МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Магнитогорский государственный технический университет им. Г. И. Носова»

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИН (МОДУЛЯ)

АНАЛИЗ И ИНТЕРПРЕТАЦИЯ ТЕКСТА

Направление подготовки

44.03.05 Педагогическое образование
Направленность (профиль) программы
Английский язык и немецкий язык

Уровень высшего образования – бакалавриат
Программа подготовки – академический бакалавриат

Форма обучения
очная

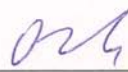|	
Институт	гуманитарного образования
Кафедра	английского языка
Курс	4-5
Семестр	8-А

Магнитогорск
2017 г.

Рабочая программа составлена на основе ФГОС ВО по направлению подготовки 44.03.05 Педагогическое образование, утверждено приказом МОиН РФ от 09.02.2016 № 91.

Рабочая программа рассмотрена и одобрена на заседании кафедры английского языка 4 сентября 2017 г., протокол № 1.

Зав. кафедрой _____ /М. С. Галлямова/

Рабочая программа одобрена методической комиссией института гуманитарного образования от 11 сентября 2017 г., протокол № 1.

Председатель _____ /О. В. Гневэк/

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Лист регистрации изменений и дополнений

№ п/п	Раздел программы	Краткое содержание изменения/дополнения	Дата. № протокола заседания кафедры	Подпись зав. кафедрой
1.	п.8	актуализация учебно-методического и информационного обеспечения дисциплины	Протокол № 2 от 03 октября 2018 г.	
	п.9	актуализация материально-технического обеспечения дисциплины		
2.	п.8	актуализация учебно-методического и информационного обеспечения дисциплины	Протокол № 2 от 10 октября 2019 г.	
	п.9	актуализация материально-технического обеспечения дисциплины		
3.	п.8	актуализация учебно-методического и информационного обеспечения дисциплины	Протокол № 1 от 03 сентября 2020 г.	
	п.9	актуализация материально-технического обеспечения дисциплины		

1 Цели освоения дисциплины

Целями освоения дисциплины «Анализ и интерпретация текста» являются: формирование умений анализировать художественный текст, представляющий национально-культурное своеобразие языковой картины мира; умения интерпретировать текст; находить взаимосвязи всех выразительных средств и стилистических приемов в тексте;

2 Место дисциплины (модуля) в структуре образовательной программы подготовки бакалавра (магистра, специалиста)

Дисциплина «Анализ и интерпретация текста» является дисциплиной по выбору вариативной части Б1.В.ДВ.11 в подготовке бакалавров по направлению «Педагогическое образование (с двумя профилями подготовки)» по профилю «Английский язык и немецкий язык». Для изучения дисциплины необходимы знания (умения, навыки), сформированные в результате изучения дисциплин: «Теория и история изучаемых языков», «Лексикология», «Теория и история изучаемых языков», «Теоретическая грамматика», «Практический курс первого иностранного языка»». Знания (умения, навыки), полученные при изучении данной дисциплины будут необходимы для производственной практики по получению профессиональных умений и опыта профессиональной деятельности, производственной-педагогической и производственной-преддипломной практик, защиты ВКР в формате ГИА.

3 Компетенции обучающегося, формируемые в результате освоения дисциплины (модуля) и планируемые результаты обучения

В результате освоения дисциплины   ««Анализ и интерпретация текста» обучающийся должен обладать следующими компетенциями:

Структурный элемент компетенции	Планируемые результаты обучения
ОК-4 способностью к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия	
Знать	литературную норму в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия
Уметь	использовать литературную норму в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия
Владеть	литературной нормой в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия
ПК-3 способностью решать задачи воспитания и духовно-нравственного развития обучающихся в учебной и внеучебной деятельности	

Структурный элемент компетенции	Планируемые результаты обучения
Знать	способы отражения культурных ценностей в языке
Уметь	использовать анализируемый текст для обсуждения духовных, нравственных проблем, затронутых в тексте
Владеть	приемами создания новых смыслов при интерпретации текстов
ДПК-3 умеет свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации	
Знать	знать языковую норму для выражения своих мыслей, адекватно используя разнообразные языковые средства с целью выделения релевантной информации
Уметь	свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации
Владеть	навыками выделения релевантной информации, умениями интерпретировать информацию свободно используя разнообразные языковые средства

4 **Структура и содержание дисциплины**

Общая трудоемкость дисциплины составляет <u>7</u> зачетных единиц <u>252</u> акад. часов, в том числе:

– контактная работа – <u>105,4</u> акад. часов:
  – аудиторная – <u>101</u> акад. часов;
  – внеаудиторная – <u>4.4</u> акад. часов
 – самостоятельная работа – <u>110.9</u> акад. часов;
 – подготовка к экзамену – <u>35.7</u> акад. часа

Раздел/ тема дисциплины	Семестр	Аудиторная контактная работа (в акад. часах)			Самостоятельная работа (в акад. часах)	Вид самостоятельной работы	Форма текущего контроля успеваемости и промежуточной аттестации	Код и структурный элемент компетенции
		лекции	лаборат. занятия	практич. занятия				
Раздел 1. Text elements	8							
1.1 Text Elements/Text Interpretation	8	4		4/2,5И	15	Подготовка к практическому занятию Worksheet on Elements of Literature	Устный опрос, схема эссе	ОК-4–зув ПК-3 – зув ДПК-3 – зув
1.2.Writing about Literature	8	5		5/5И	15	Подготовка к практическому занятию Планирование эссе	Устный опрос, анализ плана эссе	ОК-4–зув ПК-3 – зув ДПК-3 – зув
1.3 Quotations and Documentation	8	4		4/2,5И	15,25	Подготовка к практическому занятию Оформление ссылок	Устный опрос Образцы оформленных ссылок	ОК-4–зув ПК-3 – зув ДПК-3 – зув
Итого по разделу	8	13		13/10И	45,25		зачет	
Итого за семестр	8	13		13/10И	45,25		**зачет**	
Раздел 2 Types of Analysis	9							
		-			2			
2.1 Theme Analysis		4		7/2,5И	7	Подготовка к практическому	Устный опрос	ОК-4–зув

Раздел/ тема дисциплины	Семестр	Аудиторная контактная работа (в акад. часах)			Самостоятельная работа (в акад. часах)	Вид самостоятельной работы	Форма текущего контроля успеваемости и промежуточной аттестации	Код и структурный элемент компетенции
		лекции	лаборат. занятия	практич. занятия				
						занятию Exercise on Theme	Theme Analysis Essay	ПК-3 – зув ДПК-3 – зув
2.2 Character Analysis	9	4		7/2,5И	7	Подготовка к практическому занятию Exercise on Character	Устный опрос Character Analysis Essay	ОК-4–зув ПК-3 – зув ДПК-3 – зув
2.3 Setting Analysis	9	4		7/2,5И	7	Подготовка к практическому занятию Exercise on Setting	Устный опрос Setting Analysis Essay	ОК-4–зув ПК-3 – зув ДПК-3 – зув
2.4 Point of View Analysis	9	2		7/2,5И	8,2	Подготовка к практическому занятию Exercise on Point of View	Устный опрос Point of View Analysis Essay	ОК-4–зув ПК-3 – зув ДПК-3 – зув
Итого по разделу	9	14		28/10И	15,1			
Итого за семестр	9	14		28/10И	29,2		зачет	
3. Types of Analysis								
3.1 Imagery Analysis	А	3		6/2,5	7	Подготовка к практическому занятию Exercise on Imagery	Устный опрос Imagery Analysis Essay	ОК-4–зув ПК-3 – зув ДПК-3 – зув
3.2. Tone Analysis	А	2		4/2,5	7	Подготовка к практическому занятию	Устный опрос	ОК-4–зув ПК-3 –

Раздел/ тема дисциплины	Семестр	лекции	лаборат. занятия	практич. занятия	Самостоятельная работа (в акад. часах)	Вид самостоятельной работы	Форма текущего контроля успеваемости и промежуточной аттестации	Код и структурный элемент компетенции
						Exercise on Tone	Tone Analysis Essay	зув ДПК-3 – зув
3.3 Symbolism Analysis	А	2		4/2,5	7	Подготовка к практическому занятию Exercise on Symbolism	Устный опрос Symbolism Analysis Essay	ОК-4– зув ПК-3 – зув ДПК-3 – зув
3.4 Analyzing Poetry	А	2		4/2,5	7	Подготовка к практическому занятию Exercise on Explicating a Poem	Устный опрос Poetry Explicating Essay	ОК-4– зув ПК-3 – зув ДПК-3 – зув
3.5Writing an Extended Literary Analysis Essay	А	2		4	8,45	Подготовка к практическому занятию Exercise on Writing an Extended Literary Analysis Essay	Устный опрос Extended Literary Analysis Essay	ОК-4– зув ПК-3 – зув ДПК-3 – зув
Итого по разделу		11		22/10	36,45		экзамен	
Итого за семестр	А	26		22	36,45		Экзамен	
Итого по дисциплине		38		63/ 30	110,9			

5 Образовательные и информационные технологии

В процессе реализации дисциплины используются традиционные технологии: информационная лекция, практическое занятие, направленные на освоение основных разделов дисциплины и формирование первичных навыков и умений профессиональной деятельности. Также используются технологии проблемного обучения , предполагающие создание учебных проблемных ситуаций для стимулирования активной познавательной деятельности студентов. Данные технологии реализуются в таких формах учебных занятий как проблемная лекция – изложение материала, предполагающее постановку проблемных и дискуссионных вопросов, авторские комментарии, связанные с различными моделями интерпретации изучаемого материала. Практические занятия с использованием лингвостилистических, проблемно-поисковых и проблемно-культуроведческих заданий ,представляют собой лингвоультурологическое исследование. Обучающиеся должны проанализировать идеи текста, найти языковые средства выразительности. Интерактивный характер учебной деятельности реализуется посредством дискуссий, предполагающих коллективное обсуждение какой-либо проблемы, затронутой в тексте, выявление мнений в группе (межгрупповой диалог, дискуссия как спор-диалог).

6 Учебно-методическое обеспечение самостоятельной работы обучающихся

По дисциплине ««Анализ и интерпретация текста» предусмотрена аудиторная и внеаудиторная самостоятельная работа обучающихся.

Аудиторная самостоятельная работа студентов предполагает выполнение упражнений по различным типам анализа на практических занятиях.

Перечень упражнений по различным типам анализа:

Раздел 1.

№1 Complete the following worksheet by recording the definitions given in the preceding pages and class discussions.

№2 Complete the following plot analysis outline

№ 3 In groups of 4 generate a brainstorming list to formulate a thesis of a story

№ 4 Illustrate a five-point pattern of writing an introduction.

№5. Analyze the basic pattern of writing a body paragraph.

№6. Analyze the basic pattern of a conclusion.

№7 Analyse the following works cited entries for nonelectronic sources

№ 8.. Analyse the following works cited entries for electronic sources

9. Analyse the following works cited entries for a CD-ROM database.

Раздел 2

№1. Make up a theme analysis essay plan sheet.

№2 Make specific suggestions about each part of the essay.

№3. Write a brief summary of a plot that would illustrate these themes.

