

00:00:00.000 --> 00:00:17.000

Why don't we get started then by thinking about our recent work and what we've been

00:00:17.000 --> 00:00:20.500

doing with Beloved and thinking about that novel.

00:00:20.500 --> 00:00:27.680

As far as I remember, we worked with Section 3 in our last class and I think we were doing

00:00:27.680 --> 00:00:29.920

some writing at the end of that class.

00:00:30.000 --> 00:00:37.239

We wrote a QPA, or what we call a QPA, the Quick Passage Analysis, and I think if I

00:00:37.239 --> 00:00:42.520

remember correctly, because it was back right on Tuesday, that we had done some

00:00:42.520 --> 00:00:48.280

reading, an interrupted reading, of a single passage first. So, and we kind of

00:00:48.280 --> 00:00:53.000

based, right, our writing on that interrupted reading from a passage from

00:00:53.000 --> 00:00:58.879

one section, one part of the section three. Is it, are we good so far? We are, is that

00:00:58.879 --> 00:01:02.040

what we're back into? Okay.

00:01:00.000 --> 00:01:03.740

So, the question kind of becomes, I think, why?

00:01:03.740 --> 00:01:04.820

Why did we do that?

00:01:09.300 --> 00:01:12.939

We want to study closely these passages

00:01:12.939 --> 00:01:14.939

so we can get a better understanding

00:01:14.939 --> 00:01:16.540

and a more specific understanding

00:01:16.540 --> 00:01:19.979

of what that particular passage means in that context.

00:01:19.979 --> 00:01:20.979

That's excellent.

00:01:20.979 --> 00:01:22.620

Would anyone like to add to that?

00:01:23.579 --> 00:01:28.579

Why you think we're writing QPAs, looking at passages?

00:01:28.780 --> 00:01:29.620

Yes.

00:01:30.000 --> 00:01:35.000

When we're trying to focus on a single character,

00:01:35.000 --> 00:01:37.360

it's hard to just look at the plot.

00:01:37.360 --> 00:01:39.479

We should probably look at context

00:01:39.479 --> 00:01:44.039

and how their character is created with words

00:01:44.039 --> 00:01:45.939

instead of just with a story.

00:01:46.860 --> 00:01:51.239

Cool, so you're zooming us in even more specifically

00:01:51.239 --> 00:01:55.840

because you gave us a good general rationale as to why.

00:01:55.840 --> 00:01:59.440

So in other words, instead of thinking too globally

00:01:59.440 --> 00:02:00.280

about...

00:02:00.000 --> 00:02:01.480

a text that we're reading.

00:02:01.480 --> 00:02:03.599

We want to be able to kind of zoom in and pay

00:02:03.599 --> 00:02:06.199

careful attention to that particular language

00:02:06.199 --> 00:02:08.920

to help us do some more specific thinking.

00:02:08.920 --> 00:02:11.560

And what I heard you say is that not only is it that,

00:02:11.560 --> 00:02:15.279

but we could zoom in even further to character

00:02:15.279 --> 00:02:17.200

and see how characters are put together

00:02:17.200 --> 00:02:22.159

to help us do that thinking more specifically so that it informs

00:02:22.159 --> 00:02:23.440

that global idea.

00:02:23.440 --> 00:02:25.479

I think what we refer to generally

00:02:25.479 --> 00:02:28.600

is theme, that last sentence in the QPA.

00:02:28.600 --> 00:02:31.040

So we're trying to.

00:02:30.000 --> 00:02:33.160

to work with those specifics and those details.

00:02:33.160 --> 00:02:34.639

That's awesome, you two.

00:02:34.639 --> 00:02:36.440

Is there anything else that you'd like to say?

00:02:36.440 --> 00:02:41.640

I think there's probably more if you'd like to press on this.

00:02:41.640 --> 00:02:45.319

In other words, why would we do this?

00:02:45.319 --> 00:02:46.559

Yeah, Ethan.

00:02:46.559 --> 00:02:52.319

We also were doing this to really analyze Toni Morrison's strategy

00:02:52.319 --> 00:02:58.399

and her style of writing and the, I don't know the word,

00:02:58.399 --> 00:03:01.200

the strategy.

00:03:00.000 --> 00:03:07.199

she uses to portray theme and a mood to the of characters and scenes of the book.

00:03:07.199 --> 00:03:11.479

Wow, so you're gonna back us out even farther and kind of have us think about

00:03:11.479 --> 00:03:19.280

an author's art and how an artist is responding to the world and in fact I

00:03:19.280 --> 00:03:23.120

think one of the main things that we've been looking at all year long has been

00:03:23.120 --> 00:03:29.280

how does an artist respond to this history of writing, right? In what ways is

00:03:29.280 --> 00:03:32.000

an artist

00:03:30.000 --> 00:03:33.759

contributing to that conversation about an idea

00:03:33.759 --> 00:03:38.159

and what ways are those traditions being carried on,

00:03:38.159 --> 00:03:42.600

challenged, re-examined, or otherwise looked at.

00:03:42.600 --> 00:03:45.840

That's a great point. Those are three

00:03:45.840 --> 00:03:52.840

really, really good points. Is there anything else?

00:03:52.840 --> 00:03:58.239  
Cool.

00:03:58.239 --> 00:03:59.920  
Alright. Good. Great.

00:04:00.000 --> 00:04:04.539  
So, oh, blue screen, that's, we'll wake up our server.

00:04:04.539 --> 00:04:09.619  
All right, so this is, of course, our kind of intro slide,

00:04:09.619 --> 00:04:11.760  
right, with all the book covers that we've talked about,

00:04:11.760 --> 00:04:12.800  
the different ones.

00:04:12.800 --> 00:04:15.000  
These were our passages from section two

00:04:15.000 --> 00:04:16.479  
that we did some work with.

00:04:16.479 --> 00:04:19.280  
These, of course, were our passages from section three.

00:04:19.280 --> 00:04:22.079  
And then, of course, I have some passages for us

00:04:22.079 --> 00:04:23.520  
for section four today.

00:04:23.520 --> 00:04:26.959  
I think, just for our long-term purposes,

00:04:26.959 --> 00:04:29.420  
we'll be moving out of kind of me selecting passages,

00:04:29.420 --> 00:04:30.979  
of course.

00:04:30.000 --> 00:04:32.000  
and allowing you to be able to do this.

00:04:32.000 --> 00:04:36.199  
And I think what we want to do is when I'm selecting passages,

00:04:36.199 --> 00:04:38.159  
I have certain criteria in mind.

00:04:38.159 --> 00:04:41.479  
I have certain reasons behind doing that.

00:04:41.479 --> 00:04:45.199  
And I think ultimately, those reasons, in a way,

00:04:45.199 --> 00:04:47.879  
stem from our QPA.

00:04:47.879 --> 00:04:50.520

In other words, that quick passage analysis.

00:04:50.520 --> 00:04:54.840

I want to find passages that are rich in characterization

00:04:54.840 --> 00:04:55.399

device.

00:04:55.399 --> 00:04:58.559

I want to find passages that really allow

00:04:58.559 --> 00:05:01.360

me to kind of zoom in and find.

00:05:00.000 --> 00:05:05.880

something to chew on that kind of helps me to really examine that device. And

00:05:05.880 --> 00:05:10.399

then of course I want to be able to kind of examine a passage that allows me to

00:05:10.399 --> 00:05:15.840

think about why is Morrison doing that? For what purpose? What purpose does

00:05:15.840 --> 00:05:22.319

that particular device serve in her work? Now we did talk a little bit about

00:05:22.319 --> 00:05:28.479

placement and order and it's good to have Hannah back, back from South

00:05:28.479 --> 00:05:32.080

America. That's pretty awesome.

00:05:30.000 --> 00:05:31.840

some traveling, all that distance,

00:05:31.840 --> 00:05:34.840

just to come to class today.

00:05:34.840 --> 00:05:36.119

I appreciate that.

00:05:36.119 --> 00:05:40.119

And so Hannah is going to help us,

00:05:40.119 --> 00:05:41.640

I think, to just understand quickly

00:05:41.640 --> 00:05:44.720

before we get going here, this concept of placement

00:05:44.720 --> 00:05:46.120

in order that we've added in here.

00:05:46.120 --> 00:05:48.200

She hasn't read section four.

00:05:48.200 --> 00:05:50.159

She got sick on the way back on the plane.

00:05:50.159 --> 00:05:51.159

That's terrible.

00:05:51.159 --> 00:05:53.760

By the way, don't drink the water.

00:05:53.760 --> 00:05:56.760

Because I think she did in Costa Rica.

00:05:56.760 --> 00:05:57.639

But I'm sorry.

00:05:57.639 --> 00:05:59.280

I didn't ask you if I could share that.

00:05:59.280 --> 00:06:01.120

I'm sorry.

00:06:00.000 --> 00:06:05.119

I apologize, but she the point is she hasn't read section 4 and that's totally cool

00:06:05.320 --> 00:06:09.460

But what does that tell us that when she's dealing with that passage today?

00:06:10.319 --> 00:06:13.840

She's gonna have the text right in front of her. She can close read that right?

00:06:15.760 --> 00:06:17.760

But she won't have what

00:06:20.000 --> 00:06:28.360

The content the context around it and I think one of the things that makes context what builds context is

00:06:28.360 --> 00:06:30.440

Ordering

00:06:30.000 --> 00:06:36.960

right? And I think we've talked a lot this year about the pastiche. We've talked a lot about

00:06:37.599 --> 00:06:44.720

that broken sense of an author, right? Susan Griffin's essay, right? Our secret

00:06:45.439 --> 00:06:50.000

in examining and taking a look at pain growing up.

00:06:50.000 --> 00:06:59.840

Oh, my bad.

00:07:00.000 --> 00:07:04.039

Remember Susan Griffith's work, The Missal, right?

00:07:04.039 --> 00:07:06.159

And how that was broken up.

00:07:06.159 --> 00:07:08.600

Why does an artist do that?

00:07:08.600 --> 00:07:10.159

Why would you break up those pieces

00:07:10.159 --> 00:07:12.600

and then reassemble them in that way?

00:07:12.600 --> 00:07:15.159

Perhaps in some way there's some kind of uncertainty.

00:07:15.159 --> 00:07:18.680

It reflects, I don't have a definitive understanding

00:07:18.680 --> 00:07:21.479

of something and I'm trying to understand it better.

