

GROUP INSTRUCTIONS:

In order to understand how the narrative from The Loving Nowhere was built, we will break it down into its elements. For this analysis, you have been assigned a group and a passage from the story as listed below:

Group A:	Paragraphs 1-3	Group D:	Paragraphs 10-11
Group B:	Paragraphs 4-6	Group E:	Paragraphs 12-14
Group C:	Paragraphs 7-9	Group F:	Paragraphs 15-17

In your group, please complete the following tasks. You have approximately 25 minutes (about three minutes per question).

1. **SETTING:** Explain whether your section has a clear setting, and if so, what it is. Specify whether the section you have offers a wide angle (panoramic) view or a close up and whether it “zooms in” at any point.
2. **CHARACTERS:** List any key characters in your section. Explain whether the characters are shown from a “public,” “personal,” or “behind the scenes” perspective (or a mix).
3. **CHARACTER DEVELOPMENT:** In your section, what do we learn about Buford?
4. **STYLE:** First, count the sentences in your section. Next, analyze for style. Describe the diction or word choice (difficulty, colloquial, formal, etc.), the complexity of the sentences, and use of images and metaphors. What do you notice that is unusual or distinctive about the language in which the story is told? Select one particularly notable passage to share with the class. Explain what made you notice it and how it works. (Is it a piece of dialogue? A metaphor? An image? etc.)
5. **CONTRIBUTION:** Describe what your section contributes to this almost cosmic view of UK basketball.
6. **SUMMARY:** Write a one sentence summary that describes the **content** of your section. (For instance, this section describes the cleanliness of the restrooms at Rupp Arena,” or “The section describes a famous loss by a UK team after a key player was injured.”)
7. **AUDIENCE:** Consider what your section shows about the AUDIENCE for the story. In storytelling--and in all writing--the storyteller must carefully gauge what the audience does and doesn't know. If he/she tells too much that the audience already knows, the story may be boring. On the other hand, if the story does not connect at all with what the audience knows, if they don't have a context for the story, they may lose interest in the other direction. Does James Baker Hall expect his readers to be UK fans? Does it help to read the story if you are a UK fan? Would anybody who was not already a UK fan find the story interesting? In your section, are there any passages that seem to be directed toward helping out those who lack background knowledge? Where? Would you say that your section was primarily written for UK fans or not? Explain.

Though you should discuss all questions and answer them as a group, members should take turns writing the answers to turn in. During class discussion, group members should be prepared to share the answers they wrote. Be sure that all members' names are recorded when you turn in the written copy for evaluation. All answers will be worth two points, except for number 7, which is worth three points (15 points total).