№4. Make up a character analysis essay plan sheet.

№ 5. Make specific suggestions about each part of the character analysis essay.

№6. Do the following exercise on character.

№7. Make up a setting analysis essay plan sheet.

№ 8. Make specific suggestions about each part of the character analysis essay.

№ 9. Do the following exercise on setting

№ 10. Make up a point of view analysis essay plan sheet.

№ 11. Make specific suggestions about each part of the point of view analysis essay.

№ 12. Do the following exercise on point of view .

Раздел 3.

№1. Make up an imagery analysis essay plan sheet.

№2. Make specific suggestions about each part of the imagery analysis essay.

№ 3. Do the following exercise on imagery

№ 4. Make up a tone analysis essay plan sheet.

№5. Make specific suggestions about each part of the tone analysis essay.

№6. Do the following exercise on tone.

№7. Make up a symbolism analysis essay plan sheet

№ 8. Make specific suggestions about each part of the symbolism analysis essay.

№ 9 Do the following exercise on symbolism.

№ 10 Make up a poetry explication plan sheet.

№11 Do the following exercise on explicating a poem.

№ 12 Make up an extended literary analysis essay.

Перечень индивидуальных домашних заданий (ИДЗ):

Раздел 1.

ИДЗ №1

Identify the concepts in the works you read.

ИДЗ № 2

Make a clustering scheme on the main subject of a story

ИДЗ № 3

Make up an essay plan sheet.

ИДЗ №4

Analyze the following works cited entries for nonelectronic sources

ИДЗ №5
Analyze works cited entries for online/Internet sources.

Раздел 2

ИДЗ № 1

Write a theme analysis essay.

ИДЗ №2

Write a character analysis essay.

ИДЗ № 3

Write a setting analysis essay.

ИДЗ № 4

Write a point of view analysis essay.

Раздел 3

ИДЗ № 1

Write an imagery analysis essay.

ИДЗ № 2

Write a tone analysis essay.

ИДЗ № 3

Write a symbolism analysis essay.

ИДЗ № 4

Write a poetry explication essay.

ИДЗ № 5

Write an extended literary analysis essay.

7 Оценочные средства для проведения промежуточной аттестации

Промежуточная аттестация имеет целью определить степень достижения запланированных результатов обучения по дисциплине за определенный период обучения (семестр) и проводится в форме зачета (8-9 семестры) экзамена (А).

а) Планируемые результаты обучения и оценочные средства для проведения промежуточной аттестации:

Структурный элемент компетенции	Планируемые результаты обучения	Оценочные средства
ОК-4 способностью к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия		
Знать	литературную норму в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия	Перечень теоретических вопросов к зачету: Give the definition of the following concepts: 1.Plot 2.Plot pattern 3.Exposition: 4.Complication 5.Climax: 6.Resolution 7.Conflict 8.Sources of conflict 9.Foreshadowing 10.Body Paragraphs 11.Quoting and Documenting Sources

Структурный элемент компетенции	Планируемые результаты обучения	Оценочные средства
Уметь	использовать литературную норму в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия	Задания на различные типы анализа текста 1.Make a plan of literary analysis 2.Define the elements of the introduction 3.Formulate a thesis 4.Make suggestions about body paragraphs 5.Define the difference between summarizing and analyzing. Перечень текстов дл выполнения заданий 1.E. Waller Go, Lovely Rose 2. T.C.Bambara The Lesson 3. S. Barstow Freestone at the Fair
Владеть	литературной нормой в русском и иностранном языках в устной и письменной формах для решения задач межличностного и межкультурного взаимодействия	Лингвостилистическая интерпретация текста 1. Speak about text elements. 2. Define the theme in Story 1 and the way the author conveys it. 3. Analyze the language means used in Story 1
ПК-3 способностью решать задачи воспитания и духовно-нравственного развития обучающихся в учебной и внеучебной деятельности		

Структурный элемент компетенции	Планируемые результаты обучения	Оценочные средства
Знать	Способы отражения культурных ценностей в языке	Перечень теоретических вопросов к зачету: Speak on the following concepts 1. An OrganizationalApproach: Comparison/Contrast 2.Types of characters, Fictional Characters and Their Traits 3. Explanation of Theme 4. Diagram of Theme Analysis essay 5. Setting and its importance 6. Setting and Theme 7. Setting and character 8. Diagram of Setting Analysis essay 9. Analysis of Point of View, 10. Imagery and Theme,
Уметь	использовать анализируемый текст для обсуждения духовных, нравственных проблем, затронутых в тексте	Задания на различные типы анализа текста 1. Consider the setting and atmosphere in the story under analysis 2. Speak on the setting and probability in the story under analysis 3. Consider types of third person point of view in the story under analysis 4. How does the writer create a positive/negative image of the protagonist in the story under analysis? 5. How does imagery help to convey emotion in the story under analysis? Перечень текстов дл выполнения заданий

Структурный элемент компетенции	Планируемые результаты обучения	Оценочные средства
		1. E. Hemingway. Cat in the Rain 2. G. Greene. The Invisible Japanese Gentlemen 3. J. Galsworthy The Man of Property 4. D. Parker. New York to Detroit
Владеть	приемами создания новых смыслов при интерпретации текстов	Лингвостилистическая интерпретация текста 1. Speak about a literary analysis and its structure. 2. Define the theme in Story 4 and the way the author conveys it. 3. Analyze the language means used in Story 4.
ДПК-3 умеет свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации		
Знать	знать языковую норму для выражения своих мыслей, адекватно используя разнообразные языковые средства с целью выделения релевантной информации	Перечень теоретических вопросов к экзамену 1. Structure of Character Analysis 2. Structure of Theme Analysis 3. Structure of Setting Analysis 4. Structure of Imagery Analysis 5. Structure of Point of View Analysis 6. The Importance of Tone, 7. Analyzing Tone 8. Recognizing Irony, 9. Structure of Tone Analysis 10. Extended Literary Analysis
Уметь	свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной	Задания на различные типы анализа текста 1.Consider how the word choice influences the tone of the writing in the story under analysis 2. Consider the functions of tone in the story under analysis 3. What effect does focusing on setting have in the story under analysis

Структурный элемент компетенции	Планируемые результаты обучения	Оценочные средства
	информации	4. How does imagery help to convey the theme in the story under analysis 5. How do we recognize the first person participant point of view Перечень текстов дл выполнения заданий 1.E. Hemingway. Cat in the Rain 2. D.H.Lawrence Sons and Lovers 3. W.S. Maugham. The Four Dutchmen 4. K.Mansfield The Lady's Maid 5. R. Aldington Death of a Hero
Владеть	навыками выделения релевантной информации, умениями интерпретировать информацию свободно используя разнообразные языковые средства	Лингвостилистическая интерпретация текста 1.Speak about a literary analysis and its structure. 2.Define the theme in Story 4 and the way the author conveys it. 3,Analyze the language means used in Story 4.

б) Порядок проведения промежуточной аттестации, показатели и критерии оценивания:

Промежуточная аттестация по дисциплине «Анализ и интерпретация текста » включает теоретические вопросы, позволяющие оценить уровень усвоения обучающимися знаний, и практические задания, выявляющие степень сформированности умений и владений, проводится в форме зачета и экзамена.

Зачет по данной дисциплине проводится в виде устного ответа на теоретический вопрос и выполнения практического задания на различные типы анализа и стилистической интерпретации художественного аутентичного текста.

Показатели и критерии оценки зачета:

– на оценку «отлично» (5 баллов) – обучающийся должен показать высокий уровень развития компетенций, знаний не только на уровне воспроизведения и объяснения информации, но и интеллектуальные навыки решения проблем и задач, нахождения уникальных ответов к проблемам, оценки и вынесения критических суждений;
– на оценку «хорошо» (4 балла) – обучающийся должен показать средний уровень развития компетенций, знания не только на уровне воспроизведения и объяснения информации, но и интеллектуальные навыки решения проблем и задач, нахождения уникальных ответов к проблемам, при этом допускаются отдельные неточности при интерпретации проблем и затруднения в переносе знаний умений и навыков в новые нестандартные ситуации;
– на оценку «удовлетворительно» (3 балла) – обучающийся должен продемонстрировать пороговый уровень развития компетенций, показать знания на уровне воспроизведения и объяснения информации, интеллектуальные навыки решения простых задач, при этом проявляется отсутствие отдельных знаний, допускаются ошибки при выполнении контрольных заданий, обучающиеся допускают значительные ошибки и неточности при интерпретации проблем и переносе знаний умений и навыков в новые нестандартные ситуации;
– на оценку «неудовлетворительно» (2 балла) – обучающийся показывает знания на уровне воспроизведения и объяснения информации в объеме не более 20% , не может показать интеллектуальные навыки решения простых задач;
– на оценку «неудовлетворительно» (1 балл) – обучающийся не может показать знания на уровне воспроизведения и объяснения информации, не может показать интеллектуальные навыки решения простых задач.

Экзамен по данной дисциплине проводится в устной форме по экзаменационным билетам, каждый из которых включает 2 теоретических вопроса и одно практическое задание.

Показатели и критерии оценивания экзамена:

– на оценку «отлично» (5 баллов) – обучающийся демонстрирует высокий уровень сформированности компетенций, всестороннее, систематическое и глубокое знание учебного материала, свободно выполняет практические задания, свободно оперирует знаниями, умениями, применяет их в ситуациях повышенной сложности.

– на оценку «хорошо» (4 балла) – обучающийся демонстрирует средний уровень сформированности компетенций: основные знания, умения освоены, но допускаются незначительные ошибки, неточности, затруднения при аналитических операциях, переносе знаний и умений на новые, нестандартные ситуации.

– на оценку «удовлетворительно» (3 балла) – обучающийся демонстрирует пороговый уровень сформированности компетенций: в ходе контрольных мероприятий допускаются ошибки, проявляется отсутствие отдельных знаний, умений, навыков, обучающийся испытывает значительные затруднения при оперировании знаниями и умениями при их переносе на новые ситуации.

– на оценку «неудовлетворительно» (2 балла) – обучающийся демонстрирует знания не более 20% теоретического материала, допускает существенные ошибки, не может показать интеллектуальные навыки решения простых задач.

– на оценку «неудовлетворительно» (1 балл) – обучающийся не может показать знания на уровне воспроизведения и объяснения информации, не может показать интеллектуальные навыки решения простых задач.

8 Учебно-методическое и информационное обеспечение дисциплины

а) Основная литература:

1. Артамонова, М. В. Let`s Read and Speak about Culture : учебное пособие [для вузов]. Part 1 / М. В. Артамонова, Л. В. Павлова, И. Р. Пулеха ; МГТУ. - Магнитогорск : МГТУ, 2019. - 1 электрон. опт. диск (CD-ROM). - Загл. с титул. экрана. - URL: https://magtu.informsystema.ru/uploader/fileUpload?name=3833.pdf&show=dcatalogues/1/1530015/3833.pdf&view=true (дата обращения: 22.10.2019). - Макрообъект. - ISBN 978-5-9967-1460-5. - Текст : электронный. - Сведения доступны также на CD-ROM.