00:07:21.479 --> 00:07:23.799

So I'm gonna take it apart and then maybe put it back

00:07:23.799 --> 00:07:25.420

and see how it goes together.

00:07:26.280 --> 00:07:28.239

Maybe I'm going to decenter something.

00:07:28.239 --> 00:07:30.639

In other words, right, I don't have something.

00:07:30.000 --> 00:07:34.679

right in the middle. I don't know exactly what it is. Maybe it has multiple points of

00:07:34.679 --> 00:07:39.680

view. Maybe it has a number of different things that it doesn't have necessarily a center.

00:07:39.680 --> 00:07:45.199

So I need to kind of have these pieces all over the place. And then when I've done that

00:07:45.199 --> 00:07:51.079

though, of course I've reassembled them in a particular way. So your passage is assembled

00:07:51.079 --> 00:07:58.920

in a particular way that may even build a motif. So with that said, there's a lot to

00:07:58.920 --> 00:08:00.200

be thinking about here.

00:08:00.000 --> 00:08:02.000

So we have a lot to do with our passage.

00:08:02.599 --> 00:08:06.519

Why don't we just talk for a second about exactly what we're going to do today. We good?

00:08:06.579 --> 00:08:11.239

So before I do move on, I just kind of skipped over that and that's probably my bad.

00:08:14.119 --> 00:08:18.479

Does anyone have any questions or comments about anything? This is our QPA,

00:08:19.079 --> 00:08:24.559

right, that we've been working with. Do you remember these pieces? I'll leave t

his up on the board for you as you're working.

00:08:25.399 --> 00:08:28.239

But we're good with this or does anyone have any questions?

00:08:30.000 --> 00:08:33.579

Okay, I don't see much.

00:08:33.579 --> 00:08:34.579

How about this?

00:08:34.579 --> 00:08:39.260

Can you give me a thumbs up if you're right on spot, midway or down?

00:08:39.260 --> 00:08:46.340

In other words, down is I'm not really, I'm still fuzzy, I'm up.

00:08:46.340 --> 00:08:48.219

Gotcha.

00:08:48.219 --> 00:08:57.260

Noah, if you had any question to ask about this, what might it be?

00:09:00.000 --> 00:09:06.159

with how do you find, how do you zoom in on one characterization device?

00:09:06.159 --> 00:09:10.640

Awesome, that's a great question and one that people frequently ask.

00:09:10.640 --> 00:09:14.800

And in fact, what happens Noah, if there are several?

00:09:14.800 --> 00:09:18.879

Right, this is, so I'm going to have to figure out A,

00:09:18.879 --> 00:09:24.000

does this passage seem to be shaped by in the language choices? Because this is

00:09:24.000 --> 00:09:27.520

really what we're going to examine. This is a great question.

00:09:27.520 --> 00:09:31.920

How does an author's choices

00:09:30.000 --> 00:09:36.659

impact the meaning. So an author is going to choose, for example, a point of view. Or

00:09:36.659 --> 00:09:44.920

maybe an author chooses to zoom in just on physical description. You have a whole list

00:09:44.920 --> 00:09:51.799

of those things. You need to look at that language and see as a whole what it seems

00:09:51.799 --> 00:09:59.879

to be structuring it. I bet you could tell me if we thought about Billy Collins' poem

00:10:00.000 --> 00:10:02.460

And if you remember interpreting poetry, right,



00:10:02.460 --> 00:10:04.659  
where I'm water skiing, you know,

00:10:04.659 --> 00:10:07.239  
I want to see a student water skiing and waving

00:10:07.239 --> 00:10:08.539  
to the author.

00:10:08.539 --> 00:10:11.180  
So there are these series of metaphors

00:10:11.180 --> 00:10:12.260  
that happen in that poem.

00:10:12.260 --> 00:10:15.939  
You could say, oh, that poem is structured by metaphors.

00:10:15.939 --> 00:10:18.219  
So you're going to be looking at these passages.

00:10:18.219 --> 00:10:20.860  
And in fact, I bet you have a handout that

00:10:20.860 --> 00:10:21.739  
has a list of those.

00:10:21.739 --> 00:10:23.579  
It's the directions that you've been working

00:10:23.579 --> 00:10:25.059  
with from the very beginning.

00:10:25.059 --> 00:10:27.299  
So your materials that you'll be using today

00:10:27.299 --> 00:10:30.360  
would, of course, I think, include that list.

00:10:30.000 --> 00:10:33.400  
of devices. But I also think, and I just want to say this quickly,

00:10:33.400 --> 00:10:39.680  
that there probably will be a number of them. There's at least one,

00:10:39.680 --> 00:10:43.920  
but perhaps two and even three. But you have to make that choice.

00:10:43.920 --> 00:10:47.879  
And that's what you have to do in this process. Okay? That's an excellent question.

00:10:47.879 --> 00:10:49.000  
Does that help answer it?

00:10:49.000 --> 00:10:53.479  
Okay, great. So does anyone else have a great question like that? Because that was super.

00:10:53.479 --> 00:10:58.239  
Luke? Does four necessarily have to be about placement

00:10:58.239 --> 00:11:00.040  
or order? Because sometimes I use...

00:11:00.000 --> 00:11:01.919  
that as just like a free sentence?

00:11:01.919 --> 00:11:08.220  
Well, it is a freebie because we just added it.

00:11:08.220 --> 00:11:14.720  
In this, this is new for us, and this is a new way of thinking about this because the

00:11:14.720 --> 00:11:21.040  
placement of something, if I have a passage that comes right at the sun is setting, and

00:11:21.040 --> 00:11:26.780  
then I have a passage right after that where the sun is also setting again, those two things

00:11:26.780 --> 00:11:29.760  
are going to bump up against each other in a particular way.

00:11:29.760 --> 00:11:30.760  
So, it's a freebie.

00:11:30.760 --> 00:11:31.760  
It's a freebie.

00:11:31.760 --> 00:11:32.759  
It's a freebie.

00:11:32.759 --> 00:11:32.759

00:11:30.000 --> 00:11:31.559  
You've got two sunsets?

00:11:31.559 --> 00:11:37.199  
What happened to the sunrise by virtue of those two things

00:11:37.199 --> 00:11:38.239  
being placed by it?

00:11:38.239 --> 00:11:40.140  
So it's the passage itself.

00:11:40.140 --> 00:11:42.479  
And I think what's cool about your question

00:11:42.479 --> 00:11:45.720  
is that there may be ordering within the passage,

00:11:45.720 --> 00:11:49.840  
as well as the passage itself ordered with other passages.

00:11:49.840 --> 00:11:52.799  
And I think we're trying to think about that in terms

00:11:52.799 --> 00:11:54.799

of what Morrison has broken pieces up in.

00:11:54.799 --> 00:11:57.639

That's the pastiche thing that I think we're referring to.

00:12:00.000 --> 00:12:03.279

Excellent. Those are two great questions, and I really do appreciate them.

00:12:03.279 --> 00:12:10.279

You know, when we're going along, feel free, right, to keep examining, right, that intellectual curiosity we've been talking about.

00:12:10.279 --> 00:12:12.279

Keep pushing. Any other questions?

00:12:24.280 --> 00:12:26.280

On your desk, you have a gift.

00:12:26.280 --> 00:12:28.559

It's a gift.

00:12:30.000 --> 00:12:40.680

Tony Morrison to us. Here are our steps. Let's just make sure we're clear with the

00:12:40.680 --> 00:12:50.319

steps. You each have a passage. Keep our agenda clear here for ourselves.

00:12:50.319 --> 00:13:00.819

Rediscuss and annotate.

00:13:00.000 --> 00:13:11.640

The passage, this will probably take you 15-20 minutes anyway, because why are there spaces

00:13:11.640 --> 00:13:20.079

in between the lines?

00:13:20.079 --> 00:13:21.079

Anyone know?

00:13:21.079 --> 00:13:22.079

To interrupt it.

00:13:22.079 --> 00:13:23.079

I mean, did Morrison do it?

00:13:23.079 --> 00:13:24.079

Yes.

00:13:24.079 --> 00:13:25.079

Interrupted reading.

00:13:25.079 --> 00:13:28.079

Well, you interrupt for what purpose?

00:13:28.079 --> 00:13:30.159

What are you going to do in there?

00:13:30.000 --> 00:13:31.000

What do you do in that space?

00:13:31.000 --> 00:13:32.000

Write.

00:13:32.000 --> 00:13:33.000

Develop our ideas.

00:13:33.000 --> 00:13:34.000

Right.

00:13:34.000 --> 00:13:37.000

Examine the language, right?

00:13:37.000 --> 00:13:38.560

And that's kind of what we were saying.

00:13:38.560 --> 00:13:41.880

I'm so glad you said that because that was what we had said at the beginning, right?

00:13:41.880 --> 00:13:46.280

We want to be able to think about a text, an idea, and in order to do that we have to

00:13:46.280 --> 00:13:48.440

examine carefully the language choices.

00:13:48.440 --> 00:13:49.680

So that's awesome.

00:13:49.680 --> 00:13:53.920

So those are the places, the spaces where you actually, after you, I mean if you just

00:13:53.920 --> 00:13:58.479

had a handout that just had underlines on them, that probably is not good close reading,

00:13:58.479 --> 00:13:59.479

is it?

00:13:59.479 --> 00:14:00.479

Because you're going to be looking at it and you're going to be looking at it and you're

00:14:00.479 --> 00:14:00.479

00:14:00.000 --> 00:14:04.400

at those things that we do close reading for, right? We read for point of view, we read

00:14:04.400 --> 00:14:10.920

for metaphor, figurative language, we read for syntax, right, the order, and word choice.

00:14:10.920 --> 00:14:15.079

Those are the four things we've been working on since Gatsby. Those are kind of the tools

00:14:15.079 --> 00:14:22.520

that we have to get in there and look at and analyze passages and texts, okay? So, that's

00:14:22.520 --> 00:14:28.200

a lot. Once we get finished with that, and let's just check in with the time. I t's quarter

00:14:28.200 --> 00:14:30.000

after. Of course, we have 45 minutes.

00:14:30.000 --> 00:14:36.920

five minutes left in class today, so I'm hoping that we can have a conversation and get finished

00:14:36.920 --> 00:14:46.399

by at the latest, 25 of them. Are we good? Do you think, Bridget, I appreciate your response.

