

Emulation Handbook By Chloe Simmons

REACHED

Author: Ally Condie



Continuing with the trilogy "Matched," the final book is about the three main characters (Cassia, Ky, and Xander) going from quiet revolution to full rebellion. Throughout the book, they discover things within each other and in themselves that Society and the Rebellion have hidden away from them. Together, they face challenges from all jointly until the end.

Point Of View

What's this element?

The author uses these sections (and more) to create a viewpoint of each character that narrates their view in the story. Ally Condie uses the perspective of characters Cassia, Ky, and Xander for them to see each other, themselves, and their surroundings.

Why does it matter?

The book becomes clear to us as Condie uses the complex strategy of the point of view between the characters. In the beginning of the trilogy, we are stuck with the thoughts of one character, only able to interpret other thought based on what that character sees and think. As we continue on with the trilogy and nearing the end of the trilogy, more characters were added and were given the chance to narrate in their perspective, thus us being able to understand some feelings/thoughts of the character towards a situation, to each other, and to themselves, being the fact that Xander becoming a physic and playing a major role for the cure of the Plague, while Ky is the victim/fighter of the Plague, and Cassia stuck in between, sorting and trying to keep up. We also get to understand and figure out what really goes on in Ky's mind, how does Xander feel about all of the situation as a whole,, and what memories were forgotten by Cassia.

What's the impact on the reader?

In the beginning of the trilogy, this element puts the reader in a place where they must interpret other two main characters from the story based on the perspective of another main character, which can be engaging. As we get into the second book, Ally added the second character to narrate from their perspective, which allows the reader to finally find answers to question/wonders from the first character's thought, which have some satisfaction, BUT it uses the same process of leaving both main characters and the reader in the dark of the thoughts of the last main character, and it again puts the reader in a place where they must interpret the last main character from the story based on the perspective of other two main given to us, which also can be engaging. With the last book, all main characters are narrating in their perspective, thus finally fully satisfying the reader with the answers that were wished to be answered in the beginning of the trilogy.

"Are you finished?" Rebecca asks quietly.

For a moment I can't look up from my result. Back in the Carving, I wished for a time like this, a collaboration with people who have lived out on the edges. Instead we found an empty village in a beautiful place, peopled only by papers and pages left in a cave, things treasured up and left behind.

We are always fighting against going quiet, going gentle.

"Yes," I say to Rebecca.

"And?" she asks. "How long before they start letting people go?"

"They will have already begun," I say.(309)

Someone comes inside. I hear the door open and then footsteps crossing the floor.

Could it be Cassia?

Not this time. Whoever this is doesn't smell like Cassia's flowers-and-paper scent. This person smells like sweat and smoke. And their breath differently than she does. Lower. Louder, like they've been running and they're trying to hold it in.

I hear the person reach for the bag.(310)

I must have fallen asleep, because I jump when the prison door opens. "Get him out," someone says to the guard, and then Oker appears in front of my cell watching the guard unlock the door. "You," Oker says. "Time to get back to work."

I glanced at the cell across from me. Cassia hasn't come in. Did she spend the whole night watching over Ky? OR have they made her work all this time? All the other prisoners are quiet. I can hear them breathing. But no one else seems to be awake.

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If Leyna's the physic of this village, then I think Oker is the Pilot.(312)