2. Зарубежная литература: барокко и классицизм : учебно-методическое пособие [для вузов] / составители: О. Ю. Колесникова, К. Н. Савельева, М. Л. Скворцова ; Магнитогорский гос. технический ун-т им. Г. И. Носова. - Магнитогорск : МГТУ им. Г. И. Носова, 2019. - 1 CD-ROM. - Загл. с титул. экрана. - URL : https://magtu.informsystema.ru/uploader/fileUpload?name=3844.pdf&show=dcatalogues/1/1530466/3844.pdf&view=true (дата обращения: 28.10.2019). - Макрообъект. - ISBN 978-5-9967-1479-7. - Текст : электронный. - Сведения доступны также на CD-ROM.

б) Дополнительная литература:

1. Ненашева, Ю. А. Stylistic Guide to "Discworld" : учебное пособие [для вузов]. (Part I) / Ю. А. Ненашева, О. М. Седлярова, Н. С. Соловьева ; МГТУ. - Магнитогорск : МГТУ, 2019. - 1 электрон. опт. диск (CD-ROM). - ISBN 978-5-9967-1454-4. - Загл. с титул. экрана. -URL
: https://magtu.informsystema.ru/uploader/fileUpload?name=3835.zip&show=dcatalogues/1/1530014/3835.zip&view=true (дата обращения:10.02.2020). - Макрообъект. - Текст : электронный. - Сведения доступны также на CD-ROM.

2. Ненашева, Ю. А. Stylistic Guide to "Discworld" : учебное пособие [для вузов]. (Part II) / Ю. А. Ненашева, Н. С. Соловьева, О. М. Седлярова ; Магнитогорский гос. технический ун-т им. Г. И. Носова. - Магнитогорск : МГТУ им. Г. И. Носова, 2019. - 1 CD-ROM. - ISBN 978-5-9967-1616-6. - Загл. с титул. экрана. - URL
: https://magtu.informsystema.ru/uploader/fileUpload?name=4001.zip&show=dcatalogues/1/1532499/4001.zip&view=true (дата обращения: 07.02.2020). - Макрообъект. - Текст : электронный. - Сведения доступны также на CD-ROM.

в) Методические указания:

Методические указания по выполнению индивидуальных домашних заданий представлены в приложении 1.»

г) Программное обеспечение и Интернет-ресурсы:

Наименование ПО	№ договора	Срок действия лицензии
MS Windows 7	Д-1227 от 08.10.2018	11.10.2021

	Д-757-17 от 27.06.2017	27.07.2018
MS Office 2007	№ 135 от 17.09.2007	бессрочно
FAR Manager	свободно распространяемое	бессрочно
7Zip	свободно распространяемое	бессрочно

1) Национальная информационно-аналитическая система – Российский индекс научного цитирования (РИНЦ)   URL: https://elibrary.ru/project_risc.asp

2) Электронная база периодических изданий EastViewInformationServices, ООО «ИВИС»   https://dlib.eastview.com/

3) Поисковая система Академия Google (GoogleScholar) URL: https://scholar.google.ru/

4) Информационная система - Единое окно доступа к информационным ресурсам URL: http://window.edu.ru/

5) Российская Государственная библиотека. Каталоги https://www.rsl.ru/ru/4readers/catalogues/

6) Электронные ресурсы библиотеки МГТУ им. Г.И. Носова http://magtu.ru:8085/marcweb2/Default.asp

7) Университетская информационная система РОССИЯ https://uisrussia.msu.ru

8) Международная наукометрическая реферативная и полнотекстовая база данных научных изданий «Webofscience»   http://webofscience.com

9) Международная реферативная и полнотекстовая справочная база данных научных изданий «Scopus»   http://scopus.com

10) Международная база полнотекстовых журналов SpringerJournals http://link.springer.com/

9 Материально-техническое обеспечение дисциплины

Материально-техническое обеспечение дисциплины включает:

Учебные аудитории для проведения занятий лекционного типа	Доска, мультимедийные средства хранения, передачи и представления информации.
Учебные аудитории для проведения практических занятий, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации	Доска, мультимедийный проектор, экран
Помещения для самостоятельной работы обучающихся	Персональные компьютеры с пакетом MS Office, выходом в Интернет и с доступом в электронную информационно-образовательную среду университета

Помещение для хранения и профилактического обслуживания учебного оборудования	Шкафы для хранения учебно-методической документации, учебного оборудования и учебно-наглядных пособий.

Методические рекомендации по выполнению домашних заданий по дисциплине «Анализ и интерпретация текста»

1. **Course Contents**
   Familiarize yourselves with the general topics of the course

2. Text Elements
   Plot pattern (exposition, complication, climax, resolution)
   Conflict (sources of conflict)
   Characters(protagonist, antagonist)Setting
   Point of view
   Theme
   Style
      Text Interpretation
      Planning Literary Analysis:
      Formulating Thesis,
      The Difference between Summarizing and Analyzing,
      Introduction, the Body Paragraphs, Conclusion
3. Quotations and Documentation
      Quoting and Documenting Sources,
      Techniques for Incorporating
4. Character Analysis
      Types of Characters, Fictional Characters and Their Traits,
      the Structure of Character Analysis
5. Theme Analysis
      Explanation of Theme,
      the Structure of Theme Analysis
6. Setting Analysis
      Setting and Its Importance,
      Setting and Probability,
      Setting and Atmosphere,
      Setting and Character,

Setting and Theme,

Focusing on Setting,

Structure of Setting Analysis

7. Point of View Analysis

Analysis of Point of View,

First Person Participant Point of View,

Types of Third Person Point of View,

Structure of Point of View Analysis

8. Imagery Analysis

Imagery and Atmosphere or Mood,

Imagery and Emotion,

Imagery and Character,

Imagery and Theme,

the Structure of Imagery Analysis

9. Structural Analysis

Structure in Fiction and Drama,

Structural Analysis Plan

10. Tone Analysis

The Importance of Tone,

Word Choice and Tone

Analyzing Tone,

Recognizing Irony,

Functions of Tone,

Structure of Tone Analysis

11. Extended Literary Analysis

Extended Analysis Plan

Choosing a Subject for an Extended Essay

An OrganizationalApproach: Comparison/Contrast

Diagram of an Extended Literary Analysis

Peer/Self-Evaluation of an Extended Literary Analysis Essay

2. The Main Elements of Literature
Read the following texts for obtaining information about different types of analysis

Тема 1.

How to Read Literature1

Whatever your motivation may be, reading for pleasure, reading in preparation for an essay assignment or for class discussion, reading to help resolve another reader's questions, or reading for any combination of reasons, comprehension is pleasurable and lack of comprehension is frustrating. Two approaches, one general and one specific, will make reading literature a more pleasurable experience.

The general approach involves two steps:

1.   Read the work quickly, concentrating on its literal level: who's who, what's happening, where is it happening, how is the action resolved?

2.   Rethink the work. Is the author trying to make a point, to produce a reaction in me, to entertain? All three? How does the author want me to react? How do I know that? How do I react? Why? Why do I like, dislike, or have mixed feelings about the work? Is the outcome believable? Is it justified by what precedes it? Is the work conventional or unusual in terms of what I have read? What am I sure of? What is puzzling? Why?

Probably you will be able to answer some but not all of these questions. You are now ready for a more specific reading approach. This requires a second reading of the work, a reading focusing on six elements common to virtually all imaginative literature. As you slowly reread, using a dictionary whenever necessary, take your time in answering six questions, one on each of the six elements.

1. What is the significance of the title? The title may direct your attention to a crucial incident, may focus on and evaluate a key character, or may imply or state a theme embodied in the work. You may be sure the title is somehow significant; the author has chosen and phrased it purposefully. Is it literal or figurative, appropriate or ironic? If its significance is not apparent, try to understand it as you reread the work.

2. What does the author accomplish in his first and last sentences or lines? Their contents are inevitably significant as a function of their position. Do they unify the work? Do they emphasize an idea? Why does the work begin at this point and end at that point?

3. Are names of characters, settings, or objects chosen appropriately, ironically, or acciden¬tally? Names can be helpful clues to an author's attitudes toward his material.

4. What instances of repetition can be detected? Repetition is a guarantee of significance. Why are particular incidents, images, or ideas repeated? Why are particular phrases re¬peated? What is the author trying to emphasize in each case?

5. What is the nature of the conflict(s) and what is its (their) resolution? Resolution of conflict frequently emphasizes a theme. How does the author want the reader to react to that resolution? How does the reader know what reaction is desired? If the conflict is unresolved, why has the author purposefully left it so?

6. How has the author foreshadowed the work's conclusion? In a well constructed work, every incident, every character, every detail has a function. What apparently insignificant details can now be seen as significant instances of foreshadowing? What patterns of character and incident are established to lead inevitably to a particular resolution?

By formulating a response to these questions, you are shaping your ideas about the meaning of a work; you are engaged in critical thinking activities.

The Elements of Literature
These terms will be used frequently in any analysis of literature.
Plot:
Plot pattern: Exposition:
Complication:
Climax:
Resolution:
Conflict:
Sources of conflict:
Foreshadowing:
Characters:
Protagonist:
Antagonist:
Dynamic or round characters: Static or flat characters:
Foil:
Epiphany:
Setting:
Theme:
Style:
Symbolism:

Planning Your Analysis essay
An important part of the process of writing about a piece of literature begins during the reading the work. Analyzing a work accurately and completely usually requires more than one

reading. 3od way to begin your first general reading is to skim the work to get a sense of the characters the beginning, middle, and end of the plot. Your second, more specific reading should be a more ?ful and methodical one during which you mark your text. The process of marking your book making notes as you read to record your reactions and questions can be most helpful when begin selecting quotes, details, and examples to use in your essay.

Any ideas that occur to you as you study a work can be briefly noted le margins or in the space at the top or bottom of the page. These thoughts can be important s to the significance or meaning of the work. Other parts of a work that can be easily marked noted are the names of the characters and details of their appearance, the main parts of the (exposition, complication, climax, and resolution), possible symbols, any uses of foreshadowing, and references to the theme in the work.

Formulating Thesis

After carefully reading and marking the text another part of the prewriting process involves formulating a thesis statement. The thesis summarizes what you intend to illustrate and prove in the body of the essay. The thesis generalization is arrived at inductively as you note and add up the details in a work.

Outlining Essay

The thinking you have done to formulate your thesis should also guide you as you plan and make a preliminary outline of your essay. The paper could then be outlined this way:

Introduction:
Complete thesis statement
Body:
Point I
Point II
Point III
Conclusion:

The Difference between Summarizing and Analyzing

To write an effective essay of literary analysis, you must understand the difference between plot summary and literary analysis. A summary of a work briefly recounts all of the major actions that constitute the plot and so describes the entire work in chronological order—the beginning, the middle, and the end. It tells "what happens next" and emphasizes the connections between these events. In contrast, literary analysis focuses on one small part of a work, perhaps its imagery or characterization or setting, and this narrowing of the subject permits you to delve more deeply into your topic. In proving your thesis, you may choose your evidence from any part of the work; you are not restricted by the chronological order of the events. In fact, you will probably not even mention most of the events in the work since you will be concentrating only on those that directly relate to your thesis. Analysis, then, breaks a work into its constituent parts and permits you to concentrate your attention on one limited area.

