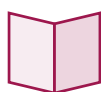


## Longer Fiction or Drama I

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

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↳ 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.

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↳ What Textual Details Reveal About a Character

### 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

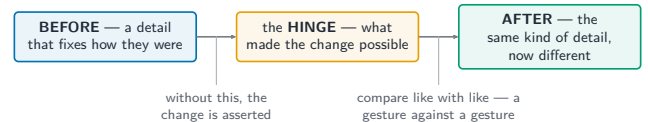
## Characters Who Change or Remain Unchanged

## 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

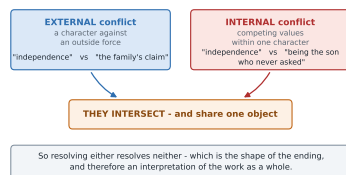
### Conflict has two locations, and they compound

- **Conflict** 冲突 is tension between competing values, either **within a character** - internal or psychological conflict - or **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.

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The Function of Conflict in a Text

### Conflict has two locations, and they compound, in detail

Conflict is between competing VALUES - name them on both sides



A primary conflict heightened by an intersecting one is the standard shape of a novel or play

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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.

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# 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

| Longer Fiction or Drama I<br>Selecting Relevant and Sufficient Evidence                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Longer Fiction or Drama I<br>Selecting Relevant and Sufficient Evidence                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <h3>Selecting Relevant and Sufficient Evidence</h3> <p>That last point is permission worth taking. If your reading changes while you draft, revise the thesis to match it.</p> <ul style="list-style-type: none"> <li>Writers use evidence <b>strategically</b> – to illustrate, clarify, exemplify, associate, or amplify.</li> <li>Evidence is <b>effective</b> when commentary explains its logical relationship to the claim.</li> <li>Evidence is <b>sufficient</b> when its <b>quantity and quality</b> provide apt support.</li> <li><b>Developing an interpretation is a recursive process</b> 反复推敲: an interpretation can emerge, and change, as you read and write.</li> </ul> | <h3>Striking, or on the claim?</h3> <ul style="list-style-type: none"> <li>Writers use evidence <b>strategically</b> – to illustrate, clarify, exemplify, associate, or amplify.</li> <li>Evidence is <b>effective</b> when commentary explains its logical relationship to the claim.</li> <li>Evidence is <b>sufficient</b> when its <b>quantity and quality</b> provide apt support.</li> <li><b>Developing an interpretation is a recursive process</b> 反复推敲: an interpretation can emerge, and change, as you read and write.</li> </ul> |

| Longer Fiction or Drama I<br>Selecting Relevant and Sufficient Evidence                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Longer Fiction or Drama I<br>Selecting Relevant and Sufficient Evidence               |                                                                  |                                                       |                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|------------------------------------------------------------------|-------------------------------------------------------|---------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <h3>Striking, or on the claim?, in detail</h3> <div> <div>WORTH ANALYSING →</div> <table> <tr> <td> <b>STRIKING, BUT NOT YOUR POINT</b><br/> the famous line, quoted because it is famous </td><td> <b>WHAT YOU WANT</b><br/> on the claim, and rich enough to analyse </td></tr> <tr> <td> <b>NEITHER</b><br/> a line chosen because it was nearby </td><td> <b>ON POINT, BUT FLAT</b><br/> it proves the claim and gives commentary nothing to hold </td></tr> </table> </div> <p>Evidence is <b>effective</b> when commentary explains its logical relationship to the claim.</p> | <b>STRIKING, BUT NOT YOUR POINT</b><br>the famous line, quoted because it is famous   | <b>WHAT YOU WANT</b><br>on the claim, and rich enough to analyse | <b>NEITHER</b><br>a line chosen because it was nearby | <b>ON POINT, BUT FLAT</b><br>it proves the claim and gives commentary nothing to hold | <h3>Worked example – competing values</h3> <div> <div> <p><b>A Question 3 prompt asks how a character's conflict contributes to an interpretation of the work as a whole.</b></p> <ul style="list-style-type: none"> <li><b>Weak:</b> "[a narration of the plot around the conflict]"</li> <li><b>Scoring:</b> "The external conflict with his family over the inheritance is heightened by an internal one: he wants the independence the money would buy, and he wants to remain the son who never asked for it. Because the two conflicts share a single object, resolving either resolves neither."</li> </ul> </div> <div> <p>Name the two values and let them <i>intersect</i>. A conflict that is only external produces narration, not interpretation.</p> </div> </div> |
| <b>STRIKING, BUT NOT YOUR POINT</b><br>the famous line, quoted because it is famous                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>WHAT YOU WANT</b><br>on the claim, and rich enough to analyse                      |                                                                  |                                                       |                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>NEITHER</b><br>a line chosen because it was nearby                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <b>ON POINT, BUT FLAT</b><br>it proves the claim and gives commentary nothing to hold |                                                                  |                                                       |                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

Longer Fiction or Drama I

└ 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.

# 10

## Control Over the Elements of Composition

# 11 Recap

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└ Recap

## Unit 3 – key takeaways

### 1 Inaction

what a character declines is often the strongest evidence

### 2 Unchanged

the measure by which others' change is visible

### 3 Conflict

competing values, not merely people

### 4 Event

matters only if it does something to conflict or character

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└ Recap

## Check yourself

- 1 What do inactions reveal?
- 2 What is an unchanged character for?
- 3 Conflict is between what?
- 4 When is an event only plot summary?

**Answers:** motive ▪ measuring change in others ▪ competing values ▪ when you cannot say what it does