











Theme →	Character	Setting	Structure	Narration
 <b>Short Fiction I</b> Unit 1	<ul style="list-style-type: none"> <li>Textual details that make up characters: <b>description</b>, <b>dialogue</b>, and <b>behavior</b></li> <li>Used as a means of exploring themes and helping the reader connect with the story</li> </ul>	<ul style="list-style-type: none"> <li><b>Setting</b>: time and place of a text</li> <li>Revealed by: physical descriptions, historical/cultural references, social norms, demographics,</li> <li>Implies belief systems of the story and provides context</li> </ul>	<ul style="list-style-type: none"> <li><b>Plot</b>: sequence of events in a narrative</li> <li>Can be: chronological, non-chronological, linear, cyclical, episodic, subplot</li> <li><b>Dramatic situation</b>: setting and action of the plot that contributes to conflict and resolution</li> </ul>	<ul style="list-style-type: none"> <li><b>Narrator</b>: voice or persona that tells a story in a narrative; may be a character or external</li> <li><b>Speaker</b>: voice or persona that speaks in a poem, song or other forms of literature</li> <li>POV tells you the accuracy of information received by reader</li> </ul>
 <b>Short Fiction II</b> Unit 4	<ul style="list-style-type: none"> <li>Characters' actions and speech reveal their values, goals, and relationships</li> <li><b>Protagonist</b>: main character</li> <li><b>Antagonist</b>: opposes the protagonist; could be character, a group, or nature</li> <li>May fulfill a certain <b>archetype</b>, or universal theme (ex: hero, villain)</li> </ul>	<ul style="list-style-type: none"> <li><b>Atmosphere</b>: feeling/environment created by the setting and plot events; what does it make you feel?</li> <li><b>Mood</b>: emotional tone of text; think tension, romance, fear, etc</li> </ul>	<ul style="list-style-type: none"> <li>Narrator's <b>perspective</b> (the POV from which the story is told) determines what events + details will be presented to the readers</li> <li><b>Tone</b>: overall emotional feeling conveyed by the narrator/speaker/characters; can change as plot progresses</li> </ul>	<ul style="list-style-type: none"> <li><b>Stream of consciousness narration</b>: told through the inner thoughts and feelings</li> <li><b>3rd person omniscient POV</b>: narrator is all-knowing of the characters' thoughts</li> <li><b>Objective narration</b>: detached and neutral</li> <li><b>Narrative distance</b>: how close/far the narrator is from the story</li> </ul>
 <b>Short Fiction III</b> Unit 7	<ul style="list-style-type: none"> <li>Gradual change more common than sudden change</li> <li><b>Epiphany</b>: sudden realization about a plot point, object, or another character</li> <li>Types of <b>character groups</b>: family, friends, society, identity groups</li> </ul>	<ul style="list-style-type: none"> <li>Changing setting suggests a change in the overall story</li> <li>Contrasting settings can establish conflict between groups</li> <li>Character interactions: change setting, destroy/protect it, or describe it</li> </ul>	<ul style="list-style-type: none"> <li><b>Pacing</b>: manipulation of time of a narrative; for ex, slowing down may emphasize an individual event</li> <li>Epiphanies often act as catalysts for characters' action and subsequent events</li> </ul>	<ul style="list-style-type: none"> <li>Characters' description of their setting indicate their attitudes and motivations</li> <li>Pay attention to narration of epiphanies- language and tone can indicate whether the epiphany moves the conflict forward or backward</li> </ul>
 <b>Poetry I</b> Unit 2	<ul style="list-style-type: none"> <li>Like in short fiction, characters in poetry enable writers to explore themes and values</li> <li>Character may be the speaker</li> </ul>	<ul style="list-style-type: none"> <li>Is setting addressed? A lack of setting could be significant too</li> <li>Most prominent physical object in the setting? This can give you an idea of what the writer is emphasizing</li> </ul>	<ul style="list-style-type: none"> <li><b>Prosody</b>: rhythm and pattern used throughout text; intonation, meter, etc</li> <li><b>Stanza</b>: part of a poem separated by blank lines</li> <li>Punctuation influences poem reading</li> </ul>	<ul style="list-style-type: none"> <li>Speaker's use of literary devices (like personification, metaphors, and similes) should help you understand the poem deeper</li> <li>Diction (word choice) tells you about the speaker/writer's purpose</li> </ul>
 <b>Poetry II</b> Unit 5	<ul style="list-style-type: none"> <li>Use of <b>hyperbole</b> can amplify characters' emotion and add humor</li> <li>Use of <b>understatement</b> can minimize or detract, sometimes ironically</li> </ul>	<ul style="list-style-type: none"> <li>Setting may have multiple meanings/connotations; more than just literal</li> <li><b>Imagery</b> can paint a picture of the setting</li> </ul>	<ul style="list-style-type: none"> <li><b>Closed structure</b>: follows fixed pattern (unlike <b>open structure</b>)</li> <li><b>Extended metaphor</b>: comparison between 2 things developed throughout poem</li> </ul>	<ul style="list-style-type: none"> <li>Narration can utilize <b>personification</b> to add relatability and layers of meaning</li> <li><b>Allusion</b> can add literary culture connection and irony/satire</li> </ul>
 <b>Poetry III</b> Unit 8	<ul style="list-style-type: none"> <li>Paradox can make decisions difficult for the speaker, forcing the reader to think too</li> </ul>	<ul style="list-style-type: none"> <li>Setting can contribute to irony (ex: being surrounded by salt water while thirsty)</li> </ul>	<ul style="list-style-type: none"> <li>Interruptions of patterns create emphasis</li> <li><b>Juxtaposition</b>: creates antithesis</li> <li><b>Conceit</b>: paradoxical extended metaphor</li> </ul>	<ul style="list-style-type: none"> <li>Ambiguity enables different interpretations</li> <li>Symbols may imply particular narrator perspective</li> </ul>
 <b>Long Fiction I</b> Unit 3	<ul style="list-style-type: none"> <li>Character description creates reader expectations for their actions</li> </ul>	<ul style="list-style-type: none"> <li>Contextualizes the conflict's meaning for characters and the reader</li> </ul>	<ul style="list-style-type: none"> <li>Event significance: think "what's changed after this event?"</li> </ul>	<ul style="list-style-type: none"> <li>Symbolism can be used to subvert expectations (using symbols in reverse of typical meaning)</li> </ul>
 <b>Long Fiction II</b> Unit 6	<ul style="list-style-type: none"> <li><b>Foil</b>: directly contrasts another character to highlight that character</li> </ul>	<ul style="list-style-type: none"> <li>Adds character complexity by influencing characters' actions and speech</li> </ul>	<ul style="list-style-type: none"> <li><b>Non-linear narrative</b>: include flashback, foreshadowing, in media res ("into the middle")</li> </ul>	<ul style="list-style-type: none"> <li><b>Narrative bias</b>: consider if the narrator is trying to convince the reader of something</li> </ul>

**FRQ Tips:** Memorize some common literary elements like tone, style, imagery, figurative language, characterization, etc | Have a grabber (2-3 sentences) to engage reader | Avoid general statements; want nuance! | Thesis template: *In this excerpt from (novel), (author's) (adjective + device) and (adjective + device) portrays/creates the complex (prompt element) as (analysis adjective) and/yet (analysis adjective).*



## Long Fiction III

Unit 9

- Characters' response to resolution reveals their values/development

- Setting of significant events determine the effect they have on characters

- **Suspense** can be built through particular order of significant events
- **Resolution**: conflict is solved

- **Narrative inconsistencies** can create uncertainty and reflect narrative bias

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