Finding Evidence

After you have chosen your area of concentration by formulating your thesis and developing your scratch outline, you are ready to begin choosing your evidence from the sections that you marked in your text. Look for statements that relate to your main points and mark them marginally with either key words or with Point I, II. or III. That procedure will help as you begin to write your rough draft since you will need to quote from the text to prove your thesis. If you should choose to copy possible quotes onto note

Essay (Analysis) Structure

Introductory Paragraph:
Opening lead

Author

Title of the work

Brief plot summary and narrowing of focus

Thesis statement—what you intend to prove in the essay, with some suggestion of \ the organization to be followed in the body of the essay.

Your title should relate directly to the thesis and its development.

Body Paragraphs:

Development of sequential parts of the thesis statement in separate paragraphs

Overall pattern for each body paragraph:

Topic sentence

Introductory information for the evidence and supporting details which follow Quotations and details from the work to prove the topic sentence Analysis: explanation of the relevance, significance, and meaning of the quoted details Transition to additional support

Introductory information to lead into a second supporting quotation Quotation(s) to support the topic sentence

Analysis to show how and why the quotation proves the topic sentence

This basic literary analysis pattern can be adapted to include multiple quotations as the model essays in future chapters illustrate.

Concluding Paragraph:

Signal word

Summary of the thesis

Significance of the ideas that have been analyzed "Speed" or tempo change to create a sense of finality.

Тема 2

Using Quotations

When you write about something you have read, it is easiest to illustrate/clarify/prove your thesis if you base your analysis on quotations from the work. When you use excerpts or ideas from primary or secondary sources, you must give credit to the original writer by using some form of documentation.

Techniques for Incorporating Quotations

1. Words, phrases, or incomplete sentences that are quoted from the text should be worked coherently into your own sentences, as if they were your own words. Ellipsis is not necessary before or after the words or phrase unless you have omitted words within the phrase itself:

    The road Goodman Brown takes into the forest is "dreary" and "lonely," yet he feels that he is "passing through an unseen multitude" (Hawthorne 90).[1]

2. When quoting a complete sentence or more from a work, prepare for it with an introductory sentence followed by a colon or with a dependent clause or phrase followed by a comma. Double space this type of quotation into your text if it is under five typed lines.

    Goodman Brown is never the same after his fateful trip into the forest: "Often, awaking suddenly at midnight, he shrank from the bosom of Faith; and at morning or eventide, when the family knelt down at prayer, he scowled and muttered to himself, and gazed sternly at his wife, and turned away" (Hawthorne 106).

    or

    After Goodman Brown returned from his fateful trip into the forest, "Often, awaking suddenly at midnight, he shrank from the bosom of Faith; and at morning or eventide, when the family knelt down at prayer, he scowled and muttered to himself, and gazed sternly at his wife, and turned away" (Hawthorne 106).

3. If a quotation is more than four typed lines, it is set off from the text in block form by

---

[1] **"Young Goodman Brown,"** *Mosses from an Old Manse* **(New York: Books for Libraries Press, 1970).**

indenting ten spaces from each margin. Lead into the quotation with a dependent clause or phrase followed by a comma or more typically with a complete sentence followed by a colon. Quotation marks are not used; if dialogue is being quoted, use only the single quotation mark.

> Not long after Goodman Brown enters the forest, he meets his companion:

> As nearly as could be discerned, the second traveller
> was about fifty years old, apparently in the same rank of life
> as Goodman Brown, and bearing a considerable resemblance
> to him, though perhaps more in expression than features. Still
> they might have been taken for father and son (Hawthorne
> 91).

4.   When quoting dialogue, always indicate the speaker before the quotation for purposes of clarity and coherence. Since dialogue is already quoted in the text, place double quotation marks at the beginning and end of the quote and change all the interior double quotation marks to single ones. When dialogue is being cited, follow the lead-in sentence with a comma.

> As he enters the forest, Goodman Brown says to himself, " 'What if the devil himself should be at my very elbow?' " (Hawthorne 90).

5.   When quoting three lines or less or poetry, work the quote into your double spaced text but separate the lines using a slash (/). Leave a space on either side of the slash and keep the capital letter at the start of the succeeding lines.

> When the speaker orders his sword, he wants it "A bit hard to draw, / And of cardboard, preferably" (Olson 11. 4-5).[2]

6.   If you are quoting more than three consecutive lines from a poem, set them off from the text by leading into the quote with a complete sentence followed by a colon. Double space before and after the quote, double space the quote itself, and indent each line ten spaces from the left hand margin. Do not use quotation marks around the excerpt if they are not used in the original text.

> The speaker begins by ordering his sword:

> All right, armorer,
> Make me a sword—
> Not too sharp,
> A bit hard to draw,
> And of cardboard, preferably (Olson 11. 1-5).

> Note: Identify the voice in a work properly. In lyric poetry, refer to "the speaker," but in narrative poetry or fiction, refer to the story teller as "the narrator."

7.   In quoting an exchange of dialogue from a play, lead into the quotation with a complete sentence followed by a colon, indent ten spaces from each margin, identify the speakers before their lines, and double space the quotation.

> Hamlet is shocked by the Ghost's revelations:

> Ghost: I am thy father's spirit . . .
> Hamlet: O God!
> Ghost: Revenge his foul and most unnatural murder.
> Hamlet: Murder? (Shakespeare 1036).[3]

8.   When quoting italicized stage direction or any italicized material, underline it in your text.

9.   Any material copied from a text must be exact and enclosed in quotation marks. If any part has been omitted, the omission is indicated by an ellipsis consisting of three spaced periods. Use a full line of spaced period, though, when a full paragraph or more has been

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[2] 'Directions to the Armorer," Copyright © 1963. Used by permission.
[3] **Hamlet. William Shakespeare: The Complete Works** *(London: Collins Press, 1970).*

omitted. An ellipsis can appear at the beginning, middle, or end of a quotation; other punctuation may be placed before or after the three periods. At the end of a sentence, use four periods (ellipsis plus a period), with no space before the first.

"Young Goodman Brown came forth at sunset into the street at Salem village; but put his htad back … to exchange a parting kiss … (Hawthorne 89).

Note: When quoting just a word or a phrase as part of your sentence as in Number 1 above, it is not necessary to use ellipses since it is clear that the quoted material is incomplete and that you are taking it from a larger source.

10. If you add any material to a quote or change it to fit grammatically into your sentence, you must put the new or changed material in square brackets:

"It was now deep in the forest, and deepest in that part of it where these two [Goodman Brown and the devil] were journeying" (Hawthorne 91).

The speaker tells his love that he wants her face to be "the last face that [he'll] A Character's Actions

The actions of a character in a story are also clues to his or her personality. The old cliche 'Actions speak louder than words" is particularly true in fiction. Characters' behavior or actions are usually motivated by their attitude and values, and by examining those actions, readers can usually determine if they are supposed to like or dislike a particular character. For example, you would probably like Sammy in "A & P" by John Updike because he stands up for what he believes in when confronted by three girls and a stuffy boss. It's easy to dislike Lengel, the manager, when he acts like a Sunday school superintendent scolding misbehaving children. The reader is simply reacting to behaviors planned and chosen by the author to produce those responses.

Authors will usually attempt to keep a character's actions consistent throughout a work once his or her personality and motives are understood. see"(McKuen 1. 15).[4] (The line originally read "the last face that I'll see.")

11. Capital letters in quoted material may be changed to lower case to fit into the body of your sentence.

12. Place commas and periods inside quotation marks, and put semicolons, colons, and dashes outside. If a question mark or an exclamation mark is part of the quotation, place it inside; if you have added it, place it outside the quotation marks.

13. If you are using parenthetical documentation (Revised Modern Language Association forms) within your text, place the period after the parenthesis, the quotation mark before it.

" 'With heaven above and Faith below, I will yet stand firm against the devil!' cried Goodman Brown" (Hawthorne 98).

14. While using quotations in your essay is essential, remember that your thinking— as seen in your analysis of the quotations—should dominate the paper.

Тема 3
Character Analysis

Types of Characters

The main character is called the protagonist; he or she is the person whose will moves the action of the plot. This character is usually trying to achieve goal. And if the goal is an admirable one and the character exhibits admirable traits in the pursuit of it, he or she may also be called the hero or the heroine.

Since fiction is based on conflict, the protagonist struggles against an antagonist, another person, nature, society, technology, supernatural elements, or even himself. As the conflict increases and the protagonist struggles to achieve his goal, he reveals his personality through his words, actions, and choices. As the climax of the conflict approaches, the

protagonist learns from the experience and by the end of the story has changed because of the insights into life, himself, and others that he has gained. Because of his change, the protagonist is said to be a "round" character, a term coined by E. M. Forster in Aspects of the Novel. Round characters truly seem real us because of the way they are developed by the author. Like us, they have experiences that change the way they look at life; like us, they are dynamic, constantly evolving personalities.

In contrast, "flat" characters—another Forster term—usually do not change in the course of the story. They may serve as a catalyst for the protagonist's change, but most often they are static, unchanged by the action of the plot. Many flat characters serve minor roles in stories, so they are not fully developed as unique characters. When they exhibit traits that are usually associated with typical roles in literature, like the domineering mother or the corrupt politician, they may be labeled as stereotypes. Occasionally a flat character may function as a foil who contrasts with the protagonist to emphasize character traits that are important to the plot.

A Character's Physical Appearance and Name

As authors create their characters, one method they may use is to include some details of physical appearance. It is almost impossible to judge a person totally on his or her appearance in real life, but there are many stereotypes which authors may employ to evoke particular response in their readers. There are, for example, particular aspects of appearance which the general public usually associates with manliness: thick hair (everywhere!), a ruddy complexion, broad shoulder, a muscular build, large, strong hands, and a deep voice. Weakness, on the other hand, may be suggested by thinning hair, a sallow complexion, rounded shoulders, a slight build, feminine hand; and a high-pitched voice. The femme fatale will probably have blonde hair, a fair complexion, 38-24-36 [inches] figure, and long red fingernails. Chances are that the female heroine will have brown hair, a dark complexion, a motherly figure, and soft, gentle hands. Of course, the author could war to fool his readers and so reverse these stereotypes, as when the mild-mannered, soft-spoken little man turns out to be a brave soldier in a war story or a multiple murderer in detective fiction.

Most often, however, authors make a character's appearance fit the role he or she plays in work. Since authors are also naming their characters as well as describing them, it's a good idea to pay attention to the names characters have.

A Character's Actions

The actions of a character in a story are also clues to his or her personality. The old cliche 'Actions speak louder than words" is particularly true in fiction. Characters' behavior or actions are usually motivated by their attitude and values, and by examining those actions, readers can usually determine if they are supposed to like or dislike a particular character. For example, you would probably like Sammy in "A & P" by John Updike because he stands up for what he believes in when confronted by three girls and a stuffy boss. It's easy to dislike Lengel, the manager, when he acts like a Sunday school superintendent scolding misbehaving children. The reader is simply reacting to behaviors planned and chosen by the author to produce those responses.