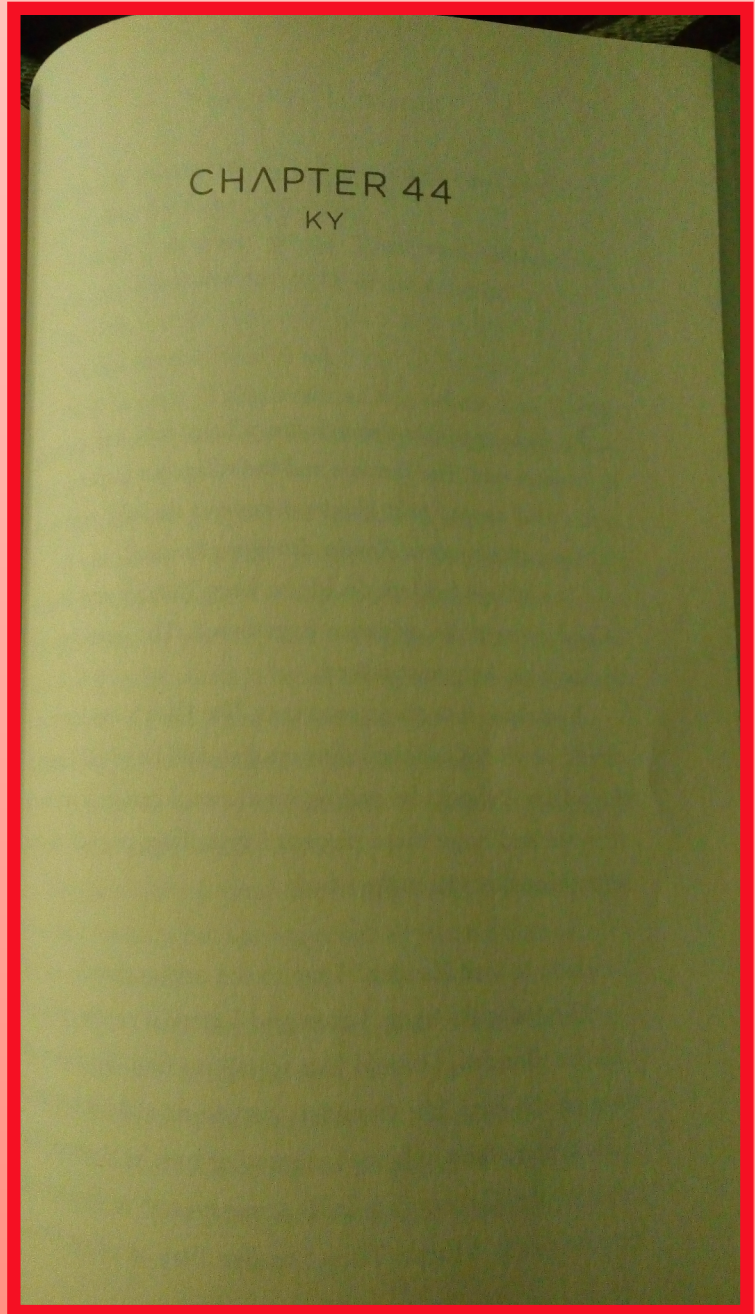
Visuals

What's this element?

The author left this chapter blank, leaving the reader to interpret what is going on at this point. It can be interpreted that he's unconscious or, as I interpret, his brain activity shut down.

Why does it matter?

In the last book of the trilogy, before the chapter began, the author made sure the readers knew that, as Ky was affected by the Plague, someone has sabotaged the temporary liquids to keep them steady, causing Ky to lose his life for a bit.



What's the impact on the reader?

This element lets the reader interpret what is happening to the character, who caught the illness, in the mind as they're health line is being sabotaged. It also makes the reader interpret that if it's the same effect for the background characters that also caught the Plague. Both in which are very engaging to the reader.

Sentence Length & Dialogue

What's this element?

The author crafts short plain sentences (which include little dialogue) that is straight to the point.

Why does it matter?

This element allows the reader to see how the length of the sentences and the amount of dialogue is reflective of each character. As an example, Ky is one of the main characters who think first and speak when necessary. He doesn't go around the bush. Straight to the point. Similarly, in the writing, he speaks when he thinks is necessary (which at times can be medium, but mostly rare) and the length of the sentences are short, not having enough space to be descriptive. It's is straight to the point. Just like Ky.

What's the impact on the reader?

It's, in a way, to hook the readers in when they first read the trilogy by us readers, if read close enough, interpret how the writing style reflects the story, or more likely, the main characters.

"Yes," Indie says. "She's not sick. She's fine. And now you can run."

Now we can run. We can get out of here. I know it's dangerous but I like I can do anything if Cassia's really in Camas. When I stand up, I'm dizzy for a second and I put my hand on the wall for support. Indie pauses. "Are you all right?" she asks.

"Of course," I say. Cassia's no longer in Central. She's here and she's safe.

In unison, Indie and I slip out the door of the cell and start for the fields. The grasses whisper to each other in the pale dark and I start to run. Indie stays next to me, keeping pace.