00:14:46.399 --> 00:14:53.559

No, I think it's great. We've come to some consensus about time. So we'll go fo r 20 minutes,

00:14:53.559 --> 00:14:56.799

and let's see if we can stick to that, and then once the 20 minutes happens, on ce you

00:14:56.799 --> 00:15:00.000

finish, you don't have to wait for me. You can send somebody over.

00:15:00.000 --> 00:15:03.680

grab a laptop and log on to Google Docs

00:15:03.680 --> 00:15:08.680

and construct one paragraph of QPA today, your QPA, okay?

00:15:10.819 --> 00:15:12.720

As a group or individually?

00:15:12.720 --> 00:15:14.920

Great question, thank you.

00:15:16.040 --> 00:15:19.959

Now construct an individual, right, QPA,

00:15:19.959 --> 00:15:24.959

but Garrett, that assumes, what about collaboration?

00:15:24.959 --> 00:15:26.659

What about collaboration?

00:15:30.000 --> 00:15:31.879

Yeah, go ahead, sorry, I didn't mean to interrupt you.

00:15:31.879 --> 00:15:35.360

Well, that way you have our own thoughts and, yeah.

00:15:35.360 --> 00:15:37.559

So, is that what collaboration is?

00:15:39.159 --> 00:15:40.840

And expanding each other's thoughts.

00:15:40.840 --> 00:15:41.840

Nice.

00:15:41.840 --> 00:15:44.239

So, in other words, you're working in your group,

00:15:44.239 --> 00:15:45.840

you're providing perspective,

00:15:45.840 --> 00:15:47.600

Caleb's providing a perspective,

00:15:47.600 --> 00:15:49.200

Kristen provides a perspective,

00:15:49.200 --> 00:15:51.479

Han offers some insights as well,

00:15:51.479 --> 00:15:53.780

and then Garrett, you get to say, hmm.

00:15:55.520 --> 00:15:56.860

Thank you, right?

00:15:56.860 --> 00:15:58.559

Some appreciation for that.

00:16:00.000 --> 00:16:03.960

And how would somebody know if you really are collaborating?

00:16:03.960 --> 00:16:05.679

What would be some of the physical signs?

00:16:05.679 --> 00:16:08.079

What would you actually see in a small group?

00:16:11.079 --> 00:16:12.920

You're going to see.

00:16:12.920 --> 00:16:15.319

Well, if I'm talking to you right now,

00:16:15.319 --> 00:16:17.280

what are we doing with our eyes?

00:16:17.280 --> 00:16:18.440

You're making eye contact.

00:16:18.440 --> 00:16:18.959

Very good.

00:16:18.959 --> 00:16:20.680

Yeah, you make eye contact with someone.

00:16:20.680 --> 00:16:21.920

Well, drill down.

00:16:21.920 --> 00:16:23.680

How does someone collaborate?

00:16:23.680 --> 00:16:27.559

What else would you see and be doing in a small group

00:16:27.559 --> 00:16:29.760

when you collaborate?

00:16:29.760 --> 00:16:31.319

Taking.

00:16:30.000 --> 00:16:33.720

notes. Thank you very much Hannah. You're taking notes on what other people say .

00:16:33.720 --> 00:16:40.039

That's outstanding. Anything else about collaboration? So we've got note-taking ,

00:16:40.039 --> 00:16:45.119

we've got eye contact, we're talking to one another, getting points of view. Yes,

00:16:45.119 --> 00:16:50.920

Caitlin? Like questioning other people's ideas. Great, so you're gonna try and

00:16:50.920 --> 00:16:55.520

press more deeply on it, ask them for clarification. So you might hear a clarifying

00:16:55.520 --> 00:17:01.680

question. Do I hear you saying that? Just then repeat it, so give the

00:17:00.000 --> 00:17:04.360

other person a chance to say, yep, that's what I'm thinking, or no, that's not exactly

00:17:04.360 --> 00:17:09.119

it yet. So that's one way of doing that. Another clarifying, another question you can

00:17:09.119 --> 00:17:12.920

ask someone is just to press more, right? Can I have more? Can you tell me a little

00:17:12.920 --> 00:17:19.399

bit more about that? So you can hear statements like that. Can you tell me more about that?

00:17:19.399 --> 00:17:26.399

Can you explain that to me another way, right? Great. Anything else that we can think of?

00:17:30.000 --> 00:17:34.360

think that's a pretty good definition for us for collaboration. We're listening

00:17:34.360 --> 00:17:37.719

to the points of view, but ultimately Garrett gets to make the decision

00:17:37.719 --> 00:17:41.520

because it's his work, right? And then, but that's what's great about

00:17:41.520 --> 00:17:44.920

collaboration. He has his three group mates with him that are going to help him

00:17:44.920 --> 00:17:53.040

in the process. Igor. So we're not supposed to do the third QPA yet? No, QPA is , yeah, QPA 3 is supposed to be done, yes.

00:17:53.040 --> 00:17:56.920

Oh, it is supposed to be already done. Okay. And that's okay if you haven't, if you

00:17:56.920 --> 00:18:01.920

haven't opened that up yet or shared it with me.

00:18:00.000 --> 00:18:03.440

yet, that's okay. We'll deal with that, you know, a little bit later. Today we want to

00:18:03.440 --> 00:18:09.119

focus on Section 4 and get that QPA written. All right, I'm nibbling into your time and

00:18:09.119 --> 00:18:13.720

I don't want to do that. We're down to 17 minutes. I don't want to be a clock watcher

00:18:13.720 --> 00:18:18.000

but we do need to get to the piece of writing and then I'm going to need your attention

00:18:18.000 --> 00:18:22.760

for at least the last 5 or 6 minutes of class. So we'll probably have 15 or 20 minutes to

00:18:22.760 --> 00:18:26.840

actually do the writing. Okay? It is a QPA. What does a Q stand for?

00:18:26.840 --> 00:18:27.840

Quick. Quick.

00:18:27.840 --> 00:18:30.000

Quick. Very good. So we'll see if we can...

00:18:30.000 --> 00:18:31.200

foster that today.

00:18:31.200 --> 00:18:32.119

All right, so go ahead.

00:18:32.119 --> 00:18:34.980

I'll come around and sit in with you all.

00:18:34.980 --> 00:18:36.239

Enjoy.

00:18:44.239 --> 00:18:55.639

Your love is too thick, he said, thinking.

00:18:55.639 --> 00:18:57.040

That bitch is looking at me.

00:18:57.040 --> 00:18:58.879

She is right over my head, looking down

00:18:58.879 --> 00:19:01.200

to the floor at me.

00:19:00.000 --> 00:19:05.719



Too thick she said thinking of the clearing where baby sucks knock the pods off horse chestnuts

00:19:06.000 --> 00:19:11.380

Love it love is or in a thin love ain't love at all. Yeah, it didn't work

00:19:11.380 --> 00:19:15.840

Did it did it work he asked it worked she said how your boys gone?

00:19:15.840 --> 00:19:19.799

You don't know where one girl dead the other won't leave the yard. How did it work?

00:19:20.200 --> 00:19:26.200

The ain't it sweet home schoolteacher ain't got him. Maybe there's worse. It ain't my job to know what's worse

00:19:26.200 --> 00:19:30.000

It's my job to know what is and to keep them away from what I know is terrible

00:19:30.000 --> 00:19:32.599

I did that.

00:19:32.599 --> 00:19:34.400

What you did was wrong, Sethe.

00:19:34.400 --> 00:19:37.400

I should have gone on back there, taken my babies back there.

00:19:37.400 --> 00:19:39.960

There could have been a way, some other way.

00:19:39.960 --> 00:19:40.960

What way?

00:19:40.960 --> 00:19:43.640

You got two feet, Sethe, not four, he said.

00:19:43.640 --> 00:19:47.559

And right then a forest sprang up between them, trackless and quiet.

00:19:47.559 --> 00:19:51.239

Later he would wonder what made him say it, the calves of his youth, or the conviction

00:19:51.239 --> 00:19:53.959

that he was being observed through the ceiling.

00:19:53.959 --> 00:19:58.000

How fast he had moved from his shame to hers, from his cold house secret straight to her

00:19:58.000 --> 00:19:59.440

too thick love.

00:19:59.440 --> 00:19:59.940

Meanwhile...

00:20:00.000 --> 00:20:02.680

The forest was locking the distance between them,

00:20:02.680 --> 00:20:03.960

giving it shape and heft.

00:20:06.440 --> 00:20:08.779

Is this about when they escaped?

00:20:10.000 --> 00:20:14.140

It's when they're talking about like,

00:20:15.520 --> 00:20:18.879

yeah, cause Paul D finds out that,

00:20:18.879 --> 00:20:22.200

like what she did to her daughter.

00:20:22.200 --> 00:20:24.319

And then he ends up leaving.

00:20:24.319 --> 00:20:25.159

Okay.

00:20:27.280 --> 00:20:29.479

The line after thinking, is that what he's thinking,

00:20:29.479 --> 00:20:30.520

No, it's saying.

00:20:30.000 --> 00:20:44.000

quotes? Yeah. Where is that? In the first sentence. So... That's Paul D. Yeah. I think we should do word choice for this one.

00:20:44.000 --> 00:20:49.040

Because, like, focus on the word bitch because that shows, like, how he feels

00:20:49.040 --> 00:20:55.280

about beloved. Okay. So... And it could also, like, reflect not only how he feels about

00:20:55.280 --> 00:21:01.280

beloved, but, like, the fact that he did it.

00:21:00.000 --> 00:21:01.919

like does he know that

00:21:01.919 --> 00:21:08.579

She killed her. Yeah, so this is when he finds out so it could also refer back to like Setha too because

00:21:09.239 --> 00:21:12.319

He's mad at her for keeping a secret like this big from him

00:21:12.319 --> 00:21:14.319

He had to get rid of him.

00:21:27.600 --> 00:21:29.600

The use of word choice specifically

00:21:30.000 --> 00:21:45.000

The word, bitch, emphasizes, appallies, what would it be?

00:21:45.000 --> 00:21:46.000

Feelings?

00:21:46.000 --> 00:21:47.000  
Yeah.

00:21:47.000 --> 00:21:48.000  
Feeling.

00:21:48.000 --> 00:21:49.000  
Anger.

00:21:49.000 --> 00:21:50.000  
Anger.

