Literary Analysis Modeled Response

Directions: In preparation for your first full literary analysis on *Speak*, print or save to your OneDrive the modeled example below. Follow these steps and answer the questions that follow:

1. Identify the required components of the assertion.

2. Identify and circle the context sentences for each of the examples.

3. Leave the examples blank for now.

4. For which explanation did Mr. Spear write two possible explanations? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5. Bracket and identify the literal “A” and figurative ‘B” for each set of explanations that follow the examples. Note that this may be challenging for the explanation referenced in #4, but you should be able to predict or logically understand the structure.

6. You will note that Mr. Spear’s explanations are logical because he used a similar word or phrase in the literal “A” and figurative “B” of each explanation. Find these words and phrases and highlight them in YELLOW.

7. Lastly, underline the reassertion.

In the chapter “Sanctuary” in the novel *Speak*, Laurie HaLiterary Analysis Modeled Response

Directions: Use this model as a guide for writing your own literary analysis on the assigned chapter we’ve discussed these past two classes. Please note that the to the right are provided to help guide the structure of your response to your assigned chapter. The yellow highlighted terms are to remind you that you must create logical connections, best achieved through ambiguous language.

In the chapter “Sanctuary” in the novel *Speak*, Laurie Halse Anderson uses both metaphor and symbolism to suggest that the art room will be a place of spiritual growth and safety for the novel’s protagonist, Melinda. As Melinda progresses through her first day of school at Merryweather High, she describes the art class in the chapter’s title in an interesting way. Metaphorically, she calls it a “Sanctuary” (9). A sanctuary is defined as a place of refuge or escape for people who are persecuted. It is also a place of religious or spiritual reflection. Figuratively, this suggests that the art room will provide Melinda some protection from the classmates and staff who shun or berate her in the earlier chapters. It may even be a place where she is able to reflect on what is troubling her. Upon entering the classroom, Melinda describes some significant differences between this and the other rooms at her school. She notes, “The classroom is at the far end of the building and has long, south-facing windows. The sun doesn’t shine much in Syracuse, so the art room is designed to get every bit of light it can” (9-10). Anderson’s description of the art room in this particular way suggests it is symbolic for two reasons. First, the art room seems physically separated from the rest of the school where Melinda is being treated so poorly. The physical location symbolically suggests the art room will distance her from her troubles, too. Secondly, the room receives an incredible amount of light. One denotation of light is the illumination of a problem or mystery. Since it seems clear that Melinda is hiding something, Anderson suggests that the art room may be the place where Melinda learns to solve her problem and the reader illuminates her mystery. Most significant to this room is Melinda’s choice of her tree as an art project. Mr. Freeman tells the class, “But there’s a catch—by the end of the year, you must figure out how to make your object say something, express an emotion, speak to every person who looks at it” (12). In other words, Mr. Freeman wants his students to turn their objects into symbols, expressing an idea more than what they appear on the surface. His instructions foreshadow that Melinda will learn to communicate her inner pain and confusion and even reveal that she was raped. Clearly, Anderson suggests that the art room will be a positive place for Melinda throughout the novel, but her journey will not be as easy as it first appears.

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