



- To make sure your textual analyses will not resemble the word clouds above 😊

CAIP: Comprehension – Analysis – Interpretation - Perspectives

	Comprehension	Analysis	Interpretation	Perspectives
Narration + point of view	<p>Who is telling the story?</p> <p>From whose point of view are the events seen?</p>	<p>Is it a first-person or a third-person narrator?</p> <p>Who is the narrator: age, relation to characters and events?</p> <p>Omniscient/ unintrusive/ restricted?</p> <p>Narrative modes: dialogue, description, report</p>	<p>What is the narrator's attitude to the events and to the characters?</p> <p>What do the other characters think: are we told about that, or must we guess?</p> <p>Is the narrator reliable or unreliable?</p> <p>What if the story had had another narrator?</p>	<p>Put the text and your interpretation into a larger perspective:</p> <p>Themes</p> <p>Author's work</p> <p>Setting:</p> <p>Time</p> <p>Social environment</p> <p>Place</p> <p>Genre</p> <p>Political, historical events, facts, issues</p> <p>Etc.</p>
Setting	<p>When and where does the story take place? Real or imaginary? One or more places?</p>	<p>Does the text describe or indicate a specific social environment?</p>	<p>Is the setting a neutral backdrop or is it significant for our understanding of characters/ plot?</p> <p>Is the setting symbolic of the characters/ plot?</p>	
Characters	<p>Who? Main characters: protagonist, antagonist; minor characters.</p> <p>What are we told: age, appearances, background, relationships, etc.</p>	<p>Round/ dynamic/ developing – flat/ static?</p> <p>How are the characters described: directly by the narrator or indirectly by what they say and do?</p> <p>How would you describe a person with these characteristics?</p>	<p>With whom does the sympathy lie – and why?</p> <p>What causes/ motivates the main character's actions/ development/ change?</p> <p>What do the characters represent (e.g. values, social groups, norms)</p>	
Composition	<p>Introduction or <i>in medias res</i>?</p> <p>Chronologically organized or with flash backs/flash forwards or unchronological in other ways?</p> <p>How does the story end?</p>	<p>Organization of events: Initial situation – development – final situation?</p> <p>Hints at events that happen later on in the story? (premonitions)</p> <p>Open or closed ending? Is it predictable or unpredictable? Will there be any future development?</p>	<p>Why is the story organized like that? What is the effect?</p>	
Language and Style	<p>Is the language easy or difficult to read?</p>	<p>Simple or complex, formal/ informal/ colloquial language? Standard English or dialect/ sociolect?</p> <p>Is figurative language used? (metaphors, symbols, etc.)</p>	<p>How does language and style contribute to our experience and understanding of the characters and events?</p>	
Theme(s) and Message	<p>What is the title? Does it indicate anything about the theme(s)?</p>	<p>What subject(s) does the text fundamentally deal with?</p> <p>What is the link between the title, the characters and the events? What is (are) the theme(s)?</p>	<p>What values and ideas are reflected in the text? How and why? Does the title suggest an interpretation?</p> <p>Is there a moral, a lesson to be learned, or a message that the author wants the reader to get?</p>	

CAIP Non-fiction: Comprehension – Analysis – Interpretation – Perspectives – in Non-fiction aka The Big 5 of textual analysis

The CAIP approach ensures that your analysis of a given text is complete. It takes you through all the levels you need to work with to reach a well-argued interpretation, and it offers ideas for further perspectives. Use it both when talking and writing about a text. Non-fiction is a broad term and CAIP Non-fiction tries to cover all genres.

	Comprehension	Analysis	Interpretation
Speaker	Time and place? What media (TV, newspaper or public appearance, the internet)? Media type (public service, commercial, tabloid)? Genre (blog, article, essay, speech)?	Age, gender, education, occupation/ function, political stand, role in history, reputation	Effect or influence on the text (ethos, pathos, logos)?
Occasion		Context Immediate occasion: newsworthy? Topical or general?	Larger occasion: environment of ideas, attitudes, and emotions of sender's time
Audience	Who is the receiver/audience? (readership, target group?)	One person, a small group, a large group? A certain person or certain people? What characterizes this audience?	Are audience characteristics reflected in the text and the way it is delivered?
Purpose		<ul style="list-style-type: none"> •inform •educate •discuss •argue •persuade •convince •entertain? 	What is the message of the text? What reaction is the sender trying to obtain? How does the sender attempt to spark that reaction in the audience?
Subject	What is the subject?	What is the general topic, content or idea contained in the text? How is it structured: e.g. chronologically or in an inverted pyramid?	What is the attitude expressed by the sender? Is there a connection between structure and content and message?
Tone	What is the tone? Formal/informal, complex/ simple language?	Rhetorical devices? Figurative language? Sentence structure? Choice of words, concepts, references? Does the sender evoke e. g. God, nation, hope, freedom?	How are these elements used to create the tone and ensure the audience's response?
Structure	How is the text organized, literally (i.e. layout/formatting)?	What kinds of structural elements of a particular text type do you see?	How are these elements used to emphasise the points of the text and to ensure the audience's response?