00:21:50.000 --> 00:21:55.000  
Anger towards Sethe for keeping it secret?

00:21:55.000 --> 00:21:57.000  
Should we say not only towards Sethe, but also?

00:21:57.000 --> 00:22:00.000  
Not really emotional towards all of them.

00:22:00.000 --> 00:22:01.600  
Yeah, I think towards Sethe as well.

00:22:01.600 --> 00:22:06.360  
So towards Sethe because she kept such a large secret

00:22:06.360 --> 00:22:11.199  
from him, or is it because she kept the secret

00:22:11.199 --> 00:22:13.680  
or because she actually did it?

00:22:13.680 --> 00:22:16.639  
We can say both, because she kept the secret

00:22:16.639 --> 00:22:20.040  
and could commit such an act of murder.

00:22:30.000 --> 00:22:35.000  
So, um, I thought it was going to be hard, but I don't think it's going to be hard.

00:22:35.000 --> 00:22:40.000  
I know it's going to be hard, but I don't think it's going to be hard.

00:22:40.000 --> 00:22:42.000  
Can we say something about Beloved, too?

00:22:42.000 --> 00:22:43.000  
He's still there.

00:22:43.000 --> 00:22:45.000  
Yeah, what do you think we should say?

00:22:45.000 --> 00:22:51.000  
Um, maybe, like, he targets his negative feelings for us.

00:22:51.000 --> 00:22:54.000  
Or, like, Beloved is the target of his negative feelings.

00:22:54.000 --> 00:22:55.000

Yeah.

00:22:55.000 --> 00:22:57.000  
Because he never really liked her.

00:22:57.000 --> 00:22:58.000  
Yeah.

00:22:58.000 --> 00:22:59.000  
Okay.

00:22:59.000 --> 00:23:00.000  
Oh, no, no, no.

00:23:00.000 --> 00:23:01.000  
I was going to say that.

00:23:01.000 --> 00:23:02.000  
I was going to say that.

00:23:02.000 --> 00:23:02.000

00:23:00.000 --> 00:23:01.519  
I'm trying to be like, it's like, someone's like,

00:23:01.519 --> 00:23:05.360  
but it was his and she left, or it was her and her daughter.

00:23:05.360 --> 00:23:08.439  
So it's like, is that like a matter?

00:23:16.040 --> 00:23:17.959  
All right, so the next.

00:23:23.600 --> 00:23:25.639  
The clearing's where Baby Suggs preached, right?

00:23:25.639 --> 00:23:26.479  
Yeah.

00:23:27.479 --> 00:23:29.159  
You know, the clearing where Baby Suggs

00:23:29.159 --> 00:23:31.079  
came in and she knocked the.

00:23:30.000 --> 00:23:32.000  
Uh, it's off of Laura's chestnuts.

00:23:34.500 --> 00:23:36.500  
What does that phrase mean?

00:23:36.500 --> 00:23:38.500  
Is that a metaphor or is that literal?

00:23:38.500 --> 00:23:40.500  
Does that actually happen?

00:23:40.500 --> 00:23:45.000  
I think that's probably trying to talk about like how powerful her words were.

00:23:45.000 --> 00:23:47.000

It's like, it's a metaphor.

00:23:47.000 --> 00:23:48.000

Yeah.

00:23:48.000 --> 00:23:53.000

And then this love is or it ain't is showing that like even...

00:23:53.000 --> 00:23:55.000

I mean there's plenty of it.

00:23:55.000 --> 00:24:00.000

Like he may have been love towards Sethe but he's saying like in love, there's no love at all.

00:24:00.000 --> 00:24:07.000

It could also be personification, because love isn't really thick or thin, it's a feeling.

00:24:07.000 --> 00:24:13.000

So we could use either metaphor or personification, or just figurative language in general for this section.

00:24:19.000 --> 00:24:21.000

So figurative language?

00:24:26.000 --> 00:24:28.000

Figurative language.

00:24:30.000 --> 00:24:45.439

We could say that it like develops different opinions because like Pauldi

00:24:45.439 --> 00:24:50.000

thinks a lot of it like her love is too much when she thinks that if it were an y

00:24:50.000 --> 00:24:59.120

less it wouldn't mean anything so we can say the figurative language specifical ly

00:25:00.000 --> 00:25:01.279

I thought it was so cute.

00:25:01.279 --> 00:25:04.440

Specifically, the personification?

00:25:04.440 --> 00:25:04.940

Yeah.

00:25:04.940 --> 00:25:05.519

Did you mean to say?

00:25:05.519 --> 00:25:07.719

Yeah, so we can say specifically the personification

00:25:07.719 --> 00:25:10.600

of the love, or of love in general.

00:25:14.600 --> 00:25:21.360

Shows the maybe like the different interpretations,

00:25:21.360 --> 00:25:23.799

just like something about individuality

00:25:23.799 --> 00:25:26.200

and how people are individual too.

00:25:26.200 --> 00:25:28.120

That's why it's personified.

00:25:28.120 --> 00:25:30.600

Yeah, so.

00:25:30.000 --> 00:25:54.040

Specifically, the personification of love shows the individuals or maybe the individuality

00:25:54.040 --> 00:26:00.000

of the person.

00:26:00.000 --> 00:26:25.000

And how, or we shouldn't use how, and the, I don't know how I'm going to do this.

00:26:25.000 --> 00:26:26.000

Okay.

00:26:26.000 --> 00:26:26.000

00:26:30.000 --> 00:26:47.319

I think that's why they're asking, was her head a bit too high, her back a little too

00:26:47.319 --> 00:26:48.319

straight?

00:26:48.319 --> 00:26:56.479

Because her pride in her family and her pride in herself caused her to do something that

00:26:56.479 --> 00:27:00.040

we consider inhumane, but it was to protect her.

00:27:00.000 --> 00:27:04.800

her children and which which was out of pride but had her pride gone too far she

00:27:04.800 --> 00:27:18.799

killed one of her children right well in the contrast you got the knife clean

00:27:18.799 --> 00:27:27.159

against a cheery blue sky I think that came back to

00:27:30.000 --> 00:27:34.519

bit like she like decentered like so that her her

00:27:36.000 --> 00:27:39.279

Her environment is cheery and blue

00:27:40.720 --> 00:27:43.159

But she's holding a knife. Can I help with that a little bit?

00:27:44.000 --> 00:27:49.479

The I think the notion of the pastiche there. This is 179 correct

00:27:49.799 --> 00:27:54.520

Do you have your books with you? This is how I'm gonna help you to kind of think about this. I think

00:27:55.559 --> 00:27:57.559

79 yeah

00:27:57.559 --> 00:28:00.360

Flip back to the beginning

00:28:00.000 --> 00:28:06.719

of the chapter, 174.

00:28:06.719 --> 00:28:10.720

Back to 174, this is the beginning of this chapter

00:28:10.720 --> 00:28:12.600

in which your passage is found.

00:28:12.600 --> 00:28:16.840

And it begins with the four horsemen coming, right?

00:28:16.840 --> 00:28:19.600

The biblical apocalypse.

00:28:19.600 --> 00:28:22.239

So this is a passage that you're looking at

00:28:22.239 --> 00:28:26.760

as a very difficult moment, because there's

00:28:26.760 --> 00:28:29.280

been a murder, right?

00:28:29.280 --> 00:28:31.120

Look at the.

00:28:30.000 --> 00:28:38.840

The last page of the chapter prior to it.

00:28:38.840 --> 00:28:39.840

This is a celebration.

00:28:39.840 --> 00:28:40.840

Right.

00:28:40.840 --> 00:28:51.159

So the juxtaposition, right, of this story.

00:28:51.159 --> 00:28:58.200

That's kind of the notion of these different points of view, these different stories, and

00:29:00.000 --> 00:29:01.960

Of course, we're not in a linear.

00:29:01.960 --> 00:29:07.039

We know that he came in the beginning of the book.

00:29:07.039 --> 00:29:11.560

But we get this particular story right here.

00:29:11.560 --> 00:29:13.760

So does that help out in that regard?

00:29:13.760 --> 00:29:15.720

And I just wanted to ask you all,

00:29:15.720 --> 00:29:20.760

because you are identifying some really excellent language.

00:29:20.760 --> 00:29:24.399

I heard you identifying the knife clean and the contrast,

00:29:24.399 --> 00:29:29.879

which is a great observation set, the cheery blue sky.

00:29:30.000 --> 00:29:33.799

And then there was another one.

00:29:33.799 --> 00:29:36.519

I just have a quick question for you.

00:29:36.519 --> 00:29:42.359

What is that language, knife clean, her profile, knife clean?

00:29:42.359 --> 00:29:43.359

Is it literal?

00:29:43.359 --> 00:29:44.359

It's figurative.

00:29:44.359 --> 00:29:46.159

Yeah, it's metaphor.

00:29:46.159 --> 00:29:52.079

So are you, it sounds to me like you're looking at some of the figurative language structuring

00:29:52.079 --> 00:29:56.959

as a device to characterize Setha because, oh, I know what else it said, you were talking

00:29:56.959 --> 00:29:59.520

about her back or her head.

00:30:00.000 --> 00:30:03.500

Is the back literally straight?

00:30:03.500 --> 00:30:04.500

Is that literal?

00:30:04.500 --> 00:30:06.820

I don't think in this sense.

00:30:06.820 --> 00:30:07.820

What is it?

00:30:07.820 --> 00:30:08.819

What do you think?



00:30:08.819 --> 00:30:09.819

I think in a...

00:30:09.819 --> 00:30:10.819

Comparisons.

00:30:10.819 --> 00:30:13.020

They're talking about pride, I think.

00:30:13.020 --> 00:30:14.939

What's being compared with what?

00:30:14.939 --> 00:30:17.700

Her posture being compared with her pride.

00:30:17.700 --> 00:30:18.700

With a...

00:30:18.700 --> 00:30:19.700

Right.

00:30:19.700 --> 00:30:20.700

Or with something straight.

00:30:20.700 --> 00:30:21.700

Something that's straight.

00:30:21.700 --> 00:30:22.700

Correct.

00:30:22.700 --> 00:30:25.700

And from that comparison, you're driving the notion of pride.

00:30:25.700 --> 00:30:26.819

Something that's tall.

00:30:26.819 --> 00:30:27.819

Something that's honorable.

00:30:27.819 --> 00:30:28.819

Cool.

