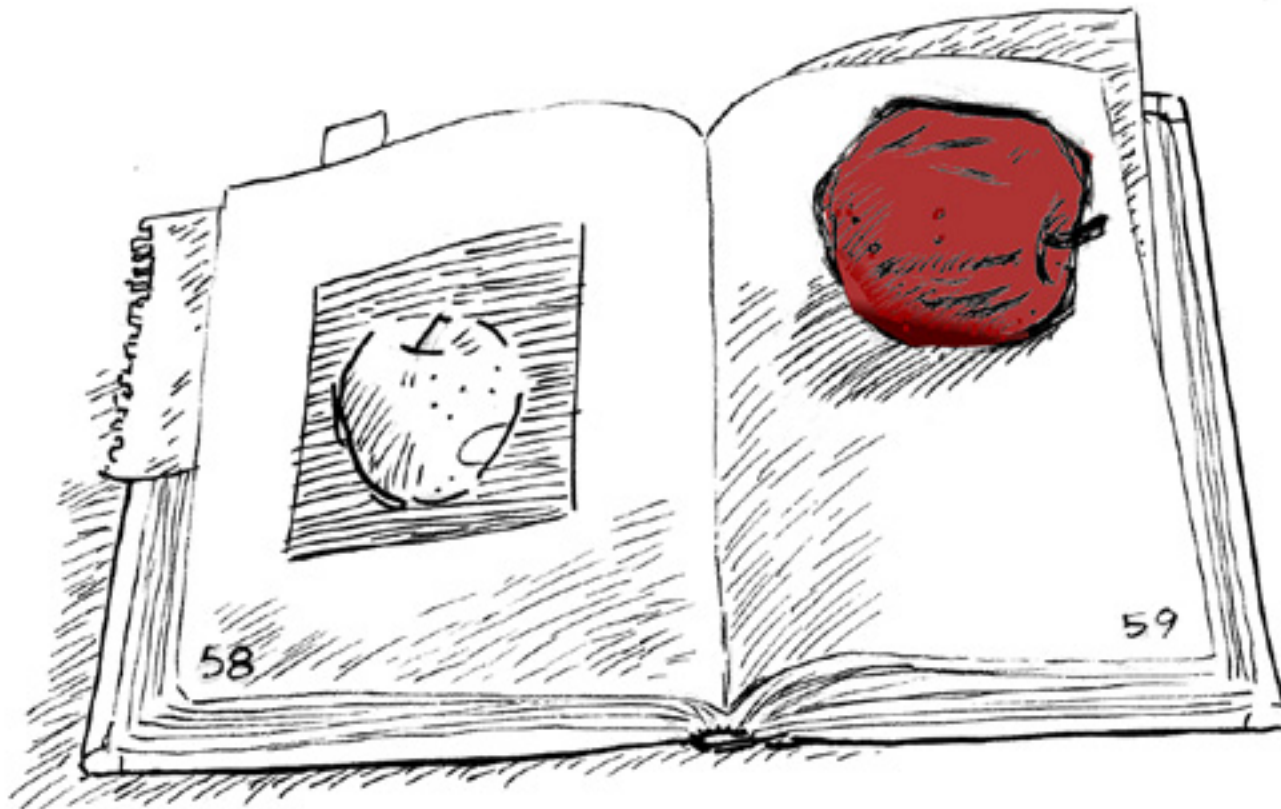


# Critical Analysis & the Reading Process

---



# Guidelines for Reading

---

## Elements Which Enhance Developments of Stories:

1. characters' actions
  2. characters' intentions
- }
3. plot rhythms— combination of protagonist's journey, flow of information and literary modes
  4. story structure— also referred to as Freytag's Pyramid
  5. points of view— or Narrative Voice

- *Always be aware of these elements within every story we read in the course.*

# *Guidelines for Reading*

---

**You should  
read the  
material  
*three*  
times.**

# *Guidelines for Reading*

---

**You should  
read the  
material  
*three*  
times.**

- *Before writing an academic paper, it is important to read the chosen material more than just once.*

# *Guidelines for Reading-First Reading*

---

**The first reading acts on an *emotional* level.**

- Concentrate on the actions of characters and the basic plot.
- Try to enjoy the material as much as possible.

I. Read first for enjoyment, without interruption

A. Notice the use of language and word play

B. Consider the actions of the characters:

- who is the protagonist and who is the antagonist?

C. Note the setting and the atmosphere of the scene

II. Afterwards, as soon as possible, determine the emotional impact

A. Do you have any unanswered questions?

B. Did you like the story?

C. Did you relate to any of the characters?

# *Guidelines for Reading-Second Reading*

---

**The second reading acts on an *analytical* level.**

- Likewise, material you may have missed on the first reading can be explored in greater detail.
- Resolve unanswered questions.

I. Concentrate on the plot details:

- A. To answer any possible questions
- B. To confirm what you already know

II. Determine:

- A. Journey theme: all protagonists go some form of journey
- B. Conflict type: all protagonists and antagonist have a conflicted relationship
- C. How do the elements affect the developments and actions of the characters?

# *Guidelines for Reading-Third Reading*

---

**The third reading specifically targets a higher level of *critical analysis*.**

- Since you can predict what will happen, you can analyze *in closer details* why characters act or react in the manner they do.
  - Newer insights can be gained regarding the author's strategy and influences.
- I. It is important to be open to the entire work.
    - A. consider how it relates to other readings
    - B. discover what sets it apart from other writings
  - II. Ask yourself what images and literary devices are used in the story.
  - III. What is the author's main goal for telling me this story?
  - IV. Who do the characters resemble?
  - V. Ask yourself: where have I seen this situation before?  
What inspirations or obvious emulations did the author use?

# *Guidelines for Reading*

---

## **What is important about number five:**

- Literature grows out of other literature. No idea is absolutely original—  
*nothing is original in the creative process*; borrowing from other established authors is frequent, consciously and subconsciously.

**intertextuality:** the reinvention, insertion of situations and conflicts in a new sequence of thought to present a new idea; creation of something new out of an older concept.

- *With a third reading, it is easier to spot intertextuality.*



# *intertextuality*

---

**The Top Four Literature which are referenced, reworked, reinvented :**

1. Biblical stories
2. Shakespearean plays
3. Greek/Roman myths
4. Fairy tales

*Why do you think this is the case?*

*What do these four types of writing share in common?*

Likewise, look for these emulations; they establish mood, atmosphere, scenery, and theme — consciously and *subconsciously*.

# *Review of Reading Points*

---

- The first reading acts on an *emotional* level.
- The second reading acts on an *analytical* level.
- The third reading targets a *higher level of critical* analysis.

# *Literary Devices & Terminologies*

---

- **plot:** main course of action
- **setting:** the landscape of the story
- **conflict:** clash of opposing views, needs, actions
- **protagonist:** main character; focal point of action
- **antagonist:** a person the protagonist struggles against, or competes with;  
an adversary
- **climax:** the ultimate scene of action; the decisive moment in a novel or play,  
results in the conclusion/resolution
- **subplots:** minor secondary story lines behind the scene of main action

# *Literary Devices & Terminologies*

---

- **points of view:** (voice/narration) thoughts and feelings which motivate story
- **irony:** an event deliberately contrary to what the reader expects
- **foreshadowing:** hints of a future development through elements of the story
- **motifs:** reoccurring symbols which appear throughout the story
- **paradox:** conflicting/contradictory statement
- **exposition:** establishment of setting, prepares the fictional world for reader
- ***in medias res:*** latin: “in the middle of.” Many short stories use this technique.