Analysis of (political) rhetoric

Political speech writers consistently rely on a range of powerful persuasive language techniques. Some of these are:

Alliteration: a special case of consonance/assonance with repeated consonant/vowel sounds *“let every nation know, whether it wishes us well or ill...”* (J.F. Kennedy, American President 1961)

Allusion: an indirect reference to another text, e.g. the Bible

Antithesis: ideas or words which contrast with each other in order to achieve a particular effect *“This election is not about the miners; not about the militants, not about the power of the unions: it’s about the disastrous failure of three and a half years of Conservative government”* (Harold Wilson, British Labour leader, 1979)

Lists: especially of three items = tricolon, building to a climax: *“Friends, Romans, Countrymen”/“the truth, the whole truth and nothing but the truth”*

Simile: a clear comparison between two things. A simile will always contain the word ‘like’ or ‘as’. Always consider *why* the writer has chosen to make *this* comparison? What do the two things have in common? What is the common ground? *“My love is like a red rose”*

Metaphor: a comparison where the writer goes a step further and says the first thing **IS** the second thing because of some similarity between them. Again, it is necessary to ask what the common ground is *“My love is a red rose”*

Personification: A thing/object which is not human is given a human characteristic because of some similarity between the thing and a person

Symbol: Something that represents something else by association, resemblance, or convention. In addition, colours are often symbolic. (E.g the eagle symbolises strength and courage, the white colour is associated with death or innocence)

Parallelism: *“Tell me and I forget. Teach me and I may remember. Involve me and I will learn”* (Benjamin Franklin, American President)

Repetition: a word/expression is repeated for effect rather than for meaning in order to emphasise a point or build up interest or tension, or simply to make the sentence sound poetic or attractive *“I have a dream...I have a dream...I have a dream”* (Martin Luther King, 1963)

Rhetorical questions: asking questions and suggesting answers *“What is that promise?” It’s a promise that...”* (Barack Obama, American President, 2008)

Forms of appeal

Another way of trying to catch and hold the receiver’s attention is using different forms of appeal. Classical rhetoric distinguishes between three forms of appeal:

- Logos: appeals to the receiver’s logic or reason
- Ethos: based on speaker’s character (e.g. reliability)
- Pathos: appeals to the receiver’s emotions

Textual analysis: Poems and song lyrics

Reading poetry or song lyrics involves asking the usual ‘wh-questions’:

- *Account (redegørelse): What, who, when, where?*
- *Analysis & Interpretation: How, why?*

The speaker (a.k.a. persona or lyrical ‘I’)

- *Is there a visible ‘I’ or ‘we’ in the text?*
- *If so, who is he/she (age, social background, gender, personality)?*
- *Is the speaker addressing someone in particular (whom)?*
- *Does the speaker develop through the story – if so, how?*

Place

- *Where are we?*
 - How is the location described?
 - Are there any changes of place in the text?
 - What might the significance of the location(s) be?

Time

- *At which time does the text take place?*
- *Is there a time span (tidsrum)?*
- *Are there any changes of time in the text?*
- *Is the text organised chronologically (in a logical time sequence), or are there jumps in time?*

The form

- *Structure and composition*
 - Does the text have a regular division into stanzas... or is it free verse (i.e. varying length of the stanzas)?
 - Does the text have a chorus or lines that are continually repeated?
 - How is the text built up?
 - Does it have a narrative structure: beginning, middle and end (climax)
 - ...or is it lyrical (concentrating on an idea, an emotion, a mood or a specific situation)
- *Rhythm*
 - Does the text have a regular, steady and schematic rhythm?
 - ... or is it wild and unstructured?
- *Rhyme*
 - Do the lines rhyme, and if so, how?

Style: Language and Imagery

- *Is there a dominant use of certain word classes? If so, which? – and to what effect?*
 - Adjectives usually emphasise emotions/mood
 - Verbs usually emphasise action
 - Nouns put emphasis on the objects they describe (symbolic or concrete?)
- *Are some words or sentences repeated –if so, why?*
- *Is there a characteristic use of the expressive possibilities of language?*
 - Alliteration (bogstavrim)
 - Metaphor & simile
 - connects two different subjects and thereby creates a new meaning
 - E.g. 'My love is a rose' or 'You are as beautiful as a summer's day'
 - Puns (ordspil)
 - E.g. 'lie' - kan både betyde 'at ligge' og 'at lyve'
 - Personifications (besjæling)
 - E.g. 'Skoven omfavner mig blidt'
 - Symbols (something concrete which represents something abstract)
 - E.g. Korset som tegn på tro, duen som tegn på fred ...etc.