Authors will usually attempt to keep a character's actions consistent throughout a work once his or her personality and motives are understood.

A Character's Choices

Since most narrative and dramatic works focus on characters involved in some type of conflict, they will probably need to make choices as they deal with their problems. As those choices ire made, they reveal the character's values and self-concept and can serve as a basis for our arguments about him or her.

A Character's Speech

Since there is no such thing as "small talk" in fiction, speech is also a clue to character. Every word spoken by a character is a clue to some part of his or her personality. Because authors must necessarily compress experience, they squeeze out all the

conversational "fillers" and include only those statements which reveal character and advance the plot.

A Character's Thoughts and Feelings

The statement "A penny for your thoughts" indicates a general desire to know what c are really thinking. Although we ourselves can never really get into the mind of another p the omniscient narrator does when he records the thoughts and feelings of the character- purpose of reporting these details is to add depth to the characters in the story. They become real to us as we see how their minds work and how they arrive at decisions that affect them and reveal their personalities.

A Character's Past

A character's past often indicates some important things about his or her personality. Psychologists tell us that we are the products of our early environment and of our past experiences. Children growing up in the ghetto or in upper-class suburbs learn a life style and a set of values much different from each others'. They usually imitate the adult patterns they see around not knowing that their basic personalities are being formed.

Authors are aware of the significance of a person's background, and they may choose to include biographical details to give the reader some insight into a character's makeup and motivation.

A Character's Comments about Other Characters

Do you ever talk about your friends or your family? Characters in fiction do, too. Conversations are generally not just idle gossip. Their statements about each other are designed to reveal significant things about themselves and about the personalities and the other characters. But just as you don't believe everything you hear about others in is also necessary in fiction to determine the reliability of the speaker.

Writing about Character

To write an essay analyzing character, simply follow these easy steps:

1. Choose a character who, for any reason, interests you, one whose personality you would like

to explore in greater depth.

2. To formulate a thesis, choose one of the following organizational approaches:

a.   the traits that the character exhibits throughout the work;

b.   the causes of a character's actions, choices, or thoughts and feelings;

c.   the changes a character undergoes in the course of the work;

d.   significant actions, speeches, choices, objects, or places that help to reveal a character's traits;

e.   points of likeness or difference that exist between this character and another character in the work.

3. Locate specific pages and quotations in the short story/novel/drama/poem that prove the thesis   points you have chosen.

4. Try to find some logical order for the presentation of your thesis points. If a logical order cannot be determined, then employ a chronological or time order or an order of importance, saving the most significant point or the one with the strongest proof for the last position.

5. Organize each thesis point into separate body paragraphs by using the pattern of topic sentence, introduction to a quote, quotations/details, and analysis and repeating this pattern as : ::en as necessary within the paragraph to build your case. In developing the body paragraphs, remember that the analysis sections are the most important. Consider how the quotations/details illustrate, reinforce, or prove your point. If, for example, you say a character is submissive and then quote a section showing him following his wife's orders, you must explain - how and why this behavior shows that he is submissive. Analysis always answers the questions of how and why: how and why does my example given in the quotation

show/prove my topic sentence.

      6. Conclude your essay by restating the points you've proven about the character and by emphasizing the importance or the significance of the character in the work as a whole.

Тема 4

Theme Analysis

An Explanation of Theme

      Thee two major purposes of literature are to entertain and to instruct. We are entertained as we become involved with the characters and their situations. We want to know what happens next, we think about the plot outcome, we forget about our own problems and temporarily escape from own reality. Instruction emerges as we watch the people in the work solve their conflicts and as we learn from their experiences. An effective work makes us think about life, for the author wants us to consider his insights into our common experiences. These insights or ideas are the themes in the work. They are not morals designed to teach us how to conduct our lives; they are ideas that make us think about life and about our values. Theme can also be explained as the central idea or the unifying idea in a work, and in that e it is directly connected to the general subject of the work. If the work is a love story, the theme probably relates to love in some way. If the author is writing a war story, he or she obviously wants us to think about war and its relationship to human life. But theme is more than just a summary of what the story, poem, or play is about. The theme is a statement about life in general that we infer from the particular events in the work as a whole.

How Themes Emerge in a Work

      Theme is a very important part of any work of literature, and as such, it has a shaping influence on many of its parts. Because theme is meaning, it helps to form the underlying structure of a work, so references to theme can often be found in the work's title, its subject matter, the statements of the characters, symbolic characters, the setting, imagery, and the work as a whole.

The Title and Subject Matter of the Work

      Often the title of a work and the subject matter it deals with provide good clues to the author's theme. The title of a work is chosen carefully because it is the first thing the reader perceives.

Direct Statements by Characters

      Occasionally an author will have one of the characters in a story make a statement that embodies the main ideas in a work. These statements of theme frequently occur at the climax or shortly after that in a work, especially if a character has experienced an epiphany, an insight into life and experience. Theme can be directly expressed by the characters, so pay close attention to what they say, particularly during the climax and resolution of the work.

Symbolic Characters

      To make complex or abstract ideas more concrete, some authors create symbolic characters to communicate their themes.

Setting

      One of the functions of setting—the time and place of the story—is to help communicate the author's ideas and attitudes about life. If the setting is carefully and thoroughly described or if details from the description are repeated or given unusual emphasis of any kind, the author could be using setting to help convey his theme in the work.

Imagery

Images are words and phrases that appeal to one of our five senses. Authors use them primarily to help us visualize the scene, the characters, or the action so that we can participate in lie work more fully. By appealing to our imaginations, images can also help us understand the theme or message in the work.

The Work as a Whole

Themes also emerge from the work as a whole. They relate to the incidents in the plot, to the plot outcome (a happy or sad resolution of the conflict), to the characters, and to their words and actions.

Our Response to Themes

As readers, we infer the author's themes and examine his or her views on life, and then we evaluate them in relation to our own lives. If we accept them, they enlarge our own feelings and sensibilities; even if we reject them, they have still helped us clarify our personal views. Through literature, then, we have learned about life and about ourselves. We have been exposed to ideas that we may not have considered before, and while they may not relate to our lives at this point in time, they may help us to understand life better at some point in the future.

Writing about Theme

When preparing to write an essay which analyzes the theme in a work of literature, simply follow these steps:

1. Choose a work that conveys a theme you can agree with, one that perhaps you have experienced in your own life. This will enable you to think more clearly about all possible aspects and ramifications of the theme.

2. Express your ideas about the theme in a sentence or two. This statement is the first part of the thesis; it tells the reader the major insights into life that you plan to explore in your essay.

3. Consider the possible ways that themes emerge in a work (through the title and subject matter, through a specific character or characters and their actions, through a series of related incidents in the plot, or perhaps even through direct statements about the theme by certain characters) and choose the one that best suits your subject. This choice is important because it serves as the second part of your thesis and it determines how the body of your essay will be organized.

4. The body paragraphs relate both to the theme and to the way it emerges in the work (actually parts one and two of the thesis statement). The topic sentence states the aspect of the theme to be developed and generally indicates how it will be illustrated by leading into some introductory information for the supporting quote to follow. The quotation directly relates to theme development, and the analysis explores the idea about life that is illustrated by the quote. This pattern of generalization/introductory information for the quote/ the quotation/analysis is used again after a brief transition which carries the reader from one part of the work to another; in fact, the more the pattern is used, the better the body paragraph. Always keep in mind that the last body paragraph is an important one because of its climactic position; as a result, it should be developed in even more detail than the other body paragraphs.

5. The concluding paragraph is a thorough discussion of the theme as it applies to the literary work itself and then to real people who might be in similar circumstances. This focusing on the particular and on the universal aspects of the theme brings home the fact that literature can teach all of us about the joys and sorrows of life. Not only do the characters learn through their experiences —we learn also by sharing them.

Тема 5
Setting Analysis
Overview
Setting is the time and place that an author chooses for his story. These choices must be

carefully made to make what happens in the work probable—and hence believable. Setting can also reveal much about the characters in a work, it can produce an appropriate background for an action, and it can help to communicate the theme of a work. The roles that setting can play are usually subtly employed, but once detected by the careful reader; they can add depth and effectiveness to a story's impact and message.

Setting and Its Importance

When an author decides on a plot and creates characters to carry out those actions, he must decide on a setting—a time and place—that will contribute to the work's impact and believability. The time of the action involves not only the general era—the past, present, or future—but also such specifics as the year, the season, the month, the day of the week, and the time of day. Place is the physical environment: the country, the state, the city, the landscape, the climate, the house, the furniture. The action may take place in a natural setting such as a jungle, in a man-made setting such as a mental hospital, or in a combination of the two. Whatever the setting, it must be carefully chosen by the author because it produces four important effects in a literary world.

Setting and Probability

One effect of setting is to increase the probability of certain events occurring in a work,for certain actions are more probable in some settings than in others. For example, if an author wanted to present the difficulties faced by a victim of a mugging, he or she would probably set the action in a large city where a mugging is more likely to occur rather than in a small town.

Setting and Atmosphere

A second effect of setting is to produce an appropriate background for the action of the plot. For instance, a perfect summer romance would be complemented by perfect summer weather—warm and full of sunlight. A troubled romance, on the other hand, might be set against cool weather and summer storms. The mood or atmosphere of a work—bright, happy, humorous, blue, tense, depressing—is produced by the combination of characters, their actions, and the setting time and place.

Setting and Character

A third effect of setting is to reveal a character's personality and values. Just as the place where you spend your time (your room, the lounge or the library at school, the hangout you choose might reveal some interesting things about your personality, so, too, the places where fictional characters choose to spend their time are revealing.

Included in this area of revealing setting is a character's job or occupation.

Setting and Theme

A fourth effect of setting is to help communicate the theme in the work. The author of a work can communicate his ideas and attitudes about life by presenting the setting in particular ways. When authors repeat details of setting, when they emphasize certain details, and when they note unusual aspects of setting, they are probably trying to convey an idea related to the theme in the work.

Setting and the Journey Motif

It is important to note when the protagonist moves from one setting to another in a literary work. This physical movement, often in the form of a journey, usually signifies a psychological change in the character as well.

Focusing on Setting

Try to observe the effects of setting and their implications as you read any work of literature. You will find that some writers rely heavily on setting to bring their work alive, while others include few details of setting. The difference has to do with the writer's overall purpose, with what he or she is trying to achieve in the work.

Writing about Setting

When preparing to write an essay which describes the effects of setting in a work of literature, simply follow these steps:

1. The best way to begin is to reread the work, carefully marking the details of setting that the narrator has described. Some works will contain only a few references to setting, while others will include many details, and certain works will be almost entirely setting. The best stories to choose for setting analysis, of course, would fall into the last two categories.

2. Once you have marked the details of setting, try to relate them to one of the four effects of setting: increasing the probability of certain events occurring in the work, producing an appropriate mood or background for the action of the plot, revealing a character's personality and values, and communicating the theme in the work. The effects that you choose to write about will form your thesis statement, and when ordering them in your thesis, always work from the least significant to the most significant to achieve climactic order.