00:30:30.000 --> 00:30:33.680

She is black, and she's not supposed to be proud.

00:30:33.680 --> 00:30:34.519

Wow.

00:30:38.520 --> 00:30:42.560

With clarity, with its clarity, she was so clearly proud,

00:30:42.560 --> 00:30:44.760

and that's why it was so shocking to them.

00:30:44.760 --> 00:30:47.399

But what I'm still curious about, I'm not sure,

00:30:47.399 --> 00:30:50.520

is are they shocked so much that she's showing that pride

00:30:50.520 --> 00:30:52.280

because of, you know, her race,

00:30:52.280 --> 00:30:55.520  
or is it because they're shocked about what she's done

00:30:55.520 --> 00:30:57.840  
while she was in the shed or whatever,

00:30:57.840 --> 00:31:00.399  
when she killed her kid and came out?

00:31:00.000 --> 00:31:03.200  
looking almost proud about it.

00:31:03.200 --> 00:31:05.400  
That's what I wasn't quite sure of.

00:31:05.400 --> 00:31:09.239  
It's hard to tell what shall be and what not.

00:31:09.239 --> 00:31:10.479  
That's very true.

00:31:10.479 --> 00:31:12.800  
Kind of a fear of victory.

00:31:12.800 --> 00:31:14.319  
You're looking at figurative.

00:31:14.319 --> 00:31:17.000  
It sounds like you've started to look at figurative language.

00:31:17.000 --> 00:31:18.840  
If that's really a good structuring device,

00:31:18.840 --> 00:31:21.639  
do you think there might be other figures of speech that

00:31:21.639 --> 00:31:27.200  
might help you with this question in the passage?

00:31:27.200 --> 00:31:28.159  
Would that make sense?

00:31:30.000 --> 00:31:35.000  
I don't know. Is there something else there that would help you with that question?

00:31:35.000 --> 00:31:37.000  
Gotta look for it.

00:31:45.000 --> 00:31:47.000  
Probably.

00:31:52.000 --> 00:31:54.000  
It's almost impartial.

00:31:54.000 --> 00:32:00.000  
Like when you're talking about pride, you have to have a sort of conviction.

00:32:00.000 --> 00:32:07.000  
You have to almost believe it, but by saying probably, that's almost kind of...

00:32:07.000 --> 00:32:08.000

Who's saying probably?

00:32:08.000 --> 00:32:14.000

The unknown and third person narrator.

00:32:14.000 --> 00:32:20.000

So you really then have a couple of different voices in here, or two perspectives?

00:32:20.000 --> 00:32:24.000

Or is it one perspective about something?

00:32:24.000 --> 00:32:30.000

It's like a perspective that's trying to be objective, but is kind of still...

00:32:30.000 --> 00:32:36.500

showing a bias. So maybe then it's point of view, really it's a structuring device here

00:32:36.500 --> 00:32:43.100

based on that word and that point of view uses those metaphors, that

00:32:43.100 --> 00:32:46.100

figurative language, you can kind of closer to that in order to kind of

00:32:46.100 --> 00:32:52.299

examine the point of view about something. And you can kind of continue to look at the

00:32:52.299 --> 00:32:59.299

past that way. We only have once, so I'm just going to encourage you to kind of drill down as well as you can.

00:32:59.299 --> 00:32:59.899

Great.

00:33:00.000 --> 00:33:02.000

That's excellent.

00:33:02.000 --> 00:33:08.000

Have we confirmed that, you know, it is Sethe as the point of view here?

00:33:08.000 --> 00:33:14.000

We haven't, there hasn't been a single point in the book where it said that Sethe is the third person narrator.

00:33:14.000 --> 00:33:18.000

Well, not the narrator, but the point of view in this passage.

00:33:18.000 --> 00:33:23.000

You know how the point of view shifts from Denver to, you know, Sethe to Paulding.

00:33:23.000 --> 00:33:26.000

So in this particular passage, is it the...

00:33:26.000 --> 00:33:29.000

It's also been the third person omniscient.

00:33:29.000 --> 00:33:30.000

They fought them.

00:33:30.000 --> 00:33:37.000

Maybe it's the point of view of the four horsemen.

00:33:37.000 --> 00:33:40.000

That makes a lot more sense.

00:33:40.000 --> 00:33:44.000

Because they're the ones asking the questions.

00:33:44.000 --> 00:33:46.000

They're asking, what's her head a bit too high?

00:33:46.000 --> 00:33:55.000

No, that's the throng of black theses outside when Sethe exits.

00:33:55.000 --> 00:33:57.000

So that's why I wasn't sure, you know,

00:33:57.000 --> 00:34:00.000

is it a point of view in this passage from the crowd itself?

00:34:00.000 --> 00:34:04.000

Are they the ones who are, you know, is almost bouncing around from each of the  
ir perspectives?

00:34:04.000 --> 00:34:08.000

Well, yeah, this book has a lot to do with community, so that could be it, too.

00:34:08.000 --> 00:34:12.000

And that would explain, you know, probably, I mean, being, you know, African Am  
ericans in this time period,

00:34:12.000 --> 00:34:15.000

they're not going to have very strong opinions, so.

00:34:15.000 --> 00:34:16.000

Just curious.

00:34:16.000 --> 00:34:20.000

The whole, you know, idea of the narrator, the point of view, saying, well, pro  
bably,

00:34:20.000 --> 00:34:22.000

otherwise the singing would have begun at once.

00:34:22.000 --> 00:34:24.000

For the whole thing, you're looking at it as a whole.

00:34:24.000 --> 00:34:28.000

And then it's almost making something bad out of the fact that she did look a l  
ittle proud,

00:34:28.000 --> 00:34:30.000

because...

00:34:30.000 --> 00:34:32.660

after, in the second, like, the paragraph thing.

00:34:32.660 --> 00:34:35.539

It says probably, otherwise the sermon would've begun at once.

00:34:35.539 --> 00:34:37.260

So people would've supported her

00:34:37.260 --> 00:34:39.539

if she hadn't been so proud about it.

00:34:39.539 --> 00:34:43.939

Oh, that's a very good observation, yeah.

00:34:43.939 --> 00:34:45.779

So it definitely seems like they don't approve of that.

00:34:45.779 --> 00:34:48.219

And this is the, yeah, this is the community.

00:34:48.219 --> 00:34:51.940

And after this, the community shuns them.

00:34:51.940 --> 00:34:53.379

The whole family.

00:34:53.379 --> 00:34:54.659

And that's why it may be shunned.

00:34:54.659 --> 00:34:58.219

Shuns, yeah.

00:34:58.219 --> 00:35:00.079

Otherwise, they would've.

00:35:00.000 --> 00:35:04.000

held her steady on her way, like the keep of sound.

00:35:04.000 --> 00:35:09.000

And they would have, like, helped her deal with the fact that her kids are, you know, hurt.

00:35:09.000 --> 00:35:10.000

Right.

00:35:10.000 --> 00:35:14.000

Stand out. There's a lot of dialogue. Very good.

00:35:14.000 --> 00:35:19.000

Yes, you can definitely start to see the community turning against this decision.

00:35:21.000 --> 00:35:23.000

How's it going?

00:35:24.000 --> 00:35:27.000

And that third one also adds to this.

00:35:27.000 --> 00:35:28.000

Interesting.

00:35:28.000 --> 00:35:30.000

Because it says that, again, these people...

00:35:30.000 --> 00:35:38.000

would have been with her had she not been, you know, high in her head and straight with her back.

00:35:41.000 --> 00:35:45.000

And it's also comparing their songs to a tape of sound.

00:35:45.000 --> 00:35:48.000

And I think you can, that's figurative language.

00:35:48.000 --> 00:35:51.000

And then also you can see, like, arms to hold and steady her on the way.

00:35:51.000 --> 00:35:59.000

Sure that could be considered literal, but I think in this sense it's more like an emotional and sympathetic support for Sethe.

00:36:00.000 --> 00:36:01.720

Well, yeah, it's a simile.

00:36:01.720 --> 00:36:06.440

Yeah, we've got two bits of figure on the wage there.

00:36:06.440 --> 00:36:14.359

I think a theme that's emerging is that maybe it was her pride

00:36:14.359 --> 00:36:16.760

that alienated her.

00:36:16.760 --> 00:36:20.879

Because it seems like if she wasn't so proud,

00:36:20.879 --> 00:36:23.479

like you said, if she wasn't so proud,

00:36:23.479 --> 00:36:27.520

she would have been accepted.

00:36:27.520 --> 00:36:31.239

She would have had that cape of sound.

00:36:30.000 --> 00:36:37.940

to hold her steady on her way on the way it's because she almost she alienated

00:36:37.940 --> 00:36:42.960

herself because none of these other people were really proud of what they'd

00:36:42.960 --> 00:36:50.040

done to you know keep themselves away from and as soon as she shows that

00:36:50.040 --> 00:36:55.920

individualistic almost conviction about her pride they completely shun her

00:36:55.920 --> 00:37:01.600

because she's no longer with them she's transcended them

00:37:00.000 --> 00:37:08.000

Sethe? No, I think Toni Morrison wanted for us to see Sethe as a hero because..

00:37:08.000 --> 00:37:11.000

Yeah, so she makes Sethe see herself as a hero.

00:37:11.000 --> 00:37:17.000

Yeah, in our society, it's good to be brave. It's good to transcend the others.

00:37:17.000 --> 00:37:20.000

It's good to be an individual and...

00:37:20.000 --> 00:37:23.000

Once you do that, you are alienated.

00:37:23.000 --> 00:37:24.000

Are you?

00:37:24.000 --> 00:37:26.000

Intellectually alienated.

00:37:26.000 --> 00:37:28.000

I don't think so. What about politicians?

00:37:28.000 --> 00:37:29.000

You're welcome.

00:37:30.000 --> 00:37:35.000

Giant, international, global charity.

00:37:35.000 --> 00:37:38.000

They have no friends, and everyone who's trying to get close to them

00:37:38.000 --> 00:37:41.000

is just trying to step up the ladder in society.

00:37:41.000 --> 00:37:45.000

What about people that run global charity organizations?

00:37:45.000 --> 00:37:47.000

Are they alienating themselves?

00:37:47.000 --> 00:37:49.000

They're humanitarians.

00:37:49.000 --> 00:37:51.000

I don't think that's alienating at all.

00:37:51.000 --> 00:37:53.000

I think that's great.

