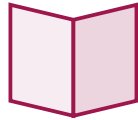


Longer Fiction or Drama II

AP English Literature ■ Unit 6

AP English Literature



Longer Fiction or Drama II

What we will cover

- 1 What Textual Details Reveal About a Character
- 2 The Function of Contrasting Characters
- 3 Choices, Actions, and Speech Reveal Complexity
- 4 How Plot Orders Events
- 5 The Function of a Sequence of Events
- 6 The Function of Contrasts Within a Text

1

What Textual Details Reveal About a Character

What Textual Details Reveal About a Character

Unit 6 is the second longer-fiction-or-drama unit and it adds the two most sophisticated tools in the course: **narrator reliability** and the **symbol**.

In a long work with several perspectives, the discrepancies between them are not a problem to reconcile.

2

The Function of Contrasting Characters

The Function of Contrasting Characters

A foil is not an antagonist. A foil may be an ally, a sibling, a friend – what makes them a foil is that they are similar enough for the difference to be visible.

The useful question is always: *what does this character have that the protagonist lacks, and what does the text do with that gap?*

3

Choices, Actions, and Speech Reveal Complexity

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└ Choices, Actions, and Speech Reveal Complexity

Choices, Actions, and Speech Reveal Complexity

This is where AP Literature parts company with simpler reading. Inconsistency is not a flaw in a character; it is the evidence that the character has an interior. A character who always acts on what they think is a position, not a person.

- **Inconsistencies between the private thoughts of characters and their actual behaviour reveal tensions** 内心与行为之间的张力.
- A character's **competing, conflicting, or inconsistent choices contribute to complexity** 复杂性.

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└ Choices, Actions, and Speech Reveal Complexity

Complexity, in quotable signs

SAYS ONE THING, DOES ANOTHER
— and the gap is not explained away

WANTS TWO INCOMPATIBLE THINGS — and cannot give up either

PAYS A COST for the choice,
and the text lets you see it

CHANGES THEIR MIND —
and the reader is shown why

Each of these is **quotable**. "The character is complex" asserts what these four demonstrate, and the rubric marks the demonstration

4

How Plot Orders Events

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└─ How Plot Orders Events

How Plot Orders Events

Some narrative structures **interrupt the chronology** of a plot: **flashback** 倒叙, **foreshadowing** 伏笔, and **in medias res** 从中间开始.

5

The Function of a Sequence of Events

The Function of a Sequence of Events

Those interrupting structures **affect the reader's experience** of the narrative – what is known when, and therefore what is felt when.

A flashback withholds until a later point, so the earlier scenes are read twice – once in ignorance and once in retrospect.

What a reader knows, and when

THE DEVICE	WHAT IT DOES TO ORDER	WHAT THE READER DOES
FLASHBACK	an earlier event arrives late	re-reads what they already know in its light
FORESHADOWING	a later event is signalled early	watches for it, and reads the interval as delay
IN MEDIAS RES	the beginning is withheld	assembles the cause while following the effect
A WITHHELD FACT	one thing is kept back to the end	revalues every scene it was absent from

- A narrator's or speaker's **tone toward events or characters influences readers' interpretations.**
- The **syntactical arrangement** of phrases and clauses can **emphasise details or ideas.**

6

The Function of Contrasts Within a Text

The Function of Contrasts Within a Text

Note the last phrase. The CED explicitly permits a text to support more than one reading.

An essay that acknowledges a competing interpretation and shows why its own is better is doing exactly what the sophistication point rewards.

7

Details, Diction, and Syntax Reveal Perspective

Details, Diction, and Syntax Reveal Perspective

- A narrator's or speaker's **tone toward events or characters** influences readers' **interpretations**.
- The **syntactical arrangement** of phrases and clauses can **emphasise details or ideas**.
- **Information included and not included conveys the perspective** 包含与略去的信息 of characters and narrators.
- A narrator's perspective **may influence the details and the amount of detail** in a text.

8

How a Narrator's Reliability Affects a Narrative

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└ How a Narrator's Reliability Affects a Narrative

Reliability is judged from inside the text

Reliability is judged from the text, in three steps

1. What is included - and what is left out

he records every slight in exact detail; his own conduct gets one clause

2. The bias that asymmetry implies

the pattern points toward self-exculpation

3. What you therefore cannot conclude

his account of the OTHER characters' motives cannot be taken at face value

"The narrator is unreliable" skips steps 1 and 2 - which is where the marks are.

- Readers can infer narrators' biases by noting **which details they choose to include** and which they omit.
- Readers who detect bias in a narrator may find that narrator less reliable 不可靠.
- The reliability of a narrator may influence a reader's understanding of a character's motives.

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└ How a Narrator's Reliability Affects a Narrative

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9

The Function of a Symbol

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└ The Function of a Symbol

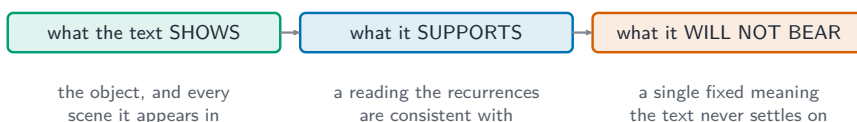
The Function of a Symbol

The last point is a warning. A conventional symbol arrives with meanings attached, and the text may be using them, refusing them, or inverting them. Check what the text does before importing the convention.

- When a **material object** comes to represent an idea or concept, it becomes a **symbol** 象征.
- When a **character** comes to represent an idea, that character becomes **symbolic**.
- A symbol is an object that **represents a meaning**, so it is said to be symbolic or representative of that meaning.
- **Certain symbols are so common and recurrent** that readers bring associations to them before reading.

Longer Fiction or Drama II
└ The Function of a Symbol

How much a symbol will carry



Write the middle band. “*The river is associated with...*” is defensible; “*the river represents time*” usually is not

10 Developing a Literary Thesis, Commentary, and Evidence

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↳ Developing a Literary Thesis, Commentary, and Evidence

Developing a Literary Thesis, Commentary, and Evidence

Unchanged from Units 3-5: an **interpretation** requiring textual defence; a **line of reasoning** of claims communicated through **commentary**; evidence used **strategically**, **effective** with commentary, **sufficient** in quantity and quality, developed **recursively**.

11 Control Over the Elements of Composition

Control Over the Elements of Composition

Writers convey ideas through the strategic selection and placement of phrases and clauses.

Writers use words that enhance the clear communication of an interpretation.

Punctuation conveys relationships between parts of a sentence.

Exam tips

- Discrepancies between perspectives are **the method**, not a problem to reconcile.
- A **foil** is similar enough for the difference to show. Ask what they have that the protagonist lacks.
- **Inconsistency is evidence of an interior**. A perfectly consistent character is a position, not a person.
- For any structural interruption, ask **what the reader knows at that moment**. That is the effect.
- Reliability is a **chain**: inclusion and omission, then bias, then what you cannot conclude. Show all three.
- With a **conventional symbol**, check whether the text uses, refuses, or inverts the association before importing it.