3. In writing the body paragraphs, remember that the analysis of the quotes related to setting is the most important part of your essay. Try to show the reader how the quotes you've chosen illustrate, prove, clarify the effect of setting you're writing about. If, for instance, yea that setting reveals personality and then after a brief context you quote a description of a character's home, you must explain how the house reveals the owner's personality, values, and interests. What would a person seeing the house infer about the owner? What characters are revealed by the style of the house, its furnishings or its lack of them? Remember that the depth of your analysis is important because it shows your understanding of the concepts involved in literary analysis.

4. In the conclusion, emphasizing the importance of setting and the significant effects of that you have analyzed will effectively and successfully restate your thesis, thereby unifying your essay and bringing your reader full circle.

Тема 6

Point of View Analysis

Overview

An important element of fiction is the point of view or the view point from which the story is told. It is essential to note who's telling the story, what his or her role is in it (if he or she appears as a character), and what the narrator's or story teller's personality is, for the teller of the tale controls the emotional effect of the story upon the reader and determines the story's theme or message.

Analysis of Point of View

Do you know that you are a natural story teller and that you naturally use one of two different points of view when you tell a story to others? If you are describing an experience in which you were directly involved, you will most likely use the first person point of view to tell about your actions and feelings. For example, you might describe your activities on a Saturday night by saying, "J went to a movie that was great, and then I went to my favorite pizza place with my friends." You automatically tell about yourself by using the first person pronouns, I, my, mine, and me.

If, however, you were not involved but were just reporting on your friends' activities, you would automatically use the third person point of view: "Bob went to a movie with Crystal, and then he took her out for pizza." Here you naturally use the third person pronouns—he, she, him, her, his, hers, they, them, their—to talk about others. This distinction

between first person stories and third person stories creates two different points of view that authors can choose from when writing prose fiction or poetry:

1.   first person participant point of view
2.   third person non-participant point of view.

First Person Participant Point of View

If the author chooses to use the first person participant point of view, he will have one of the characters in the story narrate the events. The story teller will then use the first person pronoun I to describe himself or his actions and to identify his statements.

In a first person story, the narrator may be a major character in the action, perhaps the protagonist or the antagonist. Sometimes, however, an author may choose to have the first person narrator function as a minor character, acting mainly as a witness to the events he describes for the reader.

Another variation of the first person narrator is the use of a naive story teller, one who is unaware of the true significance of the events he or she is describing. This type of narrator, sometimes called the innocent eye, usually creates an ironic effect in a story, for the informed reader can see the meaning of the events more clearly than the naive story teller. Often the events are reverse of what the narrator perceives them to be, hence the ironic effect.

All of these types of first person point of view draw us into the action of the work because give us a sense of closeness to the story teller; it is as if we were listening to an eyewitness, perhaps to one of our friends telling us about something that happened to him or her. And just as some our friends are honest and others like to exaggerate, so, too, the first person narrators can hi different personalities and different degrees of trustworthiness. Therefore, as critical readers, we must analyze the narrator's personality and reliability, for as the teller of the story, his character shapes our view of the action; we see things through his eyes and learn about his judgments, attitudes, and values.

If the narrator appears to be sensitive and perceptive, he is probably reliable, and his judgments of the other characters are usually accurate and meant to be accepted by the reader. It is essential, then, in a first person point of view story, to analyze the narrator's character (through his or her thoughts, words, and actions) because he or she controls our emotional response to the events and shapes our understanding of them.

It is also important to note the time frame within which the first person narrator is recounting his experiences. If he is describing events as they happen or shortly thereafter, his understanding of them and their significance may be limited. If, however, considerable time has passed between the events and his narration of them, he will have had a chance to analyze them and weigh their importance.

Types of Third Person Non-Participant Point of View

When an author decides to use the third person non-participant point of view, he will create a narrator or story teller who will use third person pronouns to refer to all of the characters in the story. This type of point of view is usually easy to identify from the first few sentences of a work when characters are referred to by name or by third person pronouns.

The broad category of third person non-participant point of view can be divided into at least four different types: objective, omniscient, limited omniscient, and stream of consciousness.

The third person objective point of view, sometimes called camera eye, a fly on the wall, or dramatic, is characterized by a narrator who uses third person pronouns to describe the character's words and actions. Only those things that a camera (audio and video) could record or that a fly on the wall could observe are presented in the story.

When an author uses the third person omniscient point of view, he or she creates a narrator who describes the characters' thoughts as well as their words and actions. Here the story teller :s an omniscient (all-knowing) god who sees all and tells all as he enters the mind of some or of all ihe characters. Some examples of verbs that indicate the author is recording the characters' thoughts are knew, thought, realized, understood, experienced, saw, heard. felt,

feared.

Тема 7
Imagery Analysis

Images can be divided into types based on the sense to which they appeal. Visual images present pictures of people, places, objects, or events that appeal to our sense of sight, while auditory images appeal to our sense of sound and bring the memory of a sound into our consciousness. Tactile images, gustatory images, and olfactory images appeal respectively to our sense of touch, taste, and smell. By helping us recreate pictures or sensations in our imaginations, images make a work more real, more concrete.

Since an author usually relies primarily on his sense of sight to perceive elements in his environment, most of the imagery in a work tends to be visual in nature. The author helps us "see" his work; he doesn't simply "tell" us what happens next. Sometimes he will use a single image to convey an idea, but most often he will use a series or cluster of images that all relate to one main idea or concept.

Imagery and Atmosphere or Mood

When an author uses imagery in his or her work, he or she does so because imagery can produce several important effects in a work of literature. One of its effects is to produce an appropriate atmosphere or mood for the situation presented in the work. The atmosphere is generally described by adjectives, and it is created by the types of images the writer employs.

Imagery and Emotion

A writer usually tries to produce a particular emotional effect in the reader, and if the reader is imaginatively responding to a work of literature, the chances are good that he or she will experience some emotion. These emotional effects may range from joy and happiness to pity and fear depending on the nature of the subject matter and the writer's theme. Imagery helps to make these emotions more real by relating them to sensory impressions.

Imagery and Character

The images that an author chooses can help us determine the personality traits of a character in fiction or drama or of the speaker in a poem. Images help us see how characters in literature perceive the world and what is important in it. Since their character shapes their perceptions, analyzing them can help us get into the mind and heart of fictional beings.

Imagery and Theme

Each work of literature communicates an idea about some aspect of life. As the author writes his or her work, he or she arranges its elements to bring that idea to the reader. One of them is imagery. It appeals to the reader's senses by helping him to visualize the scene, to imagine himself a part of it. This involvement helps the reader perceive the message.

Writing about Imagery

As you prepare to write your imagery analysis essay, try to follow these steps:

1. When selecting a work to analyze, choose one that contains words or phrases [images] which appeal to your five senses: sight, hearing, touch, taste, and smell. Begin by circling all the images you can identify.

2. Check to see if there are several images that all relate to one main subject or idea. This series of related images is called an image pattern or cluster. Identify and label these patterns throughout the work. Some of them could be more extensive or more important than others, so try to choose patterns that you could explain, expand, and analyze in the body paragraphs of your essay. This list of image patterns is the first part of the thesis in the introductory paragraph.

3. The second part of the thesis statement involves the effects of these image patterns in the work. Do the images produce an appropriate emotional atmosphere for the events in the work Do they produce an emotional response or reaction in you? (Keep in mind that part of this emotional response is intellectual, since most readers are not moved to shouts

of joy or tears of sadness by a work because they realize that literature is not reality. But if the situation were real, what emotions would you be feeling?) Do the images reveal the personality of a character in the work? Do the images help make the theme or message in the work easier to perceive and understand? Decide which of these effects you want to discuss in the conclusion of your essay and state them in the last part of the thesis in the introductory paragraph. You ma> choose one primary effect, you may choose to explain two or three effects, or you may even discuss all four. The choice is yours.

4.	There should be at least one body paragraph for each image pattern listed in the introduction As you write the body paragraphs, remember that the topic sentence introduces the imag- pattern and then the development of the paragraph includes quotes of the images which ar^ followed by analysis that explains the meaning, the significance, the effectiveness of the images Follow the image pattern through the work, discussing and analyzing as many images as possible to build a strong paragraph.

5.	The concluding paragraph is not just a brief summary of the effects of the imagery. It is a thorough discussion of each of the effects you listed in the thesis. Explain how—in detail—the images produced an emotional atmosphere or background, what emotions you felt as a result of the images, what qualities in a character were brought out through the images, and what themes were communicated through the image patterns. Try to end with a broad generalization about the overall effectiveness of imagery in the work as a whole.

Тема 8
Structural Analysis

Overview

A work of fiction, a poem, or a drama makes its impact upon us as a whole because the whole is usually greater than the sum of its parts. It should be recognized, however, that many works are separated into parts by the author. As we move from chapter to chapter in a novel, from one verse to another in a poem, or from one act to another in drama, we are seeing the structure of a work unfold, for structure is the order of the parts and the relationship of the parts to each other and to ne whole work. Understanding how the parts fit together and relate to each other can add to our understanding and appreciation of the work as a whole.

Analyzing Structure

Structure relates to the organizing principle in a work which determines the order of the parts and their relationship to each other and to the work as a whole. When we analyze the structure of a work, we are concerned with three steps: recognizing the main parts, deciding why the author divides his work at a particular point, and showing how the organizing principle (the structural device) strengthens and reinforces the work's theme.

Often the author simplifies the first step of the process—recognizing the main parts—by dividing his work into chapters, verses, or acts and scenes. These divisions function as the major parts; when works are not divided into parts, we can look for internal clues to structure—a change in the thought pattern, a new complication in the plot, or the introduction of a new character. As each new part is added to a work, its structure becomes more involved and complex. It would be accurate to say that, generally, a novel of thirty chapters or a poem of ten stanzas is more complex—structurally—than a novel of fifteen chapters or a poem of two stanzas.

Overview

A work of fiction, a poem, or a drama makes its impact upon us as a whole because the whole is usually greater than the sum of its parts. It should be recognized, however, that many works are separated into parts by the author. As we move from chapter to chapter in a

novel, from one verse to another in a poem, or from one act to another in drama, we are seeing the structure of a work unfold, for structure is the order of the parts and the relationship of the parts to each other and to ne whole work. Understanding how the parts fit together and relate to each other can add to our understanding and appreciation of the work as a whole.

Analyzing Structure

Structure relates to the organizing principle in a work which determines the order of the parts and their relationship to each other and to the work as a whole. When we analyze the structure of a work, we are concerned with three steps: recognizing the main parts, deciding why the author divides his work at a particular point, and showing how the organizing principle (the structural device) strengthens and reinforces the work's theme.

Often the author simplifies the first step of the process—recognizing the main parts—by dividing his work into chapters, verses, or acts and scenes. These divisions function as the major parts; when works are not divided into parts, we can look for internal clues to structure—a change in the thought pattern, a new complication in the plot, or the introduction of a new character. As each new part is added to a work, its structure becomes more involved and complex. It would be accurate to say that, generally, a novel of thirty chapters or a poem of ten stanzas is more complex—structurally—than a novel of fifteen chapters or a poem of two stanzas. The second step in structural analysis is trying to decide why the author chose to divide his work in the precise places that he did. In attempting to answer "Why the division here?" one is really asking, "What is the connection (relationship) between the first part and the second part? How does the second part relate to the third part?"—and so on until all the pieces have been fit into the puzzle. There are many possible reasons for dividing a work at a particular point. Some simple organizing principles might be time (change in the day, a season, or a lifetime), contrast, comparison, example, cause/effect, logical process (step-by-step), space, proximity, order of climax, and so on endlessly.

