**English 3201**

**Examinable Terms**

**A**

**Act** – a major division in the action of a play. The ends of acts are typically indicated by lowering the curtain or turning up the houselights. Playwrights frequently employ acts to accommodate changes in time, [setting](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Setting), characters onstage, or [mood](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Mood). In many full-length plays, acts are further divided into scenes, which often mark a point in the action when the location changes or when a new character enters.

Example: *Othello* has five acts.

**Action** – A real or fictional event or series of such events comprising the subject of a novel, story, narrative poem, or a play, especially in the sense of what the characters do in such a narrative. Action, along with [dialogue](http://web.cn.edu/kwheeler/lit_terms_D.html#dialogue_anchor) and the characters' thoughts, form the skeleton of a narrative's [**plot**](http://web.cn.edu/kwheeler/lit_terms_P.html#plot_anchor).

Example: Jim and Huck’s exploits down the river in Huckleberry Finn form the basic action of the novel.

**Allegory** – describes any writing in verse or prose that has a double meaning. This narrative acts as an extended metaphor in which persons, abstract ideas, or events represent not only themselves on the literal level, but they also stand for something else on the symbolic level. An allegorical reading usually involves moral or spiritual concepts that may be more significant than the actual, literal events described in a narrative. Typically, an allegory involves the interaction of multiple symbols, which together create a moral, spiritual, or even political meaning. Authors often use allegories to present a moral to the reader, or discuss issues that would normally be hard to write about because of its content.

Example: An allegory for *Huckleberry Finn* (Twain) could be anti-slavery.

**Alliteration** – is the repetition of consonant sounds at the beginning of a word, to intensify the beat.

Example: sweet smell of success, do or die, safe and sound

**Allusion** – is a reference to another work of [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What) within writing.  An allusion will not always be recognized unless the reader is familiar with the referenced piece. Allusions imply reading and cultural experiences shared by the writer and reader, functioning as a kind of shorthand whereby the recalling of something outside the work supplies an emotional or intellectual context.

Example: In *Othello*, Othello's allusion to Prometheus explains his wish to put out Desdemona's light in order to restore her former innocence.

**Analogy** – is the comparison of two pairs which have the same relationship. The key is to ascertain the relationship between the first so you can choose the correct second pair. Part to whole, opposites, and results of, are types of relationships you should find.

Example: In *Huckleberry Finn*, when Jim doesn’t understand why in France people don’t speak English, Huck compares it to the fact that cows cats don’t talk the same.

**Antagonist** – is the [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character), force, or collection of forces in fiction or drama that opposes the [protagonist](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Protagonist) and gives rise to the [conflict](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#conflict) of the story; an opponent of the protagonist. Although the antagonist often acts against the protagonist, they do not have to be a villain, they can simply just be the character acting against the protagonist

Example: In *Othello*, the antagonist would be Iago.

**Apostrophe –** not to be confused with the punctuation mark, apostrophe is the act of addressing some abstraction or personification that is not physically present. There are also two other definitions: 1) turning away from the audience to address one person and

2) words addressed to a person or thing, whether absent or present, generally in a exclamatory tone and as a digression in a speech or literary writing.

Example: In *Macbeth*, Macbeth’s apostrophe to the dusk. (III.ii.46-55)

**Archetype –** a term used to describe universal [symbols](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Symbol) that evoke deep and sometimes unconscious responses in a reader. In [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What), [characters](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character), [images](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Image), and [themes](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Theme) that symbolically embody universal meanings and basic human experiences, regardless of when or where they live, are considered archetypes. Common literary archetypes include stories of quests, initiations, scapegoats, descents to the underworld, and ascents to heaven. There are also two other meanings: 1) the original pattern, or model, from which all other things of the same thing are made; prototype and 2) a perfect example of a type or group.

Example: In Othello, many have said Iago is the archetype of evil.

**Argumentative Essay –** see **Appendix D**

**Aside** – can be a written digression (a novelist’s aside to the reader). (In [drama](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#Drama)) It is a speech [also known as soliloquy] directed to the audience that supposedly is not audible to the other characters onstage at the time.

Example: Iago has many asides in *Othello* when he is discussing his plans that the other characters can’t hear.

**Assonance** – is the repetition of vowel sounds but not consonant sounds as in [consonance](http://web.cocc.edu/lisal/literaryterms/t_blank#Consonance) in a literary work.

Example: "As asses are." From Iago in *Othello* is an example of assonance

**Atmosphere –** Atmosphere is the [mood](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Mood) or persistent feeling implied by a literary work. An author establishes atmosphere partly through description of [setting](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Setting) and partly by the objects chosen to be described.

Example: The atmosphere of *Macbeth* is very dark or tense.

**Audience –** are the people for whom a piece of [literature](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#lit) is written. Authors usually write with a certain audience in mind, for example, children, members of a religious or ethnic group, or colleagues in a professional field. The term "audience" also applies to the people who gather to see or hear any performance, including [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s, [Poetry](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poetry) readings, speeches, and concerts.

Example: The audience of *Antigone* was Greek citizens.

**Autobiography** – isa connected [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative) in which an individual tells his or her life story.