"You should have seen the landings I did." Indie says. "They were perfect. Better than perfect. People are going to tell stories about them someday." Indie sounds almost giddy. I haven't heard her like this before, and it's contagious.

"How does she look?" I ask.

"The same as always," Indie says, and I start laughing and stop running and reach to grab Indie and spin her around and kiss her cheek and thank her for managing the impossible, but then I remember.

I could be sick. So could she.

"Thank you," I tell Indie. "I wished we weren't quarantined."

"Does it really matter?" she asks, coming a tiny bit closer. Her face is full of pure joy and I feel that kiss again on my lips. (254)

Gunned Down

Christy (Mother) POV

Running. It's what I have to do.

I must keep running. Even if my legs are straining. Even if my arms weigh heavy. Even if my breath is labor. I have to. It's for us. It's too late for Jonathan. I can't tell if it's a good thing or bad. Should his soul rest in peace from protecting us or suffer for what he has started. Can't focus on him. I feel them behind me now.

"Get back here!" they say.

We have to get away from them. It's not safe anymore. They're not safe anymore. We're not safe anymore.

Baby POV

Momma, why are you running? She doesn't answer me. I wish I could speak. I can tell her and she'll understand. I'm sleepy. I'm cold, even when fuzzy is wrapped around me. I'm scared. Where's papa? How come men in black is chasing us? I'm hungry momma. We haven't eaten in hours. I'm bouncing as momma is walking super fast. The men in black are walking super fast too, yelling things. I think they're giving compliments like Papa did. The men in black are walking even faster, one of them pulling out the shiny thing papa have. Momma cover my eyes. She kisses my head.

"My little angel. Know that I love you." She says. I love you too momma. Now and forever.

There was a loud cracking. Everything felt weightless. Footsteps from the men in black began to lessen. Then nothing. Quiet. The back of my head had slightly bumped the ground. That hurts. Momma usually kisses it better by now. So I cry. I wail. Now I bawl my eyes out. It hurts even more and I cry even more. Why isn't momma responding? I cry harder than I ever done. Papa never responds, now momma? What's going on? I cry. My face too wet to notice my fuzzy wet from something else. Too wet to be mine.

Christy (Mother) POV

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Gunned Down: Annotations

Annotation 1

The way I used point of view is I wrote a situation in a perspective of two characters (The mother and baby). I was trying to show how the thought of both narrators in some way relate to each other. I was hoping the reader will interpret into finding out questions that I left unanswered so it can hook the reader.

Annotation 2

How I use visuals is by having a part where the mother doesn't speak after the baby speak. With that, like I've said in the plot-based, I was able to clue things to the readers in order for the reader to interpret what has happen to the mother and the reader will also be able to interpret what has happen to the papa in the story, which I hope the readers engage in.

Annotation 3

I try to make most of my sentences quick to read as it reflect the main character as she was having quick thoughts and also be quick when running. As I said in the sentence-based, it, if read closely, helps the reader to compare the writing style I used and the characters themselves. Which I hope the readers will engage in.

About The Authors

Ally Condie

Ally Condie was born November 2, 1971 in Cedar City, UT. She is an author of young adult and middle grade fiction. She wrote the trilogy *Matched*, *Atlantia*, and *Summerlost*.

Her trilogy *Matched* was a #1 New York Times and International bestseller. She went to Brigham Young University for writing. She've won the Edgar Award for Best Juvenile and the Good reads Choice Awards Best Middle Grade & Children's. She is the founder of the non-profit Write Out Foundation. She loves reading, writing, running, and listening to her husband play the guitar. Currently, Ally lives with her husband and four children outside of Salt Lake City, Utah.

Chloe Simmons

Chloe Simmons was born on March 20, 2002 in Philadelphia, PA. She currently attends Science Leadership Academy @ Center City. She's a sophomore. Her favorite color is blue. She family 2 brothers and 2 sisters. She have cats named Tony, Sammy, and Herschel and a dog named Dodi. Her favorite type of books are the kinds with a system enforce by a hierarchy, which was why she was drawn to Ally Condie trilogy *Matched* and decided to analyze one of her books. The books she recommended are the Giver series, the Divergent series, and The Absolutely True Diary of a Part-Time Indian. She loves books and will be very happy if you can give her recommendations.