

Rules for Reading: The following are steps that will help individuals read analytically. Note that these steps are not necessarily in chronological order. It's important to learn how to do most of these tasks synchronously while reading. Also note, however, that some of these steps do lend themselves to some chronological order. (e.g. I wouldn't expect students identify universal insights before actually reading the WHOLE piece.) This is why I have broken down the steps into two sections: While Reading and After Reading

1. While Reading

- a. Divide the reading into relatable sections. There is no correct answer as to how many sections the text actually has, but rather, you need to justify why you broke the reading into the sections that you do.
- b. Identify and mark discourse markers that suggest any shifts. These may be shifts in chronology, shifts in tense, shifts in point of view, shifts in literary elements (character, setting, imagery, etc.), shifts with words that suggest contrast, etc.
- c. As you read, down the left-hand side of the page, particular literary elements. ***English is like nesting dolls, not like boxes: things in English may fit inside one another.***
 - a. Literary elements include:
 - i. Plot: exposition, suspense and conflict, climax, resolution
 - ii. Dialogue
 - iii. Setting
 - iv. Mood
 - v. Characterization
 - vi. Conflict
 - vii. Suspense
 - viii. Irony (Situational, Dramatic, Verbal)
 - ix. Point of View
 - x. Imagery and Figurative Language
 - All comparative tropes**
 - Simile
 - Metaphor
 - Personification
 - Symbolism
 - Foreshadowing
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 - d. As you read, down the right-hand side of the page, try to identify what you understand about the story based on the literary element you marked on the left-hand side.
 - e. In each section try to label what the speaker is doing. Focus on identifying 1-2 things s/he is doing with the language. Rely on your knowledge literary elements to choose your verbs (and look at the literary verbs sheet). Consider using this template as you note your observations:

In this section (Insert speaker's last name) (powerful verb(s) from the verb list) (summarize the language in that particular section)

e.g.

In this section, Connell describes the oppressively dark Caribbean night

2. After reading

- a. Identify *Universal Ideas* that are explored throughout the piece. These are singular abstract nouns (see the attached list) that the story itself explores.

e.g. Life, Love, Liberty, Despair, Sustainability, Empathy, etc.

- b. Identify at least one *Universal Insight* --a didactic statement about the universal idea that is true for most, if not all, individuals. These *Universal Insights* often establish relationships between multiple universal ideas.

Template: (To avoid "You" statements)

(Author) writes (insert title) in order to illustrate that (universal idea) (specific insight about the idea that is supposed to be true for most, if not all, individuals).

e.g.

John Steinbeck writes Of Mice and Men in order to illustrate that companionship often requires immense sacrifice.



Lit Element	Story	Understanding
<p data-bbox="71 243 282 348">Setting/Mood/ Dialogue/ Imagery</p> <p data-bbox="71 814 298 919">Dialogue/ Characterization /Conflict</p> <p data-bbox="71 1243 282 1314">Setting/Mood/ Dialogue</p> <p data-bbox="71 1423 298 1457">Characterization</p>	<p data-bbox="331 134 743 168">“The Most Dangerous Game”</p> <p data-bbox="435 172 704 205">By Richard Connell</p> <p data-bbox="331 210 1208 277">"OFF THERE to the right--somewhere--is a large island," said Whitney. "It's rather a mystery--"</p> <p data-bbox="428 281 876 315">"What island is it?" Rainsford asked.</p> <p data-bbox="331 319 1240 420">"The old charts call it `Ship-Trap Island,'" Whitney replied." A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition--"</p> <p data-bbox="331 424 1289 525">"Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.</p> <p data-bbox="331 529 1256 630">"You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."</p> <p data-bbox="331 634 1224 701">"Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."</p> <p data-bbox="331 705 1289 806">"It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."</p> <p data-bbox="428 810 1023 844">"The best sport in the world," agreed Rainsford.</p> <p data-bbox="428 848 1146 882">"For the hunter," amended Whitney. "Not for the jaguar."</p> <p data-bbox="331 886 1289 953">"Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"</p> <p data-bbox="428 957 997 991">"Perhaps the jaguar does," observed Whitney.</p> <p data-bbox="428 995 850 1029">"Bah! They've no understanding."</p> <p data-bbox="331 1033 1279 1100">"Even so, I rather think they understand one thing--fear. The fear of pain and the fear of death."</p> <p data-bbox="331 1104 1273 1239">"Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes--the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"</p> <p data-bbox="428 1243 857 1276">"I can't tell in the dark. I hope so."</p> <p data-bbox="428 1281 747 1314">"Why?" asked Rainsford.</p> <p data-bbox="428 1318 925 1352">"The place has a reputation--a bad one."</p> <p data-bbox="428 1356 850 1390">"Cannibals?" suggested Rainsford.</p> <p data-bbox="428 1394 1273 1428">"Hardly. Even cannibals wouldn't live in such a God-forsaken place.</p> <p data-bbox="331 1432 1247 1499">But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"</p> <p data-bbox="331 1503 1282 1570">"They were a bit strange, now you mention it. Even Captain Nielsen--"</p> <p data-bbox="331 1575 1282 1780">"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was `This place has an evil name among seafaring men, sir.' Then he said to me, very gravely, `Don't you feel anything?'--as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this--I did feel something like a sudden chill.</p> <p data-bbox="331 1785 1247 1885">"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a--a mental chill; a sort of sudden dread."</p> <p data-bbox="331 1890 1230 1957">"Pure imagination," said Rainsford. "One superstitious sailor can taint the whole ship's company with his fear."</p>	<p data-bbox="1313 243 1539 277">This place is eerie</p> <p data-bbox="1313 814 1539 1096">Rainsford is not empathetic. He seems to dismiss whatever he doesn't agree with. Whitney isn't as contentious.</p> <p data-bbox="1313 1243 1555 1314">Continues to build ominous mood</p> <p data-bbox="1313 1423 1539 1600">Sailors, who are usually tough, seem to be on edge and nervous about the area.</p> <p data-bbox="1313 1852 1468 1885">Eerie mood</p>

