ESSAY WRITING WORKSHOP

- **SENTENCE OPENINGS**: At first sight/ The reader is challenged to/ One observes/ We come to understand/in light of/ seemingly/ This___/
  Clearly/surprisingly/ Partly/
- **VERBS**: Munro exposes/creates/reveals/summons/reinforces/ contrasts/juxtaposes/heightens/highlights/ elaborates (on)/beckons/invites/evokes/pushes/controls/explores
- **LINKS**: firstly, secondly, thirdly. Above all, however, despite,
- **OUTLINE**: What 3 points –big ideas-themes emerge from your understanding of the question?
- **INTRODUCTION**: your position on essay prompt. Title and author.
- **(RELEVANT Quotation from author or other writer about writing process)**
- Munro ..........i. technique/example 2_3 stories
  - ii. technique/example
  - iii technique/example
  - Conclusive Statement-link back to question
- 2. Additionally/Likewise, Munro..... i.technique and example 2_3 stories
  - ii. technique/example
  - iii technique/example
  - Conclusive Statement-link back to question
- 3. Above all, Munro i. technique/example 2-3 stories
  - o  ii. technique/example
  - iii technique/example
  - Conclusive Statement-link back to question

- **CONCLUSION**

**TIME AND PLACE SHIFTS**  **TOPIC SENTENCE** In shifting time and place, Munro challenges the reader to make his own links and parallels among the elements offered. We are presented with characters in media res, and must make sense of the mysterious facts we have before us, and the emotional history, presented to us through several shifts back and forth in time that are usually announced only by shifts in tense and the occasional temporal markers. TECHNIQUE and EVIDENCE In ‘Dimensions’, we are introduced immediately to Doree: a woman with a new name and haircut, a job as chambermaid with which she was content as ‘she didn’t want to have to talk to people’ and her picture which ‘had been in the paper’-who is travelling by bus to a ‘facility’. Shifts in present simple, passive, past perfect then past simple tense allow Munro to add layers of history to the characters. After a blank space-a narrative pause on the second page, we are plunged into her past story and must try to make sense of these hints about a perhaps criminal past. TECHNIQUE and EVIDENCE The circularity of the story—the return to the first bus journey—allows us to understand her moment of epiphany when she takes the same bus route (at a later date) at the end of the story and saves the life of a young man after an accident by ‘breathing’ new life into him. LINK WITH OTHER STORIES Similar flashback techniques are used in Munro’s other stories such as ‘Free Radicals’, where we learn of Nita’s husband’s death, then the start of Nita’s affair with him. COMMENT-ANSWER TO QUESTION. Not only are we mystified, but we gain empathy as we read on and discover the past that has affected her present situation and decisions

**YOUR TURN :** **TOPIC SENTENCE** : The shifting settings, likewise, force us to connect the seemingly fragmented elements and details.. In Love of a Good Woman, ...(museum red box, Jutland, town of Wallen, Mrs Quinn’s home)
WITH WHAT EFFECT DOES MUNRO EMPLOY SHIFTS IN TIME AND PLACE IN HER STORIES?

**TIME:**
- Shifts in grammatical tense (Doree—present 1st visit to—adolescence-Mrs Sands-Lloyd etc) often unannounced. Confusion, trauma of characters
- Ellipses—blank spaces—gaps for us to fill in ; pauses (unessential info ?)
- Condensed information that speeds up time 'Peter went into medicine ; Savannah into law.' Allows M to explore decades/generations of stories and inherent issues
- Foreshadowing, hints, clues through references to past/present changes or time spent focusing on symbolic place : red box and tyre tracks (Love of a GW)
- Repetition, (breath) reiteration, echoes of dialogue (especially italicised phrases which also mark out narrative importance—young fellows, lies)
- FLASHBACKS (analepsis)
- -personal and public histories, backstories, news from town, rumours,
- insight into MEMORIES that are often haunting or disturbing
- FLASHFORWARDS (prolepsis) Chance—allusions to Christa’s friendship in future
- PRESENT TENSE : immediacy, relevance, intense emotion (hope/fear)
- IN MEDIA RES—drops us into the action : facts of today presented, but only when we are exposed to pasts do we comprehend feelings/stories. MYSTERY
- CLIMAX, EPIPHANY—moment of realisation for characters heightened by these time shifts—important moments isolated in new time frames (THIS morning, ONE day)
- CIRCULARITY : Dimensions : 1st visit 3 bus rides for Doree : end : last visit to Lloyd/ Mr W’s Red box at museum ; contrast of similar places but new perspectives.
- CHANCE MEETINGS occur within/because of time and place shifts. These meetings often occur after adverse situations —D on that bus at time of accident ; Juliet meets Eric on that train after suicide; Savannah watches that news and spots Kent after fire; intruder comes to Nita’s after murder ( DESTINY ?)

**PLACE SHIFTS :** (symbolic, disconcerting, unsettling, secretive)
- Zoom in, cross thresholds, so that we are given first hand knowledge of the private lives of small town community members (3 boys from L of a GW) that inform us about the community.
- DOMESTIC—kitchens, bedrooms, dining area, cellars, studies ;
- some rooms/places transformed in their function (front room becomes Mrs Quinn’s sick room and scene of ‘affair’ and murder) lake : place of boys’ gathering then scene of Mr W’s death
- character and reader Discover places by crossing thresholds, entering bedrooms, opening doors, peering through windows and thus shifting place.
- Patterns of places described : domestic decor, routine, objects, activities—social documentary offered
- GOTHIC and ROMANTIC elements explored : isolated, lonely, couples living in isolated houses, rooms full of secrets and mystery (cellar, shed, front room etc)
- OUTDOORS—gardens, streets, shopfronts, farmfields—usually under PUBLIC view
- NATURE—rivers, lakes, wilderness, caves, islands, endless stretches where secrets are buried, ‘accidents’ occur or epiphany occurs (geographical allusions throughout stories)
- JOURNEYS to and from familiar, ordinary, domestic, public, OR private scenes suggest a quest for characters. Transport itself a motif in each story (cars, buses, trains)
- Often books, dreams, letters give characters (and us readers) insight into other worlds—romantic, erotic, surreal, realistic, and allow characters to explore, escape, understand, fear...
‘Lives are compressed into tiny precious drops of actions.

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<th>EFFECTS:</th>
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<td>Reinforces <strong>contrasts</strong> in time and place: all that can happen within these temporal frames. (same situation : new outcomes)</td>
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<td><strong>PAST</strong>-impacts <strong>PRESENT</strong> and <strong>FUTURE</strong></td>
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<td><strong>FORESHADOWING</strong> and <strong>FOREBODING</strong></td>
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<td><strong>PACE</strong></td>
<td><strong>SUSPENSE</strong></td>
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| **Creates challenges, ambiguity, fragmentation** - unsettles reader who has to fill in the gaps, make own links, and parallels, contrasts **FRAGMENTATION**  
*NB:* reader will try piecing puzzle together, but no complete picture ever offered by Munro.  
*(No closure, no single authority)* |  |
| **Zooms in** to various worlds. Offers readers **intimate views** into private worlds |  |
| Takes characters from **familiar /public places** into **UNFAMILIAR/isolated, private ones** (or vice versa) |  |
| Allows characters to **escape** their reality- (Doree, Enid, Nita, Sally...) |  |
| Builds metaphor of Heroic **JOURNEY and quest** for protagonists |  |
| **Gothic** elements emphasised...Munro plays with these features |  |
| Some places become **symbolic** (river, lake, kitchen...) |  |
| *(KP17)*Strengthens narrator’s presence and authorial control |  |