

The Portrait of a Lady

Henry James

At what point does Goodwood's promise of freedom begin to feel like another form of possession?

TOTAL TIME

PASSAGE

30 minutes	Help becomes possession
------------	-------------------------

FIND THE ANCHOR TEXT

Use the Anchor Text Table of Contents in the Enhanced Reader to open the START anchor. Then use the dropdown to select the END anchor.

SECTION / LOCATION	Volume II · Goodwood's final appeal
START	We can do absolutely as we please; to whom under the sun do we owe anything?
END	this act of possession.
PASSAGE ID	sec-pol-04

THE MOVE

Track when an offer of rescue begins repeating the pressure it claims to escape

WHY THIS PASSAGE

Goodwood offers escape from Osmond and speaks the language of freedom, but the scene becomes physically and emotionally forceful until his rescue begins to reproduce the pressure he claims to oppose. The word 'possession' exposes the reversal.

MARK

Underline Goodwood's promises of freedom or escape. Circle the moments where he overrides Isabel's request, space, or choice. Star the point where the narrator's language changes from rescue to possession.

NOTICE

- What makes Goodwood's offer initially sound liberating?
- Which actions begin to contradict the language of freedom?
- How can a rescuer repeat the structure of control if the person being rescued is not free to refuse?

THINK

Answer provisionally: At what point does Goodwood's promise of freedom begin to feel like another form of possession? Choose the strongest interpretation you can defend from this passage alone.

WRITE

Write a short evidence-based response to: At what point does Goodwood's promise of freedom begin to feel like another form of possession? Use at least two details from the assigned passage and explain how they support your interpretation.

CLOSE

Name the single detail that most changed or sharpened your interpretation, and explain why.

STRONG ANSWER	Goodwood's offer begins to feel like possession when his promise of freedom stops respecting Isabel's ability to refuse. Physical insistence and the narrator's possession language repeat the pressure the rescue claims to escape.
EVIDENCE	Use Goodwood's liberation language, Isabel's resistance or requests, and the point where physical or narrative language shifts toward possession.
WATCH FOR	Do not decide the offer is controlling from the first sentence. Identify the point where rescue crosses into overriding her agency.
SOLO	Read the exact passage independently.
SUPPORTED	Use narration and sentence highlighting while reading the same passage.
LISTENING	Listen to the exact passage; visual following is optional. Same question and evidence demand.

The Portrait of a Lady

Henry James

At what point does Goodwood's promise of freedom begin to feel like another form of possession?

START ANCHOR	We can do absolutely as we please; to whom under the sun do we owe anything?
END ANCHOR	this act of possession.

Use the Anchor Text Table of Contents in the Enhanced Reader to open the START anchor. Then use the dropdown to select the END anchor.

OPEN THE MARKED PASSAGE IN TUMBLELIT

SOLO: read independently. SUPPORTED: use narration + highlighting. LISTENING: listen to the exact passage. The question and evidence task stay the same.

1. MARK - Underline Goodwood's promises of freedom or escape. Circle the moments where he overrides Isabel's request, space, or choice. Star the point where the narrator's language changes from rescue to possession.
2. NOTICE - What makes Goodwood's offer initially sound liberating? Which actions begin to contradict the language of freedom?

How can a rescuer repeat the structure of control if the person being rescued is not free to refuse?

3. THINK - Answer provisionally: At what point does Goodwood's promise of freedom begin to feel like another form of possession?
4. WRITE - Write a short response using at least two pieces of evidence from this passage.

Use evidence from the assigned passage. Show what you noticed and how the text supports your interpretation.