In trying to identify the structural principle involved in a story, poem, or drama, one might ask, "How does part one differ from part two? What is new in part two or in part three that would demand a new chapter or a new stanza?" It is safe to assume that a new part in a story, poem, or play is comparable to a new paragraph in prose. Some new aspect of an idea or a totally new but related idea is being introduced. Deciding what is new and how it relates to what precedes it is deciding upon structural principles.

In the second step of the structural analysis process—explaining why the poet divided his work into three parts and what structural principle is being employed—we can see that when the poet orders a new piece of armor, he begins a new stanza.

The third step of the structural analysis process involves relating the theme to the structural device.

Structure in Fiction and Drama

Structure is especially easy to see in poetry, but keep in mind that it is also present in prose, fiction and drama. Structure is also present in drama, and the parts are most often identified for us by the play-wright's division of his work into acts or scenes.

In each successful work of literature, there will be a structure, a skeleton, a principle of organization which can be identified by the critical reader. Each work will have a unique structure which will be evident only upon study and scrutiny, for the good writer so intertwines the theme and the structure that only the analytical reader will be able to see the part that each plays in successful work. Try to become a structural sleuth. It can be a real challenge to your logical am creative) mind.

Writing about Structure

As you plan to write your structural analysis essay, try to keep these points in mind:

1.   The structural device or organizing principle is easier to identify in some works than in others, so try to choose a work that has an identifiable and easy-to-label structure. Some structural devices which are relatively easy to spot in a work are time order, comparison, contrast, cause/ effect, spatial order, and logical argument. The structural device

in the work must be stated in the first part of the thesis.

2.   Also, when choosing the subject of your analysis, keep in mind that the number of major parts in the work will determine the number of body paragraphs since each part is analyzed in separate paragraph in the body of the essay. Remember, too, that the greater the number of parts, the more complex the work, so to make your analysis clear and easy to follow, it is to choose a work with from two to five major parts. The number of parts in the work you analyzing must be stated in the introductory paragraph.

3.   After identifying the number of parts and the structural device, identify the theme or idea about life in the work, and then determine the relationship between the structural device and the author's theme. This involves explaining how the way the parts are ordered reinforces the message in the work. Assume, for example, that an author used the structural device time in a poem about love whose theme was that love has deep roots. Appropriate quest would be, how does time relate to love and to its roots? What happens to the roots of anything over time—especially in the spring? Try to determine how the structural device relates to subject matter and to the specific theme in the work. This relationship must be clearly stated as the second part of the thesis statement in the introduction.

4.   The first body paragraph in the essay explains the opening situation in the work by identify the characters involved and their relationships, by describing their setting in time and place and by interpreting the content (ideas) in the first major part. This interpretation must be sup-ported by direct quotations from the work and by an analysis of them. All succeeding body paragraphs (one for each remaining part) must begin with a topic sentence which points out how this new part is related to the preceding part. What follows is an analysis of the content in this new part based, of course, on the literary analysis pattern of generalization, introductory information for a quote, the direct quotation, and explanation/analysis.

5. The conclusion is a discussion of how the structural device relates to and reinforces the theme in the work. The topic sentence expresses this relationship and clearly states the theme. The remainder of the paragraph explores and explains the theme in terms of its universal applications and in terms of how the structural device helps to communicate and emphasize those ideas.

Тема 9
Tone Analysis

Overview
In literature, tone relates to the means by which the author conveys his or her attitude toward the subject and the audience. In the spoken language, it is easy to pick up the speaker's attitude by the tone of voice used and by the emphasis or inflection placed on certain words. In the written language, tone is conveyed by the complex interactions of such elements of style as word choice, comparisons, imagery, overstatement or understatement, rhythm, and sentence structure. Tone is important because understanding the author's tone is essential to understanding the meaning of the work.

The Importance of Tone
Everyone understands how tone of voice can affect the meaning of a given statement. The words "I hate you" can actually mean "I love you" if spoken in the right tone of voice. Tone is extremely critical when we speak, and the listener responds to it almost on an instinctual level. We can all remember times when our parents were angered not so much by what we said but be¬cause they did not like the way we said it; they did not like our tone.

In literature, tone refers to the means by which the author conveys his or her attitude toward the subject and the audience. In the written language, we do not have the advantage of hearing the author's voice; all we have are the words on the page. To interpret tone here, we must closely analyze the writer's style.

Word Choice and Tone

One of the elements of style that contributes to tone is word choice or diction. Writers are concerned about their choice of words because words are their medium—their means of com-munication. The French novelist Flaubert reportedly spent hours pondering the choice of the right word for a single sentence. Poets particularly choose their words carefully because poetry is a concentrated art form in which every word is significant. It is important for you as a reader, then, to understand the denotation and the connotation of words and to consider why a writer has chosen particular words when he or she has so many other possibilities from which to choose. Knowing a word's denotation and its connotations may help you understand his or her motivation.

The denotation of a word refers to the specific meaning or meanings that can be found in a good dictionary. For example, the word "run" may mean—among other things—to move quickly, to be a candidate in an election, to operate a machine, or to sponsor an event. Given the context or the way the word is used in a sentence, we would be able to decide which meaning the writer intended. In contrast, the connotation of a word—usually a noun, verb, adjective, or adverb— refers to the emotional overtones that become associated with it. Some overtones or extended meanings are shared by most members of a culture, but words also carry personal connotations that vary with each person. Let's examine the word "Christmas." Denotatively, it refers to the hol¬iday commemorating Christ's birth on December 25, while the shared connotations generally relate to love, sharing, gift-giving, and family togetherness. However, each individual forms personal as-sociations with this word that could vary from bills to depression and humbug.

In choosing words to convey their ideas, then, writers are aware of these two different types of meaning and take advantage of them. To be a critical reader, you, too, must consider the emotional meaning of a word as well as its dictionary definition.

Analyzing Tone

One technique that will help you analyze and appreciate an author's choice of words is to use an unabridged dictionary to find the precise meaning for each word and to locate other possible meanings that could add richness to the work. Another technique is to try substituting your own word or words in place of the author's. Tone shapes the message or theme in a work and helps to create an emotional atmosphere that readers respond to as they become involved with the characters and their situations.

Writing about Tone

When preparing to write an essay which analyzes tone in a work of literature, try to keep these steps in mind:

1.   Tone is more subtle in some works than it is in others, so try to choose a work in which the tone is more obvious because of the author's use of language: the choice of words, word order, images, comparisons, overstatement, understatement, sentence structure, and other appropriate elements of style.

2.   Read the work carefully and then describe the dominant tone with one or more descriptive adjectives. Circle those elements in the work that help to convey the tone and decide how they can be organized most effectively in your essay. If the work is short, for example, a one or two stanza poem, its tone could conceivably be discussed in an essay with one or two well developed body paragraphs. If the work is longer, look for places where it could logically be divided into parts. This division could be based on shifts in tone or on the types of elements conveying the tone, thereby creating separate paragraphs on word choice, on images and comparisons, on word order and sentence structure, and so on.

3.   In the introduction, the thesis will consist of a statement which describes the tone, a statement—if necessary—on how the body of the essay will be organized, and a statement which identifies the functions of tone in the work: how it conveys the theme and/or how it conveys the author's emotional attitude and produces an emotional response in the

reader.

4.   The body paragraphs illustrate how the tone is conveyed in the work by using the literary analysis pattern of generalization, introductory material for a quotation, the direct quotation, and analysis. Proceed logically through the work, generalizing about tone and then supporting the generalization with quotes from the work. Follow this with in-depth analysis of how and why the tone is communicated through the elements you've quoted. As always, the analysis is the most important part of this pattern.

5.   The conclusion is an in-depth discussion of the functions of tone that were identified in the thesis statement. Try to show how the tone shapes and communicates the theme and/or how it conveys the author's emotional attitude toward the subject and produces a similar emotional response in the reader.

Тема 10
An Extended Literary Analysis

Overview

After you have learned how to analyze the elements of fiction and poetry and how to expres1. your analysis in a well organized essay of 500 to 1,000 words, you have mastered all of the skills necessary for writing an extended analysis of a literary work. This type of paper may be required to show your competency as you near the end of a course or as you share what you have learned about a longer work or about several works by one author. Whatever the length of your paper, it should be organized into an interesting beginning with a precise thesis statement, a well developed body, and a logical conclusion.

Choosing a Subject for an Extended Essay

If you have the freedom to choose any literary work as your subject for an extended analysis it is best to choose a work that you are familiar with and enjoy, one that you have thought about, or one that has hung on in your mind because of its connections to your life experiences. When seeking a way into the work, it is wise to consider the elements in the work that make it unique and special. Some possibilities include an unusual plot structure, a unique use of point-of-view. in- depth characterization, strange settings, complex themes, archetypal symbols, or multiple images.

As you begin your thinking and planning by doing some free writing or some branching or clustering activities, look for ideas that relate to significant parts of the work so that you will have adequate content to discuss and analyze. If you are focusing on a single work, ask yourself as you review your notes if there are ideas that can be tied together through a series of causes or effects or through a series of examples that relate to a single literary element. If you are focusing on two or more works by different authors, look for situations, characters, settings, images, symbols, or themes that could be tied together in a comparison/contrast paper. If the works are by the same author, look for similarities in plot, symbols, style, or theme. You want to find a method of organization that will help you create a coherent and unified discussion your reader will be able to follow and understand.

Planning an Extended Literary Analysis Essay

The length of an essay of literary analysis is determined in part by the length of the work and in part by the specificity of the writer's thesis. If, for example, you are analyzing setting in a short story, your essay will probably be shorter than one analyzing setting in a novel since adding length multiplies the complexity of the work. On the other hand, if your thesis in the essay on the novel is restricted to just one setting rather than all of the possibilities, then your essay may not be any longer than the paper on the short story. All of this means that if you are assigned an essay of 1,500 words or more, you must thoroughly develop your analysis of a shorter work or broaden your thesis to encompass enough aspects of the work to produce the desired length.

When you have decided on a logical way to develop your ideas, you are ready to

formulate your thesis and its main supporting points. This sentence is the guiding principle of your essay; it guides your choice of supporting quotations and your analysis of them, and it guides your reader through the body of your essay as he or she follows the main points through to your conclusion.

An Organizational Approach: Comparison Contrast

If you decide that the best way to organize your essay is through the use of comparison/ contrast, you have several choices to make about how you can arrange your main points.

One of your choices is called the subject-by-subject approach. In this organizational pattern, you make all of your points about the first work in the first part of your essay, use a transition to move the reader into the second work, and then make the same points about the second work.

