature



Short Fiction II

What we will cover

- 1 What Textual Details Reveal About a Character
- 2 The Function of Contrasting Characters
- 3 Nuances in Characters' Relationships
- 4 The Function of Setting in a Narrative
- 5 The Relationship Between Character and Setting
- 6 How Plot Orders Events

1

What Textual Details Reveal About a Character

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↳ What Textual Details Reveal About a Character

What Textual Details Reveal About a Character

Unit 4 returns to short fiction with a much larger toolkit. Its two most valuable additions are **narrative distance** and the idea that **choices reveal values**.

- The significance of characters is often revealed through their **agency** 能动性 and through **nuanced descriptions**.
- **Characters' choices – in speech, action, and inaction – reveal what they value** 揭示其所看重之物。

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↳ What Textual Details Reveal About a Character

What Textual Details Reveal About a Character, continued

That second statement is the most practical sentence in the whole course for essay-writing.

Whenever you need a claim about a character, look at a choice and ask what it must be true for that choice to have made sense to them.

2

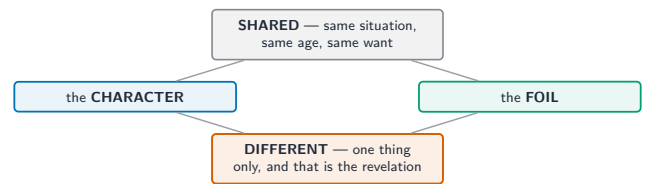
The Function of Contrasting Characters

The Function of Contrasting Characters

The word *may* is doing careful work. An antagonist is not necessarily a villain; the strongest antagonists hold a value the reader can also recognise as good, which is why the conflict is a conflict rather than a rout.

- The main character is the **protagonist** 主人公; the **antagonist** 对立面 opposes them.
- Protagonists and antagonists may represent contrasting values.

A foil needs the shared half



The contrast reveals nothing without the **shared** half. Name what the two have in common first, or the difference is just two descriptions

3

Nuances in Characters' Relationships

Nuances in Characters' Relationships

This is Unit 3's definition applied to relationships.

Two characters in a long-running disagreement usually disagree about something prior to the argument they are having.

4

The Function of Setting in a Narrative

The Function of Setting in a Narrative

Mood is the reader's feeling; atmosphere is the quality the text creates around events.

Both are produced by selection – which details of a place the text mentions, and which it does not.

Setting does four jobs

CONTEXT — it tells you what is normal here, so a departure can register

MIRROR — it carries the feeling the character will not state

CONSTRAINT — it limits what this character is able to do

ANTAGONIST — it is the thing being struggled against

The bottom row does **plot** work. A setting that constrains or opposes is not scenery, and saying so is a claim rather than a description

5

The Relationship Between Character and Setting

The Relationship Between Character and Setting

This is a second route into character that avoids the trap of psychologising.

A room described through its neglect, its order, or its borrowed furniture tells you about the person who lives there, and it is textual evidence rather than speculation.

6

How Plot Orders Events

How Plot Orders Events

Some patterns in dramatic situations are so common that they are considered **archetypes** 原型, and these archetypes carry associations readers bring with them.

Use archetypes carefully: recognising one is a starting point, and the interesting analysis is almost always where a text **departs** from the pattern it invoked.

7

The Function of Contrasts Within a Text

The Function of Contrasts Within a Text

- The differences highlighted by a **contrast** emphasise particular traits or characteristics in the things contrasted.
- Contrasts often represent conflicts in values related to character, narrator, or speaker perspectives.

8

Identifying the Narrator or Speaker

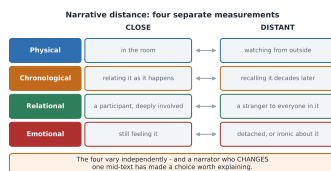
Identifying the Narrator or Speaker

That distinction – recalling versus relating as they occur – is the first axis of narrative distance below.

9

The Function of Point of View

Four distances between narrator and events



- **Narrative distance** 叙述距离 refers to the **physical distance**, **chronological distance**, **relationships**, or **emotional distance** between the narrator and the events or characters.
- **Stream of consciousness** 意识流 is narration in which a character's thoughts are related through a continuous flow, often with little conventional ordering.

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10 Details, Diction, and Syntax Reveal Perspective

Short Fiction II
—Details, Diction, and Syntax Reveal Perspective

Details, Diction, and Syntax Reveal Perspective

Narrators' and characters' backgrounds and perspectives shape the tone they convey.

Descriptive words
not only qualify what they describe but convey a perspective toward it.

The attitude of a narrator or speaker toward an idea, character, or situation emerges from these choices.

Short Fiction II
—Details, Diction, and Syntax Reveal Perspective

Perspective, from three observables

DETAILS — what is noticed, and what is passed over

DICTION — the register a speaker reaches for

SYNTAX — whether thought arrives ordered or in pieces

PERSPECTIVE

What is **not** noticed is evidence too. A narrator who never describes a face has told you something about the narrator

11 Developing a Literary Thesis Statement

Short Fiction II
—Developing a Literary Thesis Statement

Developing a Literary Thesis Statement

Unchanged: a thesis **expresses an interpretation** and requires textual defence; it **may** preview the line of reasoning.

12 Developing Commentary

Developing Commentary

- A **line of reasoning** is the logical sequence of claims defending the thesis, communicated through **commentary**.
- **Body paragraphs** develop the reasoning and **justify claims** using evidence.
- Effective paragraphs are **cohesive** and often use **topic sentences** 主题句 to state a claim and explain the reasoning.

13

Selecting Relevant and Sufficient Evidence

Selecting Relevant and Sufficient Evidence

Same four points as Unit 3: evidence used **strategically**; **effective** when commentary explains the relationship; **sufficient** in quantity and quality; and interpretation as a **recursive** process.

14

Control Over the Elements of Composition

Exam tips

- **Choices reveal values**. Ask what must have been true for the choice to make sense to that character.
- An **antagonist is not a villain**. The strongest hold a value the reader can also recognise as good.
- **The environment tells you about the character** – and it is textual evidence, not speculation.
- Archetypes are a **starting point**. The analysis is where the text departs from the pattern.
- **Narrative distance** has four kinds – physical, chronological, relational, emotional. It is the most underused tool here.
- A narrator who **closes or opens the distance** mid-text has made a choice. Say what it produces.