**SKILL PROGRESSIONS FOR CHARACTER, THEME, AND CRAFT**

As students are working on synthesis, it is important that they reach for higher levels of each of those skills. Progressions will help.

**Progression for Analyzing Characters in Texts**

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| --- | --- | --- | --- | --- |
| **1** | **2** |  **3** | **4** | **5** |
|  I can stop at any moment in the text and discuss how the character feels. I can name a big trait the character is exhibiting in the moment.   |  *As I continue the work of the earlier levels…*I can discuss the layers of traits a character has shown across the text. When I don’t have the exact word I can find ways to describe that way of being. |  *As I continue the work of the earlier levels…*I can discuss the contradictory ways a character acts and work to explain them. I can think about motivation – what causes a person to be how they are, or what motivates them to move forward the way they do. |  *As I continue the work of the earlier levels…*I can closely read scenes to uncover the subtleties of character (trait, contradiction, motivation)  that exist in expressions, lines, fleeting thoughts, micro actions |  *As I continue the work of the earlier levels…*I can track or trace the development of the character (change in traits, contradictions, motivations) across the text, naming critical moments and causes for change or lessons. I am able to consider archetypes or comparisons in my analysis, closely reading across texts or archetypes to find subtle similarities and differences.  |
|  When I am thinking about how a character feels, I reach for precise language to describe it. I look across the text and ask, generally, this is the kind of person who\_\_\_\_\_  |  Stop at moments of a texts and list traits the character is exhibiting. Work on precise language. Use similes, or this is the kind of person who if I do not know the exact trait word |  I think about and look for exceptions to how a character is. I consider good parts and bad parts of the same trait. I think about what the character really wants – from life, for themselves, for others. |  I use/make a story map to show how the character has faced obstacles and changed.   |  Choose a passage and have a thought about the character every line. List out all of the tiny action (or thoughts, etc) a character has in a scene and look for patterns. Know archetypes and consider how character fits/bucks. |

**Progression for Theme**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **1** |  **2** | **3** | **4** |  **5** |
| I can name the problems a character faces in the text. | I can put the problems a character faces into universal language, like “Love,” or “Loss.” | I can name an issue in the text and begin to consider a working theme. I can identify scenes that connect with the theme. | I can track a working theme in the text, close reading each scene to find ideas that help develop that theme. | I can revise my theme by synthesizing my analysis (connect all of my thinking about the theme). I strive to make the theme increasingly universal, for the text as well as the human experience. I can discuss the development of the theme in the text, including perhaps a discussion of literary technique.   |
|  I look for times when the character feels mad or sad and consider why. I know the kinds of problems that come up in books – with self, with others, with the world and look for those. I think about internal and external conflicts. |  Thinking about a problem the character is facing, I try to put that problem in as many universal words or phrases as I can. | I can rank the problems in a text and choose which one feels the most important. I can put those problems in a word or phrase that captures the issue. I can say something about what the text is saying about that problem. I can find scenes that best show the problem. | I read or reread looking for critical scenes for the issue (s) I am tracking/interpreting. For each critical scene, closely read looking for ideas about the issue I am tracking. I look for reasons the issue exists, solutions, effects of the issue, or the lessons learned in dealing with it. I collect the ideas I am having about the issue in the text to help me discuss the development of the theme. | As I'm reading or after I am done, I categorize the thinking I have done around the issues in the text. I work to find a theme that covers as many of these categories and thoughts as possible. I use my theme, the thinking I did across the text to discuss how the theme is developed. I look for literary techniques the author is using to highlight, develop or connect to the theme. |

**Progression for Craft**

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|        1 |       2 |       3 |      4 |      5 |
| Identify Craft   Ex: fig langSymbolismTone/dialectJuxtapositionEpiphora/syntax | Identify craft and infer purpose in general terms or categories. | Infer the purpose of craft specifically for the text.  | Synthesize patterns and trace the development (analysis) of the craft across the text. | Strive to explain how the craft move achieves its purpose |
| There is a symbol of the mockingbird. | The symbol of the mockingbird is there to enhance the theme.  | The symbol of the mockingbird enhances the theme of needing to be free but being caged | Lee uses symbolism across the text in order to enhance themes of freedom, create suspense around Tom Robinson, and reveal Scouts empathy.  | The symbol of the mockingbird enhances the theme of needing to be free but being caged. Like the characters in the text, the mockingbird has the ability to fly, but cannot because it is restrained. The restraints in society are what keep the characters from taking flight.  |
| Make  a plan for what I will look for ( a bookmark of techniques) Stop every \_ pages and look for something. Pat attention to what “feels chosen” | Use techniques and purposes Grid Make a plan for how I will hold onto and eventually memorize some of these techniques and purposes. Practice over and over until it feels natural, | Use sentence frames to jog my thinking: The author uses \_\_\_\_ to show \_\_\_\_ by \_\_\_\_\_\_ Be comfortable with the big three: Character, Theme, and Tone 3AHow might be by:Highlighting one aspect of the idea.Emphasizing the ideaHint or introduce a new ideaShow a contrasting idea | Notice and look for repetition and exception Play with the structure of what you notice: Technique + 3 Purposes? Purpose + 3 Techniques? | Choose which frame I am using and research: Author’s oeuvreContext of time and placeComparing textsOverarching themes |