An outline of this pattern would look like this:

^ Work A Point 1 Point 2 Point 3 Point 4 Point 5

Transitional sentence or paragraph

Work B Point 1 Point 2 Point 3 Point 4 Point 5

This style can be effective in very short papers but can be ineffective for longer ones because the essay tends to break into two separate discussions, it involves some repetition of ideas, and it demands that the reader keep in mind all of the points about the first work to appreciate the points you make about the second.

Another organizational choice for comparison/contrast is labeled point-by-point. This approach is effective because it arranges the body of the essay around your main points of likeness or difference which function as the topic sentences or main divisions of your essay. Once the point is established, you discuss the first work, use a transition to move the reader to the second work, and then discuss that work as it relates to your point.

An outline of this pattern looks like this:

Point 1 Work A Transition Work B

Point 2 Work A Transition Work B

Point 3 Work A Transition Work B

Point 4 Work A Transition Work B

Point 5 Work A Transition Work B

You may keep your discussion of each main point in one paragraph, or you may present the first work in one paragraph and then put the transition and second work in the following paragraph. The choice you make will be determined in part by the length of your discussion; if you have a lot to say about each work, use separate paragraphs to give equal emphasis to each subject.

One important concept to keep in mind about the point-by-point organizational pattern is that it is not sentence-by-sentence. In point-by-point, you write only about the first work in the first part of the discussion, and then after a transition, you write only about the second work. Some students slip into sentence-by-sentence (sometimes called the ping-pong ball approach) by writing one sentence about the first work and then one about the second, following this pattern throughout the entire paragraph. This bounces the reader back and forth between the subjects, involves a tremendous amount of repetition, and demands extensive use of transitions.

If you are writing a long essay of comparison/contrast and if you are keeping your reader in mind, you will probably choose to use the point-by-point approach to order your discussion.

Writing a Draft of Your Essay

After you have written your thesis and outlined this body arrangement, you can begin to flesh out the major parts of your essay: the introduction, the body, and the conclusion. Remember that the purpose of the draft is to get your ideas down on paper; you can evaluate their style and correctness when you work on the revising and editing steps in the writing

process.

The typical introduction includes a lead to gain the reader's interest, a tie-in to the work s (or works') title and author which are stated, a brief summary of the work(s) focusing on the aspect to be dealt with in the thesis, and the thesis itself which states the main idea(s) that you plan to discuss in the body of the essay. If you can actually state the main supporting points as part of the thesis, you can then indicate the major divisions in your essay when you move from one point to another through your use of the key words from the thesis.

The body paragraphs are built on the literary analysis pattern: topic sentence, introduction to a quote, the quotation of relevant narration or dialogue, and in-depth analysis of how the quote proves the topic sentence; this pattern is repeated by using a transitional word or phrase to begin the introduction to a new quotation, by quoting another relevant part of the work, and then by analyzing it in terms of the topic sentence. This pattern can be used more than twice in a paragraph (the more the better), and it can be adapted by sometimes including a quotation in the introduction to the quote or by using a quotation as part of the analysis section. A review of the body paragraphs in the model essays in this text will provide an overview of the flexibility of this pattern.

The conclusion will give your essay closure if you begin with a signal word (Thus, therefore, and so, to conclude), summarize by rephrasing your thesis and main points, stress the significance of the ideas you've discussed, and change the speed or tempo of your final sentences to create a sense of finality. This paragraph is important since it is your last chance to make an impression on the reader, and final impressions can be even more important than first ones.

3.Familiarize yourselves with a model analysis essay and write your own one on the analogy

MODEL ESSAY

This student essay compares the central characters in two of Flannery O'Connor's short stories. Notice the point-by-point organization and the use of transitions.

They Would Have Been Good Women If . . .

" 'She would have been a good woman,' The Misfit says of the grandmother in Flannery O'Connor's "A Good Man Is Hard to Find,"[1] 'if it had been somebody there to shoot her every minute of her life' " (133). In a smiliar fashion, one may assert that Mrs. Turpin in O'Connor's "Revelation"[2] would have been a good woman if there had been somebody there to smash her face every minute of her life. Both the grandmother and Mrs. Turpin are somewhat elderly women who come face-to-face with violence. On her vacation, the grandmother encounters a callous criminal, while Mrs. Turpin's conversation in the doctor's office ends when she is ferociously attacked by a disapproving teenager. In both *Thesis Statement* cases, these domineering and condescending women come to reconcile their views of society and religion.

Topic Sentence The grandmother s domineering ways are evident right from the start of the story. "A Good Man Is Hard to Find" opens with the grandmother's "seizing at every chance to change Bailey's mind" (117) about going to Florida: " 'Now look here, Bailey, see here, read this,' " (117) commands the grandmother. This is a mother speaking to her son; however, both are obviously well into adulthood, and the grandmother's dictating tone of voice shows that she has never relinquished authoritative control over her son, Bailey. The grandmother's repetition of these commands makes them seem commonplace. She shows no fear of opposition in giving her commands to him as she rattles "the newspaper at his bald head," (117) demonstrating absolute dominance. She wants things to run her way—not Bailey's.

Topic Sentence Like the grandmother, Mrs. Turpin is immediately seen as a dominating force in "Revelation." When the Turpins enter the doctor's office and look for a seat, Mrs. Turpin

Topic Sentence

quickly unleashes her authority as she commands, " 'Claude, you sit in that chair there,' " (488), giving him a push. Like the grandmother, Mrs. Turpin exhibits verbal dominance by her command and physical intimidation by her push. And Claude reacts to this "as if he were accustomed to doing what she told him" (488). However, where the grandmother prided herself on being a lady, Mrs. Turpin seems to be more arrogant about her dominance. The command she gives to her husband is said "in a voice that included anyone who wanted to listen" (488). This suggests that not only does Mrs. Turpin have powerful authority in her marriage, but that she also feels it is important that everyone present sees just how powerful she is.

Both women's domineeringness causes them to be rather condescending. When Bailey and his family are driving through Georgia, the grandmother exclaims, " 'Oh look at the cute little pickaninny!' " (119). The grandmother's use of the terms "pickaninny" and "nigger" (119) reveals how completely she has accepted racist values. She also says that " 'little niggers in the country don't have things like we do' "(119) when June Star points out that he has no britches. Of course, by "things" she means luxury items. Never would she think of "things" as enough food to sustain health or enough clothes or shelter. She regards a scene of wretchedness as picturesque and would like to " 'paint that picture' " (119) not as a damning social indictment, but as a means of passive fun.

Whereas the grandmother demonstrates condescendence when she is given the opportunity, Mrs. Turpin continuously and relentlessly displays her egotistical patronizing. She lets everyone in the doctor's office know that she has "a little of everything" (494), and she frequenty uses the term "niggers" (496). She also speaks of being tired of " 'buttering up' " niggers (494) to do servant work for her. This type of phrasing shows that not only has she readily internalized racist values, but she has also become sickeningly complacent in her selfishness. And if this isn't enough, "sometimes at night. . .Mrs. Turpin would occupy herself with the question of who she would have chosen to be if she could not have been herself" (491). And she would have to choose between being a "nigger" or "white-trash" (491). This demonstrates Mrs. Turpin's remarkable obsession to wallow in self-satisfaction over being herself. She seems to associate divinity with being of the noble class and pities in a mocking way the lower classes who, to her, are spiritually deprived. Unfortunately, she cannot see her own spiritual deprivation in this extremely condescending attitude.

In fact, the grandmother and Mrs. Turpin are so self-righteous, they seem to think of themselves as extremely virtuous and religious. However, this notion changes as they both encounter tragedy, and at the conclusion of O'Connor's stories, both the grandmother and Mrs. Turpin experience new. powerful, mystical religious insights. The grandmother demonstrates confidence in her knowledge of Jesus when she inquires of The Misfit, " 'Do you ever pray?' " (129). The grandmother here could have kept insisting that The Misfit was a "good man" in a further effort to manipulate him to spare her, but by throwing this question at him, she suggests that maybe he is not a "good man" and implies that through her knowledge of Jesus, she could save him as evidenced by her statement, " 'Pray, pray. . . . That's when you should have started to pray' " (130). Later, when The Misfit seems to show a hint of emotion, "the grandmother's head cleared for an instant" (132). This shows that the grandmother has transcended the state of sheer terror she was in and is now thinking on a new level. " 'Why you're one of my babies,' " she cried. " 'You're one of my own children!' " (132). Whereas previously the grandmother thought of The Misfit as a cold-blooded disgrace to society, she now sees him as one of her own children, one of her babies. This shows that she is now thinking in purely Christian terms, for in Christian terms, we are all brothers and sisters, children of God. This type of reaction is a far cry from what the grandmother shows us throughout the story, and only in fear of death does this insight pour out of her.

Mrs. Turpin, on the other hand, shows her arrogance and pride in her religious knowledge when she hears a familiar gospel song in the doctor's office and "supplied the last line mentally, 'And wona these days I know I'll we* earacrown " (490). Mrs. Turpin seems to feel supremely justified in being overwhelmed by the spirit of this song.

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She is very confident of her destiny with God and appears to even be self-sanctifying. However, after being attacked and called an " 'old wart hog' " (500) from hell, Mrs. Turpin is very worried and distressed by this statement, and she ponders it for quite some time. Then, at the very end of the story, while standing at the pig-parlor, "a visionary light settled into her eyes" (508). In the same way as the grandmother, Mrs. Turpin has reached a transcendental state of mind and is now experiencing profound insights. And in her vision she sees "a vast horde of souls . . . rumbling toward heaven. There were whole companies of white-trash, clean for the first time in their lives, and bands of black niggers in white robes, and battalions of freaks and lunatics shouting and clapping and leaping like frogs" (508). Mrs. Turpin's spiritual vision is now unobstructed by her hypocritical values. She sees all the types of people that she had previously mocked and degraded, as well as people like herself, as part of some greater Oneness. Like the grandmother, she also comes to the Christian view that all humans are brothers and sisters, children of God. She realizes how meek and humble people should be before the Lord when she sees people like herself, and "even their virtues were being burned away" (508).

Thus Flannery O'Connor's characters of the grandmother and Mrs. Turpin convey a piercing theme about how pathetically ignorant one can become in a life of self-satisfaction. They are good examples of people who become over-

Restatement of
become over-

Thesis   bearing and condescending almost to the point of being evil And it is a shame

because we all are capble of being filled with the power, glory, and awe of God. This fact, however, has a great tendency to be forgotten unless there is a gun to one's head or a smack in the face to act as a reminder. O'Connor's characters point to the need for a religious revolution against a secular world to attain true Christian values.

4.   Read the following stories for analysis

E. Waller Go, Lovely Rose

T.C.Bambara The Lesson

E. Hemingway. Cat in the Rain

G. Greene The Invisible Japanese Gentlemen

J. Galsworthy The Man of Property

D.H.Lawrence Sons and Lovers

W.S. Maugham The Four Dutchmen

K.Mansfield The Lady's Maid

R. Aldington Death of a Hero

5.Write your analysis essay on the following types of analysis on the basis of these stories

1.Character Analysis

2.Theme Analysis

3.Setting Analysis

4.Point of View Analysis

5.Imagery Analysis

6.Structural Analysis

7.Tone Analysis