Mood

- *Does the text have a certain atmosphere or mood (happy, sad, anxious etc.)?*
- *How is that mood created?*
- *Does the mood change during the text?*
 - *If so, what is the effect of the change?*

Tensions

- *Are there any conflicts in the poem - if so, which ones?*
- *Does the text contain contradictions or paradoxes?*

Themes

- *Does the poem tell a story or describe a situation, mood or...?*
- *What does the text focus on?*
 - How does it show (e.g. repetitions italics, keywords etc.)?
- *What is the text's title and how can you connect it to the content (indhold)?*

Message

- *What does the speaker want to tell us about the theme?*
 - NB! The speaker might not want to tell us anything specific, but may, for example, aim only at effect.

RAP ANALYSIS			
Structure & content	What is the rap about and how is it structured? Summarize the content of each stanza and the whole rap. Write down keywords and/or key sentences.		
Themes, message & genre	<p>Examples of themes:</p> <p>Party rap, Love & sex, socio-political matter (social issues, racism, police brutality), Crime (non-critical approach – that is, <i>doing crime</i>), violence, materialism, bragging, dissing, failure, religion...</p> <p>Is there a particular message?</p>		
Flow: Style*, rhythm & delivery		Sung style	Free style
	Rhythm is characterized by	Repetition	Variation
	Subdivision level	16 th notes	32 nd notes, triplets, quintuplets
	Rhyme structure	Couplets	Multi rhyme, internal rhyme
	Rhyme length	Monosyllabic	Multisyllabic
	Accentuation	On the beat (and always on the first beat), on rhyming syllables	Avoids the beat, avoids rhyming syllables
	Text – music relationship Does the lines fit with a bar or are they shifting?	Agreement	Disagreement
	General structure	Regular	Irregular
	Delivery: Laid back \leftrightarrow tense Voice pitch: Low \leftrightarrow high Voice timbre (“sound of the voice”) and volume		
Rhyme & rhyme schemes	<p>Rhymes: End rhymes, internal rhymes, multi rhymes, multisyllabic rhymes etc. http://www.dailywritingtips.com/types-of-rhyme/</p> <p>Are alliteration and/or assonance used? (assonance \rightarrow <i>free style</i>)</p> <p>Rhyme schemes: couplets, alternating rhymes, triplets etc. http://en.wikipedia.org/wiki/Rhyme_scheme</p>		
Vocabulary and figurative language	<p>Similes, metaphors, personifications, allusions, puns, double entendres* etc. More at http://en.wikipedia.org/wiki/Literal_and_figurative_language</p> <p>Does the rapper generally use a lot of figurative language or is the language mainly to be taken literally?</p> <p>Is the vocabulary complex or simple? (or a mix?)</p> <p>Are there central words that can be grouped together under an umbrella term? (a semantic field)</p> <p>Are there repetitions of certain words?</p> <p>Does the rapper use pathos, logos and/or ethos?</p>		
The rapper's role	The party MC, the socially conscious, the lyricist/the virtuoso, the player/”playa”, the gangsta rapper,		
The music & the beat	Characterize the music. What ‘instruments’ are playing? Is the music mainly made on turntables or is it made electronically? Are samples used in the music and to what effect? Is the music ‘traditional’ or more experimental?		

*Flow: *Sung style vs. free style*

The ***sung style*** is often used in *old school* rap. It is characterized by **predictability** and it often resembles the structure we find in sung pop- and rock music. This means that a lot of rhythmic repetition is used and the text is often grouped in rhyming **couplets**. Almost as a rule of thumb, the rap will stress the first beat of the bar (takten). Often, each line will fit with a bar (or two). Subdivision into 32nd notes rarely appears. All these characteristics do not have to be present for the flow to be characterized as the **sung style**.

The ***free style*** flow is not to be confused with *freestyle* rap. The style is defined by its transcendence (overskridelse) of the 'rules' present in the **sung style**. In the free style, there is a development from the rhyming couplets towards **multi rhyme**, where several words rhyme with each other. A rapper might use the same rhyme throughout a whole stanza. At the same time, **internal rhymes** play a bigger role. This means that the same rhyme can be used multiple times in a single bar. The rhymes are also often **multisyllabic** (ex: *random luck/vans and trucks*). **Assonance** (vokalrim: *four brothers from Compton*) appears more frequently.