00:37:53.000 --> 00:37:56.000

It's not like I have an answer in my teacher book.

00:37:56.000 --> 00:37:59.000

No, if it's charity, they aren't making money.

00:37:59.000 --> 00:38:01.000

They're selfless. That's what matters.

00:38:00.000 --> 00:38:08.000

I think that in this passage, Morrison is almost, not to paint this extreme of a comparison,

00:38:08.000 --> 00:38:14.039

but almost like a John Brown-esque hero, where it's very easy to take, well not that it's

00:38:14.039 --> 00:38:19.520

very easy to take one side or the other, but it's a very polarizing moment in t

he narrative

00:38:19.520 --> 00:38:20.520  
itself.

00:38:20.520 --> 00:38:23.680  
And I think at this point, a lot of readers are going to make their decision, do they

00:38:23.680 --> 00:38:27.200  
think that they're going to go with the community and say, you know what, she shouldn't have

00:38:27.200 --> 00:38:30.120  
been that proud about it, or are they going to go on the side of them?

00:38:30.000 --> 00:38:33.000  
individual, as you're adults.

00:38:33.000 --> 00:38:35.000  
So pride is polarizing.

00:38:35.000 --> 00:38:37.500  
Just like this.

00:38:37.500 --> 00:38:38.000  
OK.

00:38:41.000 --> 00:38:43.000  
Can I make an observation?

00:38:43.000 --> 00:38:43.500  
Yeah.

00:38:43.500 --> 00:38:47.000  
So we've been working for about 10, 12 minutes,

00:38:47.000 --> 00:38:50.500  
and we've made it through two lines.

00:38:50.500 --> 00:38:53.000  
Just curious.

00:38:53.000 --> 00:38:55.500  
Well, we can't think of any characterization techniques

00:38:55.500 --> 00:38:57.000  
for these other than, like,

00:38:57.000 --> 00:38:58.000  
For the whole thing?

00:38:58.000 --> 00:38:59.000  
We're looking at it as a whole?

00:38:59.000 --> 00:39:01.000  
Or going line by line?

00:39:00.000 --> 00:39:17.000  
Right, so I think one of the strategies that you're going to need to do when you look at these passages is you have to be able to kind of read the passage, take it in, and observe the patterns, and kind of, in some way, perhaps, begin to do



raw a conclusion as to what it is.

00:39:17.000 --> 00:39:25.000

You're not going to find one here and then one here and then add them up like that. I think that's probably a strategy that's going to take you too long.

00:39:25.000 --> 00:39:30.000

In these passages, you've got to read the passage. Now, it is interrupted, so we want to...

00:39:30.000 --> 00:39:34.840

As we look at it, I would read the passage over first, see if I can kind of get a general

00:39:34.840 --> 00:39:38.239

sense of what it is, and then see if I can recognize anything.

00:39:38.239 --> 00:39:41.840

So do you recognize anything in this passage at all?

00:39:41.840 --> 00:39:42.840

Anything kind of poke out?

00:39:42.840 --> 00:39:43.840

No.

00:39:43.840 --> 00:39:44.840

There's a lot of dialogue.

00:39:44.840 --> 00:39:45.840

Can you stand out?

00:39:45.840 --> 00:39:46.840

There's a lot of dialogue.

00:39:46.840 --> 00:39:47.840

Very good.

00:39:47.840 --> 00:39:48.840

It's almost all dialogue.

00:39:48.840 --> 00:39:49.840

Oh.

00:39:49.840 --> 00:39:50.840

So maybe dialogue.

00:39:50.840 --> 00:39:57.840

And so when I think of dialogue, then I'm thinking about characters speaking to one

00:39:57.840 --> 00:39:58.840

another.

00:39:58.840 --> 00:39:59.840

And so, who's being...

00:39:59.840 --> 00:39:59.840

00:40:00.000 --> 00:40:04.000

and begin to kind of push your work that way.

00:40:04.000 --> 00:40:06.579  
Okay, ah, great, so maybe you can find,

00:40:06.579 --> 00:40:10.359  
then you can zoom in on some key words

00:40:10.359 --> 00:40:12.000  
that help you to determine that,

00:40:12.000 --> 00:40:13.800  
and then go from there, okay?

00:40:13.800 --> 00:40:16.840  
So I don't think you can spend that kind of time

00:40:16.840 --> 00:40:19.399  
examining line by line like that, all right?

00:40:19.399 --> 00:40:21.799  
So I'll push you along, and keep going, great.

00:40:22.680 --> 00:40:26.260  
That's good, and I want to go on the right.

00:40:27.399 --> 00:40:30.200  
But she's kind of making it seem like there's no one.

00:40:30.000 --> 00:40:33.000  
to talk to about it, even though it's kind of a universal thing.

00:40:33.000 --> 00:40:34.000  
Exactly.

00:40:34.000 --> 00:40:37.000  
Which, I don't know why we should do that.

00:40:37.000 --> 00:40:38.000  
How's it going?

00:40:38.000 --> 00:40:40.000  
Do you like your passage?

00:40:40.000 --> 00:40:41.000  
It's interesting.

00:40:41.000 --> 00:40:42.000  
It's interesting?

00:40:42.000 --> 00:40:44.000  
It's more difficult than last time.

00:40:44.000 --> 00:40:45.000  
Ah.

00:40:45.000 --> 00:40:48.000  
Stepping it up a notch, huh?

00:40:48.000 --> 00:40:49.000  
Yes.

00:40:49.000 --> 00:40:50.000

Cool.

00:40:50.000 --> 00:40:53.000

So, are you, do you feel comfortable with it right now?

00:40:53.000 --> 00:40:57.000

I mean, it's more challenging of course, but you feel like you've got a little bit of a

00:40:57.000 --> 00:40:58.000

grip on it?

00:40:58.000 --> 00:41:00.000

I'm noticing a common theme throughout.

00:41:00.000 --> 00:41:09.300

it but some of the sentences we've been sort of confused on mm-hmm what seems to

00:41:09.300 --> 00:41:12.000

be the common theme that you see coming through here as far as like a

00:41:12.000 --> 00:41:17.799

characterization well I mean Amy brought up that we were sort of looking at

00:41:17.799 --> 00:41:23.399

dependence versus independence a lot of the time sorry I probably didn't ask

00:41:23.399 --> 00:41:27.920

that question well is when authors craft the character they use certain devices

00:41:27.920 --> 00:41:30.840

and doing so

00:41:30.000 --> 00:41:32.599

Oh, okay. Well, can I encourage you to do that?

00:41:32.599 --> 00:41:36.280

So, for example, well, why don't I do that?

00:41:36.280 --> 00:41:37.239

Can I come back in a minute?

00:41:37.239 --> 00:41:37.719

Of course.

00:41:37.719 --> 00:41:39.920

I'll give you literally one minute.

00:41:39.920 --> 00:41:40.239

Okay.

00:41:40.239 --> 00:41:41.680

To come up with one.

00:41:41.680 --> 00:41:42.319

Okay.

00:41:42.319 --> 00:41:44.239

Okay? And I'll be right back.

00:41:44.239 --> 00:41:46.879

Okay. So, characterization test.

00:41:46.879 --> 00:41:47.799

I'm trying to look for the paper.

00:41:47.799 --> 00:41:49.200

I have that list, actually, if you'd like it.

00:41:49.200 --> 00:41:50.120

I just had it last night.

00:41:50.120 --> 00:41:54.639

Okay. Physical description, setting, point of view.

00:41:54.639 --> 00:41:56.079

Okay, she's using point of view.

00:41:56.079 --> 00:41:57.559

Point of view.

00:41:57.559 --> 00:41:58.559

Okay, Abby.

00:41:58.559 --> 00:41:59.559

Abby.

00:41:59.559 --> 00:42:00.559

Abby.

00:42:00.559 --> 00:42:00.559

00:42:00.000 --> 00:42:12.760

It says on here we can use plot action or an incident to be one of the things, but does

00:42:12.760 --> 00:42:16.959

that mean we can literally talk about her digging in a heap of shoes?

00:42:16.959 --> 00:42:17.959

Absolutely.

00:42:17.959 --> 00:42:22.040

So I'm going to zoom in on that keyword of digging as part of the language that shapes

00:42:22.040 --> 00:42:23.040

this plot incident.

00:42:23.040 --> 00:42:25.760

Like uncovering something from the past or whatever, yeah?

00:42:25.760 --> 00:42:26.760

Sure.

00:42:26.760 --> 00:42:29.559

Well, now you're extending it into metaphor, right?

00:42:29.559 --> 00:42:30.559

So digging.

00:42:30.559 --> 00:42:30.559

00:42:30.000 --> 00:42:33.400

is not literal in this plot incident, it's figurative.

00:42:33.400 --> 00:42:34.400

Okay. Correct?

00:42:34.400 --> 00:42:36.400

Yeah, but can we say that?

00:42:36.400 --> 00:42:37.400

Say whatever you like.

00:42:37.400 --> 00:42:38.399

Oh, yeah, true, okay.

00:42:38.399 --> 00:42:39.399

Yeah?

00:42:39.399 --> 00:42:40.399

Yeah.

00:42:40.399 --> 00:42:41.399

Okay, then that helps a lot.

00:42:51.399 --> 00:42:52.399

You have section four, right?

00:42:52.399 --> 00:42:53.399

Yeah.

00:42:53.399 --> 00:42:54.399

Oh, I meant passage five.

00:42:57.399 --> 00:42:58.399

I'm like, wait a second,

00:42:58.399 --> 00:42:59.799

I see something totally different.

00:43:00.000 --> 00:43:05.199

Yeah, I had some questions about this for myself, in terms of what it was, so I think

00:43:05.199 --> 00:43:07.960

plot incident would be fine.

00:43:07.960 --> 00:43:14.199

I also thought that narrative time might be one I think they might, but plot incident's

00:43:14.199 --> 00:43:15.199

fine.

00:43:15.199 --> 00:43:16.200

Okay.

00:43:16.200 --> 00:43:17.200

I think you can work with that.

00:43:17.200 --> 00:43:18.200

Okay.

00:43:18.200 --> 00:43:19.200  
That's great.

00:43:19.200 --> 00:43:20.200  
Yeah.

00:43:20.200 --> 00:43:21.200  
Okay?

00:43:21.200 --> 00:43:22.200  
So, it's 25 up.

