

MECHANICAL ELEMENTS

STORY ELEMENTS

FILM

LITERARY

SETS

SETTING

FRAMING

POV

LIMITED
OMNISCIENT
FLASHBACK
SPECULATIVE

EDITING

CUTS AND JUMPS
CHOICES & FRAGMENTS

RHYME AND RHYTHM

CAMERA
MOVEMENTS
ANGLES & SPEED

ACTION

RISING
FALLING
CLIMACTIC
OBLIGATORY

POSTURES
GESTURES

VOICE

ACTIVE
PERSON
PERSONAL
PERSONALITY
FORMALITY
IMPERSONAL
PASSIVE

LIGHTING

DICTION

COMPLEX MINIMAL

COLORS & TONES

DETAILS & VAGUITIES

COSTUME & PROPS

METAPHOR

ALLUSION
ALLEGORY
METONYMY
PERSONIFICATION

EFFECTS

SPECIAL NATURAL

Fonts & Italics

EYE DIALECT

ARRANGEMENT

COLLAGE MONTAGE
JUXTAPOSITION

SYMBOLISM

IMAGERY

irony

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GENRE

FALL TRAGEDY WINTER
SPRING COMEDY SUMMER
MELODRAMA FARCE
EPIC

NARRATIVE

PARALLEL CONFLICT CHANGE
LINEAR PYRAMID REVERSE

CHARACTER & FIGURE

STEREOTYPES ECCENTRICS
FLAT ROUND STOCK
STATIC DYNAMIC
FOR AGAINST

THEMES & ISSUES

MAN VS MAN EXTERNAL
MAN VS HIMSELF INTERNAL
MAN VS SOCIETY MORAL
MAN VS NATURE FATE

EVENTS

HISTORIC
CONTEMPORARY
FUTURISTIC

**THOUGHTS &
PHILOSOPHIES**

ARGUMENTS

PERSUASION
MESSAGES
RHETORIC

MOODS



USING SETS

- **Diagram:** The accompanied handout is neither a complete list of components nor a thoroughly exemplified set of categories. Accordingly, instructors should feel free to cut, edit, elaborate, modify and/or move any of the boxes according to their own visions and philosophies. However it is hoped that it is substantial enough for in class brainstorming activities in which students are first attempting to generate thesis and ideas for analysis
- **Purpose:** This primary goal of the exercise is to demonstrate the distinction between a literary and a cultural analysis, a distinction beginning writers often find vaguely overwhelming. By using the holistic techniques of clustering, brainstorming and diagramming the exercise additionally provides hands on experience with synthesis.
- **Discussion:** While the handout may be provided to the class, a reduced version, one specifically tailored to the texts currently under discussion, will work best if drawn on the board. Begin by asking to class how **Mechanical Elements** of said text were used to demonstrate, explain, show, etc any of the boxes under **Story Elements**.
 - **Example Prompt Questions:**
 - Cinematic: “how did the **costumes** in the film demonstrate gender **themes**?”, “how did **lighting** help establish the films **mood**?”, “how was **editing** used to establish **narrative** structure?”
 - Literary: “how does the sudden shift in **voice** provide the reader perspective about the **characters**?”, “how does the **personification** of animals strengthen or weaken the author’s **argument**?”, “how does the excessive **description** of violence maintain the **theme of internal struggle**?”
 - Leave ample space on the board to write under the appropriate categories any examples or ideas brought up in discussion.
- **Lecture:** Once the text or texts have been thoroughly exhausted, explain that all these strategies/examples are the essentials of a Literary Analyses. Then discuss the third set, which is them; the culture, the class, the individual which they bring into the text. Distinguish a Cultural Analysis as using set two (Story Elements) to explain the larger set of world view and personal beliefs that they as an audience create.
 - **Example Questions:** How does the narration of the demonstrate the conflict often found in abusive relationships. How do the characters represent commonly perceived stereotypes? How does the theme of Y parallel the current situation of X.
- **Group Exercise.** Break the class into pairs or small groups. Assign each group one or two specific story elements and ask them to produce a thesis statement incorporating elements from set one or two. Additionally have them provide an outline of what a paper using that thesis might look like. These should include topic sentences and/or examples along with possible counter arguments the paper might expect.
 - A follow-up exercise might allow groups to type up their outline for either presentations or class discussions for feedback on strengths and weaknesses.