By Asger Sorgenfrei 2013: *Much of this is based on the book Rap - Historie og analyse by Søren Lund-Olsen og Thomas Meeseburg, Systime 2013*

Film analysis in English

Uddrag fra Engelsk A STX 2010 – Råd og vink s. 13 + en del tilføjelser (af: Lillian Curran og Michael Højer)

FILM ANALYSIS		
Storytelling (Plot)	Cinematic technique (Shot)	Theatrical elements (Set)
Characterization Point-of-view Narrative technique Distrubution of Knowledge Who knows what, when (audience, characters, narrator) Time aspect Symbols Theme Message	Framing <ul style="list-style-type: none"> • <u>Close-up</u>: captures the emotions of the character or draws attention to a specific thing • <u>Long shot</u>: the whole setting, may be used to make characters appear small • <u>Medium shot</u>: often used in dialogue so that you can see the body language of the characters Angles <ul style="list-style-type: none"> • <u>Low-angle</u>: makes a person seem big and powerful • <u>High-angle</u>: makes a person seem small and weak • <u>Eye-level</u>: makes us feel on the same level as a character Lines <ul style="list-style-type: none"> • <u>Horizontal lines</u>: calm • <u>Vertical lines</u>: power, grandiosity • <u>Diagonal lines</u>: disorder, action Composition <ul style="list-style-type: none"> • <u>Foreground</u>, <u>Middle-ground</u>, <u>Background</u>: the relation between these three levels is often important in a shot • <u>Position of characters</u>: says something about their relation to each other (e.g. two shot, triangular comp.) Camera movement <ul style="list-style-type: none"> • <u>Pan</u> (↔) or <u>Tilt</u> (↑) • <u>Steady-cam</u>: calm, dreamy camera movement • <u>Hand-held</u>: chaotic, disorderly, subjective Editing <ul style="list-style-type: none"> • <u>Parallel editing</u> (=) vs. <u>cross-cutting</u> (X) • <u>Point of View</u> (+ subjective use of camera): what we see seems as if we are seeing it through the eyes of a specific character • <u>Long takes</u>: slow-paced editing signaling calm • <u>Short takes</u> : fast-paced editing in intense and/or hectic sequences • <u>Transitions</u>: dissolve (da. <i>overblænding</i>), fade to black Sound <ul style="list-style-type: none"> • <u>Diegetic sound</u> (from the film's location): dialogue, real sound and music that the characters can hear • <u>Non-diegetic sound</u> (not from the film's location): voice over, sound effect/music that the characters cannot hear • <u>Contrapuntal sound</u>: stands in direct opposition to the images of the film (a happy tune while watching a murder) • <u>No sound</u> Lighting, Color and Filters <ul style="list-style-type: none"> • <u>Low-key lighting</u>: dark, contrast-filled (negative mood) • <u>High-key lighting</u>: brightly lit sets (light, positive mood) • <u>Natural lighting</u>: no use of artificial light • <u>Color symbolism</u>: all colors have both positive and negative symbolic meanings, it all depends on how they are used in a particular film 	Set design (da. <i>scenografi</i>) Most times, the surroundings say a lot about the characters' inner emotions (how is the character placed in his or her surroundings) Costumes Give us a clear image of what type of person we are looking at Props May have specific relevance in a particular film or clear-cut cultural connotations, helping us to decode their meaning as symbols and the character's relation to them Acting style The ways the actor captures the essence of a character

FILM ANALYSIS – HOW TO READ A FILM

1. What is the film about?
 - Give a brief resumé and state the main theme of the film
2. What genre is the film?
 - Does the film combine several genres?
 - Look for elements in the film that will support your opinion
3. Structure:

Models that will help you find important turning points in the film:

 - [The Hollywood Model: https://sites.google.com/site/danskfag/vaerktoejer/berettermodellen](https://sites.google.com/site/danskfag/vaerktoejer/berettermodellen)
 - [The Three Act Structure: http://www.cod.edu/people/faculty/pruter/film/threeact.htm](http://www.cod.edu/people/faculty/pruter/film/threeact.htm)

Model that will help you define the roles of the characters in the film, their goal(s) and the way they interact:

 - [Actantial Model](#)
4. Characters and Setting
 - characterize the setting and the central characters of the film
5. What is the main theme of the film?
6. Choose one significant scene that shows us what the film is all about.
 - Present an analysis of this scene and link it to the over-all message of the film
 - Your analysis must include observations about editing, sound, composition, light/shadow, perspective etc.

TOOL BOX:

Search for reviews and articles:

<http://www.imdb.com/>

<http://rogerebert.suntimes.com/>

<http://www.thefilmjournal.com/reviewindex.html>

<http://movies.nytimes.com/>

Washington Post (Google Washington Post and the name of the film)

WORD LIST: (For the Hollywood model)

DANISH TERM	ENGLISH TERM
Anslag	<i>Prelude</i>
Præsentation	<i>Presentation</i>
Uddybning	<i>Clarification</i>
Point of no return	<i>Point of no return</i>
Konfliktoptrapning	<i>Escalation</i>
Konfliktløsning	<i>Climax</i>
Udtoning	<i>Fade-out</i>