<p>Imagery/Setting /Mood</p> <p>Suspense</p> <p>Simile</p> <p>Imagery/Setting /Foreshadowing</p>	<p>"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing-- with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."</p> <p>"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe up on the afterdeck."</p> <p>"Good night, then, Rainsford. See you at breakfast."</p> <p>"Right. Good night, Whitney."</p> <p>There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.</p> <p>Rainsford, reclining in a steamer chair, indolently puffed on his favorite brier. The sensuous drowsiness of the night was on him. "It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids--"</p> <p>An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times. Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea dosed over his head.</p> <p>Taken from: http://www.dukeofdefinition.com/dangerous_game.pdf</p>	<p>Continues to present Rainsford's dismissive character</p> <p>Oppressive, yet oddly calm, atmosphere</p> <p>Something mysterious and confusing is projecting the action forward</p> <p>The darkness is so thick, it's overly consuming</p> <p>Suggest threatening events follow</p>
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Universal Ideas

Addiction	Fear	Pride
Alienation	Fidelity	Progress
Ambition	Freedom	Purity
Anarchy	Friendship	Race
Apathy	Gluttony	Reality
Apostasy	Grace	Rebirth
Atonement	Greed	Redemption
Beauty	Growth	Regret
Belonging	Hate	Renewal
Betrayal	Heresy	Respect
Brotherhood	Heroism	Revenge
Change	Hope	Salvation
Chaos	Humility	Savagery
Community	Identity	Secrecy
Companionship	Imagination	Sin
Conformity	Immorality	Sloth
Corruption	Individuality	Solidarity
Courage	Infidelity	Solitude
Curiosity	Innocence	Stability
Death	Jealousy	Struggle
Defiance	Justice	Submission
Desire	Judgment	Success
Destruction	Knowledge	Suppression
Dishonesty	Life	Survival
Disobedience	Longing	Temptation
Disbelief	Loyalty	Tradition
Dominance	Lust	Trust
Doubt	Madness	Truth
Duty	Materialism	Vanity
Dystopia	Maturation	Vengeance
Ego	Mortality	War
Empathy	Obligation	Work
Encouragement	Obsession	
Enlightenment	Patriotism	Etc.
Eternity	Peace	
Failure	Perseverance	
Faith	Poverty	
Family	Power	
Fantasy	Predestination	

Literary Verbs
Words to Give “Uses” a Break

<i>Addressing Exposition</i>	<i>Verbs to Pair with Literary Devices</i>	<i>Evaluating Author’s Purpose</i>
Contextualizes Chronicles Identifies Incites Introduces Narrates Outlines	Creates Expresses Foreshadows Hyperbolizes Illustrates Overstates Personifies Presents Represents Satirizes Symbolizes Understates	Advocates Argues Accepts Advocates Alludes Attacks Attributes Challenges Claims Concludes Considers Defends Defies Demonstrates Elicits Envisions Evokes Explores Guides Highlights Illuminates Imagines Implies Indicates Interprets Justifies Manipulates Moralizes Observes Ponders Promotes Proposes Qualifies Questions Rationalizes Reflects Ridicules Suggests
<i>Description</i>		
Defines Depicts Describes Details Develops Displays Dramatizes Explains Illustrates Summarizes Traces		
<i>Addressing Comparisons</i>		
Compares Contrasts Correlates Differentiates Distinguishes Juxtaposes		
<i>Addressing Characterization</i>		
Categorizes Characterizes Transforms Depicts	