00:43:22.200 --> 00:43:23.200  
Crunch time.

00:43:23.200 --> 00:43:24.200  
In a way.

00:43:24.200 --> 00:43:25.200  
I think you're right.

00:43:25.200 --> 00:43:26.200  
Thank you.

00:43:26.200 --> 00:43:27.200  
You're welcome.

00:43:27.200 --> 00:43:28.200  
Thank you.

00:43:28.200 --> 00:43:29.200  
Thank you.

00:43:29.200 --> 00:43:29.200

00:43:30.000 --> 00:43:31.000  
Yes.

00:43:31.000 --> 00:43:32.000  
Okay.

00:43:32.000 --> 00:43:33.000  
On Google Docs?

00:43:33.000 --> 00:43:34.000  
Yes.

00:43:34.000 --> 00:43:35.000  
They're open and right over there.

00:43:35.000 --> 00:43:36.000  
What did you determine?

00:43:36.000 --> 00:43:37.000  
Me.

00:43:37.000 --> 00:43:38.000  
What did you?

00:43:38.000 --> 00:43:39.000

Yes.

00:43:39.000 --> 00:43:40.000

Awesome.

00:43:40.000 --> 00:43:41.000

It's high, right?

00:43:41.000 --> 00:43:42.000

First person.

00:43:42.000 --> 00:43:43.000

Yes.

00:43:43.000 --> 00:43:44.000

I thought it was interesting that they started using that.

00:43:44.000 --> 00:43:45.000

I think that's fantastic.

00:43:45.000 --> 00:43:46.000

It's not like I have, you know, an answer in my teacher book.

00:43:46.000 --> 00:43:47.000

I just, I would agree with you.

00:43:47.000 --> 00:43:48.000

I think the language constructs that.

00:43:48.000 --> 00:43:49.000

Yeah.

00:43:49.000 --> 00:43:50.000

I noticed that when I was reading the book, I thought it was, well, kind of strange that

00:43:50.239 --> 00:43:51.239

Yeah.

00:43:51.239 --> 00:43:52.239

I noticed that when I was reading the book, I thought it was, well, kind of strange that

00:44:00.000 --> 00:44:03.779

there's really no set main character but all of a sudden they're using the

00:44:03.779 --> 00:44:14.939

pronoun I and they're focusing directly on her story more fantastic and so here

00:44:14.939 --> 00:44:21.559

you are in this moment where it is words right so that's great and then the

00:44:21.559 --> 00:44:26.479

ordering thing is how did those voices get ordered right how do they bump up

00:44:26.479 --> 00:44:31.920

against each other you might comment on that as you're going through and writing

00:44:30.000 --> 00:44:35.599

But it sounds like to me like you have like something that you think you could

write about.

00:44:35.599 --> 00:44:36.599  
Yes.

00:44:36.599 --> 00:44:37.599  
Do you think you could get started?

00:44:37.599 --> 00:44:40.359  
I'm confused on the order still.

00:44:40.359 --> 00:44:41.359  
On the order piece?

00:44:41.359 --> 00:44:42.359  
Yeah.

00:44:42.359 --> 00:44:50.559  
Well, again, so let's say that your passage, well, your passage is number two, right?

00:44:50.559 --> 00:44:59.120  
Think about, to help us with this, let's see, here we go, number two, page 187.

00:44:59.120 --> 00:45:00.120  
That comes right before.

00:45:00.120 --> 00:45:00.120

00:45:00.000 --> 00:45:04.119  
it, what comes after it. That's true, because it was the beginning of the chapter. That's

00:45:04.119 --> 00:45:10.159  
what I mean by kind of ordering, so if someone's speaking right before that and saying X, and

00:45:10.159 --> 00:45:22.280  
then she comes in and is talking about her baby, her mothering, then maybe that collapses

00:45:22.280 --> 00:45:26.200  
up against something else, and the ordering tells us something about her mothering, or

00:45:30.000 --> 00:45:33.000  
So you're mixing order with the analysis of the...

00:45:33.000 --> 00:45:34.000  
In addition to.

00:45:34.000 --> 00:45:35.000  
In addition to.

00:45:35.000 --> 00:45:36.000  
In addition to.

00:45:36.000 --> 00:45:38.000  
So, because usually there's the device and then the character.

00:45:38.000 --> 00:45:39.000



Right.

00:45:39.000 --> 00:45:41.000

So am I supposed to merge those two?

00:45:41.000 --> 00:45:42.000

Yes.

00:45:42.000 --> 00:45:43.000

Oh no.

00:45:43.000 --> 00:45:44.000

Well, look.

00:45:44.000 --> 00:45:45.000

Right.

00:45:45.000 --> 00:45:48.000

We're just trying to do rich, deep thinking here.

00:45:48.000 --> 00:45:50.000

And I was trying to add order in there.

00:45:50.000 --> 00:45:51.000

I wasn't trying to take something away.

00:45:51.000 --> 00:45:56.000

I was just trying to give us another layer of strategies in order to be able to do some

00:45:56.000 --> 00:45:57.000

better thinking.

00:45:57.000 --> 00:45:58.000

So...

00:45:58.000 --> 00:45:59.000

Especially given this text, because this text calls for it.

00:45:59.000 --> 00:46:00.000

Is it still the...

00:46:00.000 --> 00:46:01.120

five sentences, though?

00:46:01.120 --> 00:46:01.620

Yeah.

00:46:01.620 --> 00:46:02.119

OK.

00:46:02.119 --> 00:46:04.539

I wasn't sure if you had to add one because of the order.

00:46:04.539 --> 00:46:06.960

If you wanted to add one or two, remember, at this point,

00:46:06.960 --> 00:46:09.920

you can kind of play with the form as much as you want.

00:46:09.920 --> 00:46:13.920

I want you to write a great passage about this.

00:46:13.920 --> 00:46:16.639  
Why doesn't someone have a laptop?

00:46:16.639 --> 00:46:18.120  
We're going to draft it.

00:46:18.120 --> 00:46:19.360  
Yeah, we're going to draft it.

00:46:19.360 --> 00:46:22.000  
We're going to come into class tomorrow and draft it.

00:46:22.000 --> 00:46:26.280  
Folks, it's 22 of, and I'd like to just stop just for a moment.

00:46:26.280 --> 00:46:28.200  
I noticed a couple groups have laptops.

00:46:28.200 --> 00:46:29.639  
That's fantastic.

00:46:29.639 --> 00:46:30.139  
And I think

00:46:30.000 --> 00:46:32.099  
I think some others are right on the verge of it.

00:46:32.099 --> 00:46:33.799  
I just want to make sure that, you know,

00:46:33.799 --> 00:46:36.139  
that we're going to be working with this paragraph tomorrow.

00:46:36.139 --> 00:46:38.000  
We're going to draft it tomorrow.

00:46:38.000 --> 00:46:41.239  
So we want a quick passage analysis,

00:46:41.239 --> 00:46:44.840  
get a paragraph written using our structures to help us,

00:46:44.840 --> 00:46:47.520  
right, not to hinder us, but to help us.

00:46:47.520 --> 00:46:50.479  
And then at 5 o'clock, we can get a paragraph written,

00:46:50.479 --> 00:46:52.120  
then we can kind of just talk a little bit

00:46:52.120 --> 00:46:53.780  
about our work today.

00:46:53.780 --> 00:46:56.020  
So if you're ready to go grab laptops,

00:46:56.020 --> 00:46:57.700  
I would really appreciate if you did that.

00:46:57.700 --> 00:46:59.860

Okay? Are we good?

00:47:00.000 --> 00:47:02.000

All right, thank you great

00:47:10.600 --> 00:47:12.600

See if you can okay try it

00:47:13.560 --> 00:47:15.279

we have

00:47:15.279 --> 00:47:16.639

series of

00:47:16.639 --> 00:47:19.399

Sentences that are designed to help us do some good thinking

00:47:20.079 --> 00:47:23.760

Clear crisp and the number is just designed to help us get in and get out

00:47:24.040 --> 00:47:27.440

All right, so yeah, you can add a sentence or two here and there

00:47:27.440 --> 00:47:29.440

But I think we want to try and stay tight

00:47:30.000 --> 00:47:34.539

that in, okay? If you would please, each of you in the top right-hand corner, make

00:47:34.539 --> 00:47:42.000

sure you share it with each other and also share it de-olio apps, yes please, yes please.

00:47:42.000 --> 00:48:00.000

Is that one not working?

00:48:00.000 --> 00:48:05.000

Oh, I see. I appreciate you helping her out. Thanks.

00:48:05.000 --> 00:48:08.000

Okay. So, are you a Davis woman?

00:48:08.000 --> 00:48:11.000

Yeah.

00:48:11.000 --> 00:48:17.000

Um, I think the best one to use my characterization technique would be dialogue.

00:48:17.000 --> 00:48:18.000

Yeah, that's what I'm going to use.

00:48:18.000 --> 00:48:21.000

Yeah.

00:48:21.000 --> 00:48:24.000

I'm just going to share it with you guys at home.

00:48:24.000 --> 00:48:26.000

Could you follow Garrett's lead?

00:48:26.000 --> 00:48:27.000

Okay.

00:48:27.000 --> 00:48:30.000

Right when you log in, top right-hand corner, the share button.

00:48:30.000 --> 00:48:32.000

Should we share with you, too, or just write one?

00:48:32.000 --> 00:48:34.000

Please, D-O-L-E-O at apps.

00:48:34.000 --> 00:48:36.000

Write each other an app.

00:48:36.000 --> 00:48:38.000

Don't worry about that right now.

00:48:38.000 --> 00:48:40.000

Work on your fourth one, okay?

00:48:40.000 --> 00:48:42.000

What do we do?

00:48:42.000 --> 00:48:46.000

We're doing a writing a curriculum passage analysis.

00:48:46.000 --> 00:48:48.000

Okay.

00:48:48.000 --> 00:48:50.000

So, um, are you in apps?

00:48:50.000 --> 00:48:52.000

So go ahead and click here.

00:48:52.000 --> 00:48:54.000

And that'll bring you to Drive.

00:48:54.000 --> 00:48:59.000

And this is where you can create from.

00:48:59.000 --> 00:49:00.000

Okay.

00:49:00.000 --> 00:49:01.419

And it's going to give you a list.

00:49:01.419 --> 00:49:03.299

And you want to create a document.

