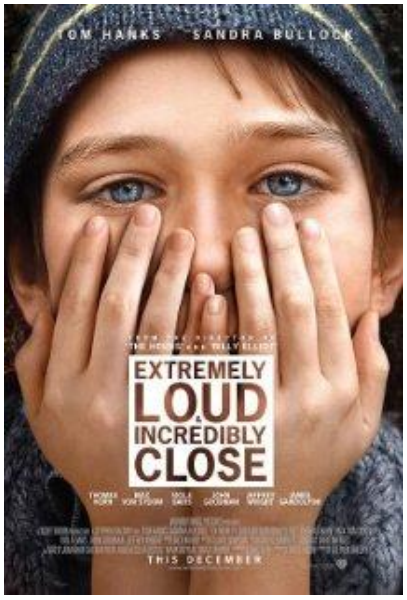
Constructed Response for *Extremely Loud, Incredibly Close*

Dr. Jay Seller

Directions for your Constructive Response to *Extremely Loud, Incredibly Close*



- After you have read each of the constructed response questions below, select one to answer. The constructed response verbiage is listed below to assist you in this process.
- Responses are graded on quality not quantity, looking for thinking in your writing and reflection on the film.
- Use the film ***Extremely Loud, Incredibly Close*** to explore the characters and storyline in order to provide support for your answers and to properly address the question you pick.
- You may compose your response in a *Microsoft Word document*. Make sure to include your name and hour with your work.
- Please email your assignment as an attachment or within the email to your instructor. Subject line: ***Extremely Loud, Incredibly Close*** Assignment

Option One

Talk about Oskar—an unusually precious child. Do you find him sympathetic or annoying? Or both? For Shakespeare buffs: Oskar "plays Yorick" (the long dead jester whose skull Hamlet holds in his hand in productions. What is the significance of that role? (See *Hamlet*: Act V, Scene I, Line 188).

Option Two

Jonathan Safran Foer has said that he writes about characters and their miscommunications: some characters think they're saying a lot but say nothing; others say nothing but end up saying a lot. Which characters fall into which category in *Extremely Loud*? What might Foer be saying about our ability to communicate deep-seated emotions?

Option Three

Some critics have wondered where Oskar's mother is and how the child is left alone to wander the streets of New York alone at night. Is that a relevant comment? Do you see this book as a work of realism (in which case the mother's role would matter) ... or as more of a fable, on the order, say, of *Life of Pi*? If the latter, what is *Extremely Loud* a fable of? (Like Pi, Oskar seems to be a quester—but of what?)

Option Four

Do you find the illustrations, scribbling's, over-written texts, etc. a meaningful, integral part of the work? Or do you find them distracting and gimmicky? Why are they there? How do both main plot and subplot (Oskar's grandfather and the bombing of Dresden) interweave with one another?

Option Five

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Oskar is the creator of significant lists. Oskar has a list of items in his backpack; describe each one and why it is important to Oskar? Oskar also has a list of items he is afraid of, analyze the list and describe the rationale behind each fear?

Source: *LitLovers*

Key Verbs and Tasks used in Constructive Response

- Analyze - Examining carefully by looking at the different parts of the whole and figuring out how they are related to each other.
- Apply - Using what you have learned to demonstrate show, or relate something.
- Compare - Using examples to show how things are similar.
- Contrast - Using examples to show how things are different.
- Evaluate - Making a judgment backed up with support.
- Infer - Making and educated guess or hypothesizing... reading between the lines.
- Interpret - Explaining a possible meaning of a text
- Paraphrase - Putting the author's ideas into your own words
- Predict - Using information available to make an educated guess about future events
- Summarize - Presenting the author's main ideas in a shortened form
- Support - Using specific facts to "back up" your answer, utilize details and examples from the text.
- Synthesize - Combining several ideas and making something new

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