**Escape and Interpretation**

**Structured Note-taking Form**

There are two reasons to read: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Stories have always been used for entertainment, but literature can also add to our understanding.

There are two broad categories of literature: literature of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and literature of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

ESCAPE LITERATURE is written for entertainment. INTERPRETIVE LITERATURE is written to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ our awareness of life. The purpose of interpretive literature is pleasure PLUS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Although we should be careful not to oversimplify it, generally the interpretive story illuminates some aspect of human life or behaviour. An interpretive story presents us with an \_\_\_\_\_\_\_\_\_\_\_\_\_\_ into the nature and condition of our existence.

Inexperienced or young readers seek only to escape. They have several expectations for the stories they read:

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

On the other hand, mature or experienced readers take deeper pleasure in fiction that deals with life significantly. They are more likely to seek out literature that ­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the assumptions they hold about the world or humanity, or that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ deeper thinking about the world.

**CHARACTER**

* Character development is likely to be greater when a piece of literature is interpretive, rather than escapist.
* Reading to learn about the details of character is more complex than reading for plot, because human nature is more complex.

*The Mature Reader/Interpretive Literature*

* Greater variety of unique characters
* Shows protagonist in ordinary lives, doing ordinary things, not always needing to be spectacular
* Give insight into human nature by showing characters’ inner feelings
* Shows characters flaws

*Presentation:*

**Direct Presentation:**

* Author tells the reader directly about the character or shows the character’s nature by analyzing him/her for the reader
* Clear, easy, economical
* Not emotionally convincing because the reader wants to see evidence for him/herself of the character’s nature
* Cannot be used alone, because a character must also be judged by his/her actions

**Indirect Presentation:**

* Shows characters in action- what they do and say- and lets reader extrapolate (figure out) the character’s qualities.
* Should be the main method of presentation used.

*Character Types:*

**Flat:** one or two traits, without much depth or detail. Can be summed up in a sentence.

**Stock:** a type of flat character commonly found in fiction. (E.g. the strong sheriff, the evil stepmother, the wise old man, the evil villain). These characters don’t stray from our expectations of them.

**Round:** complex and multi-faceted (many qualities). Detailed, much depth; a memorable character.

*Development versus Non-development:*

**Static character:** does not change or grow or learn by the end of the story.

**Dynamic/developing character:** one that changes, evolves, or develops as the story progresses. This usually involves the character, and the reader, gaining insight.

*Convincing Change:*

1. Change must seem possible for the character.
2. The character must be motivated to change- have a good reason for it.
3. The change must take place over a believable amount of time.