00:49:03.299 --> 00:49:04.019

Awesome.

00:49:04.019 --> 00:49:06.699

So this is just like a Word document.

00:49:06.699 --> 00:49:07.980

And it's on your Google Apps.

00:49:07.980 --> 00:49:09.859

So click Create here on the Share.

00:49:13.340 --> 00:49:15.579

And title your document.

00:49:15.579 --> 00:49:17.979

Maybe QPA section.

00:49:24.540 --> 00:49:29.100

And then type in here, why is this called D-O-L-E-O?

00:49:29.100 --> 00:49:31.559

And as it comes up.

00:49:30.000 --> 00:49:41.000

Yeah, and just the first couple letters, K-N, or K-K, no, K-W, sorry.

00:49:41.000 --> 00:49:47.000

And then her name comes up.

00:49:47.000 --> 00:49:50.000

I have a question, though. Should we start with, like...

00:49:50.000 --> 00:49:52.000

A question?

00:49:52.000 --> 00:49:59.000

Well, like, sometimes I start with, like, a quick, like, synopsis of, like, what happened.

00:49:59.000 --> 00:50:00.000

Quick pass.

00:50:00.000 --> 00:50:05.559

analysis. Okay. Great question.

00:50:30.000 --> 00:50:47.180

So this is great folks, you're going to want to really polish this I'm sure, but just to

00:50:47.180 --> 00:50:51.920

remind you it's a quick passage analysis, we want to try and get this drafted and written.

00:50:51.920 --> 00:50:53.639

We'll be working with this tomorrow.

00:50:53.639 --> 00:50:58.920

I really would appreciate as you're coming to the conclusion of it that you double space

00:50:58.920 --> 00:50:59.920

it.

00:50:59.920 --> 00:50:59.920

00:51:00.000 --> 00:51:06.000

And make sure that it's titled QPA number four.

00:51:06.000 --> 00:51:16.000

I think most of you have shared it with each other in your group and with me.

00:51:30.000 --> 00:51:57.520

Yeah, so you probably just won't see anything because you can't, and that's why I said at

00:51:57.520 --> 00:52:00.000

the beginning of the class.

00:52:00.000 --> 00:52:05.840

I think that that's your big help today, and not having to put no on it.

00:52:05.840 --> 00:52:13.439

I know it's not for you, but actually it is, because you now, you're experiencing not having

00:52:13.439 --> 00:52:14.439

that context.

00:52:14.439 --> 00:52:18.239

And I know how important that is in terms of making sure to understand that as you're

00:52:18.239 --> 00:52:19.239

drafting this.

00:52:19.239 --> 00:52:20.239

Yeah.

00:52:20.239 --> 00:52:21.239

That's good.

00:52:21.239 --> 00:52:22.239

That's what I mean that that's why that's positive.

00:52:22.239 --> 00:52:23.239

All right.

00:52:23.239 --> 00:52:24.239

Don't worry about it.

00:52:24.239 --> 00:52:25.239

No.

00:52:25.239 --> 00:52:26.239

For us for today.

00:52:26.239 --> 00:52:27.239

Yeah.

00:52:27.239 --> 00:52:30.040

As you're finishing up, what I would love for you to be able to do.

00:52:30.000 --> 00:52:37.840

today is to write on the note card that I left for you on the desks, your topic, sentence,

00:52:37.840 --> 00:52:43.520

or question. Your first topic, sentence, or question. The one that you just wrote, yeah.

00:52:43.520 --> 00:52:49.000

The one that you just typed up. I'd like to get this done pretty quickly, and think about

00:52:49.000 --> 00:52:54.200

this as you're writing this. Write this, the sentence that you just typed, the very first

00:52:54.200 --> 00:52:58.639

one, and think about, in your group, who helped you to really shape that. I'd love for us

00:52:58.639 --> 00:53:00.200

to just have an appreciation.

00:53:00.000 --> 00:53:05.760

for us to end class and it would be great if we gave some kind of specific

00:53:05.760 --> 00:53:09.420

appreciation right not just I want to appreciate my group you know we've

00:53:09.420 --> 00:53:12.619

talked about this before see if you can come up with something specific for an

00:53:12.619 --> 00:53:16.459

appreciation I'd love to collect them and read a couple

00:53:16.780 --> 00:53:18.780

thank you

00:53:27.079 --> 00:53:29.079

Hannah. Here you go.

00:53:29.200 --> 00:53:31.200

Thank you. You're welcome.

00:53:30.000 --> 00:53:34.000

Should we use specific names right now?

00:53:34.000 --> 00:53:40.000

Yes, that would be wonderful.

00:53:40.000 --> 00:53:42.000

You want to let Garrett know or Hannah?

00:53:42.000 --> 00:53:44.000

Do we write our name on it?

00:53:44.000 --> 00:53:56.000

Yes, yes please.

00:53:56.000 --> 00:53:58.000

So we're writing what helped us shape the question?

00:53:58.000 --> 00:54:00.000

Yes, you're just copying that sentence.

00:54:00.000 --> 00:54:02.160

he wrote the very first one, your topic sentence,

00:54:02.160 --> 00:54:04.559

or maybe it was a controlling question, right?

00:54:04.559 --> 00:54:05.400

So.

00:54:05.400 --> 00:54:08.399

Use the word internal twice in one sentence.

00:54:08.399 --> 00:54:09.239

Did you?

00:54:09.239 --> 00:54:11.239

Yep, so good thing I just noticed that.

00:54:16.239 --> 00:54:17.979

Good man, thank you very much.

00:54:17.979 --> 00:54:19.079

Tony, appreciate that.

00:54:22.280 --> 00:54:23.120

Sorry.

00:54:23.120 --> 00:54:24.479

An appreciation for so many groups

00:54:24.479 --> 00:54:27.399

that helped you come to that.

00:54:27.399 --> 00:54:28.799

And something very specific.

00:54:30.000 --> 00:54:33.000

Alright, so we have a couple of minutes left, folks.

00:54:33.000 --> 00:54:36.000

I'd like to collect these cards.

00:54:36.000 --> 00:54:39.000

What happens if I'm not quite finished?

00:54:39.000 --> 00:54:42.000

Great, finish the paragraph tonight.

00:54:42.000 --> 00:54:45.000

And I need you, though.

00:54:45.000 --> 00:54:48.000

Garrett, I so appreciate that

00:54:48.000 --> 00:54:52.000

because it's going to lead us into what I'm asking you to do tonight

00:54:52.000 --> 00:54:55.000

in preparation for tomorrow's class.

00:54:55.000 --> 00:54:59.000

I'd love for you to just finish that last sentence or so.

00:54:59.000 --> 00:55:00.000

Thank you.

00:55:00.000 --> 00:55:00.839

It's shared, right?

00:55:00.839 --> 00:55:02.400



Does everybody have this shared with everyone

00:55:02.400 --> 00:55:04.360  
in your group and with me?

00:55:04.360 --> 00:55:05.199  
Okay.

00:55:05.199 --> 00:55:09.159  
I'd like you to read each other's and comment.

00:55:10.279 --> 00:55:11.119  
You don't have to comment a lot.

00:55:11.119 --> 00:55:13.920  
I'd like you to just leave a couple of comments, okay?

00:55:13.920 --> 00:55:16.399  
And that'll prepare you for class for tomorrow.

00:55:16.399 --> 00:55:17.239  
Yes?

00:55:17.239 --> 00:55:18.200  
Comment right on there.

00:55:18.200 --> 00:55:19.760  
Right on there, exactly.

00:55:19.760 --> 00:55:23.879  
So you'll see a little spot up in the top of Google Docs

00:55:23.879 --> 00:55:25.760  
that you can just click on, it says comment.

00:55:25.760 --> 00:55:27.559  
And wherever your cursor is,

00:55:27.559 --> 00:55:29.799  
it'll create a sticky note on the right side.

00:55:30.000 --> 00:55:37.920  
Okay, I'd like to read a few of these as we close up class and just before we put laptops away

00:55:40.260 --> 00:55:42.060  
Thank you

00:55:42.060 --> 00:55:49.979  
How about how about this question? How does Toni Morrison polarize her readers through figurative language?

00:55:52.739 --> 00:55:58.500  
Smoking and I appreciate Igor for challenging me by polarizing our

00:55:58.500 --> 00:56:01.100  
Discussion on

00:56:00.000 --> 00:56:13.000  
Seth is polarizing pride. That is fantastic. Let's pick someone from another group. Noah

00:56:13.000 --> 00:56:18.299

writes this great question, what role does the plot incident of Seth looking

00:56:18.299 --> 00:56:27.420

for her ice skates play in her view of the past? That is all, I love that Noah.  
I

00:56:27.420 --> 00:56:31.979

love the specificity of it and he writes

00:56:30.000 --> 00:56:36.400

that Alyssa helped me to realize that plot incident was an outstanding character  
ization

00:56:36.400 --> 00:56:43.920

device. Good job over there. And then how about one from this group over here.  
Bridget

00:56:43.920 --> 00:56:50.479

writes, how does Morrison's inclusion of first person narration characterize Se  
tha's

00:56:50.479 --> 00:56:57.239

view of independence? That is outstanding. I love that you're connecting the de  
vices

00:56:57.239 --> 00:56:59.959

to an idea and looking at how an author shapes.

00:57:00.000 --> 00:57:08.720

that idea. And in fact, Amy's insight on Setha's independence that she effectiv  
ely used, Morrison

00:57:08.720 --> 00:57:13.720

used evidence, or no, excuse me, Amy used evidence to help us find our theme th  
rough

00:57:13.720 --> 00:57:19.079

the realization of first person narration. So what I hear you appreciating Amy  
for is

00:57:19.079 --> 00:57:25.520

her ability to go in and find some evidence that's tremendous. Congratulations.  
And let's

00:57:25.520 --> 00:57:30.000

see, we'll have one from this group over here. Caitlin writes, what is the purp  
ose?

00:57:30.000 --> 00:57:36.000

of Morrison's use of dialogue. Sweet. And, in order to help you think about tha  
t,

00:57:36.000 --> 00:57:40.199

Garrett's addition to the idea of the dialogue to create conflict helped me

00:57:40.199 --> 00:57:45.000

shape my QPA. Thank you very much. Great job today folks. Appreciate your work.

00:57:45.000 --> 00:57:50.000

We will see you tomorrow. Make sure to finish and read.