Example: *The Autobiography of Benjamin Franklin*

**B**

**Ballad –** see **Appendix G**

**Bias –** see **Appendix E**

**Biography –** isa non-fictional account of a person's life--usually a celebrity, an important historical figure, or a writer.

Example: Charlotte Bronte did not write her own autobiography but there are many biographies of her.

**C**

**Cacophony –** is the term in poetry refers to the use of words that combine sharp, harsh, hissing, or unmelodious sounds. They are often difficult to speak aloud. It is the opposite of [euphony](http://web.cn.edu/kwheeler/lit_terms_E.html#euphony_anchor).

Example: finger of *birth-strangled* babe.

**Caricature –** is a picture or imitation of a person, literary style etc. in which certain features or mannerisms are exaggerated for satirical effect.

Example: Political cartoons in the *Telegram.*

**Character –** is a person, or anything presented as a person (e. g., a spirit, object, animal, or natural force) in a literary work.

Example: Creon is a character in *Antigone.*

**Characterization –** is the method a writer uses to reveal the personality of a character in a literary work: Methods may include (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions.

Example: The characterization of Huck’s moral fibre is shown by his actions while his modesty is shown by his belief that he isn’t good at all.

**Chorus – (**in ancient Greek [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama)) is a group of actors who commented on and interpreted the unfolding action on the stage. Initially the chorus was a major component of the presentation, but over time it became less significant, with its numbers reduced and its role eventually limited to commentary between [Act](http://www.galegroup.com/free_resources/glossary/index.htm#act)s. By the sixteenth century the chorus — if employed at all — was typically a single person who provided a [prologue](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prologue) and an [epilogue](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#epilogue) and occasionally appeared between acts to introduce or underscore an important event.

Example: The chorus in *Antigone.*

**Cliché –** A hackneyed or trite phrase that has become overused. Clichés are considered bad writing and bad literature.

Example: white as snow, back in a jiffy

**Climax –** the decisive moment in a drama, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the drama, the part that determines the outcome of the conflict.

Example: The climax of *Othello* is when he openly accuses her of infidelity and refuses to listen to her pleas of innocence because he is about to kill her.

**Closing by Return –** is whenthe conclusion of a piece is very similar to the introduction, often reinforcing points made at the beginning. This has a unifying effect on the entire piece.

Example:

**Coherence – see Appendix A**

**Colon –** see **Appendix H**

**Comic Relief –** is the use of humor to lighten the mood of a serious or tragic story, especially in [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s. The technique is very common in Elizabethan works, and can be an integral part of the [plot](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#plot) or simply a brief event designed to break the tension of the scene.

Example: The nurse serves as a comic relief in *Romeo and Juliet.*

**Comparison –** is when two or more pieces are compared and contrasted on various grounds in order to identify similarities and differences.

Example: *Midsummer Night’s Dream* and *Othello* are both Shakespearean plays but *Midsummer Night’s Dream* is a comedy while *Othello* is a tragedy.

**Complex Sentence –** see **Appendix I**

**Complication –** is a complicating factor or occurrence as in the plot of a story or in the unfolding of events.

Example: A complication in *Othello* is when Desdemona cannot show here handkerchief to Othello.

**Composition (visual) –** see **Appendix K**

**Conflict –** is the struggle within the plot between opposing forces. The protagonist engages in the conflict with the [antagonist](http://web.cocc.edu/lisal/literaryterms/t_blank#Antagonist), which may take the form of a character, society, nature, or an aspect of the protagonist’s personality. (Three types are external, internal, and inter-personal)

Example: In *Macbeth*, the main type of conflict is internal as Macbeth struggles with himself over his choice.

**Connotation –** are associations and implications that go beyond the literal meaning of a word, which derive from how the word has been commonly used and the associations people make with it.

Example: The word eagle connotes ideas of liberty and freedom that have little to do with the word’s literal meaning.

**Consonance –** is the repetition of consonant sounds, but not vowels, as in [assonance](http://web.cocc.edu/lisal/literaryterms/t_blank#Assonance).

Example: lady lounges lazily, dark deep dread crept in

**Contrast –** is to compare as to point out the differences; set off against one another.

Example: Purple is a darker colour than beige.

**Conventions –** are any widely accepted literary device, [style](http://www.galegroup.com/free_resources/glossary/glossary_s.htm#style), or [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form).

Example: The division of a play into [acts](http://web.cocc.edu/lisal/literaryterms/t_blank#Act) and scenes is a dramatic convention, as are soliloquies and [asides](http://web.cocc.edu/lisal/literaryterms/t_blank#Aside). [Flashbacks](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Flashback) and [foreshadowing](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foreshadowing) are examples of literary conventions.

**Couplet –** is a stanza of two lines, usually rhyming.

Example: When Macbeth decides to participate in the murder, he responds in a couplet, "Away, and mock the time with fairest show: False face must hide what the false heart doth know."

**D**

**Denotation –** is the literal meaning of a word, the dictionary meaning. Opposite of [connotation](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Connotation)

Example: "Good night, sweet prince, and flights of angels sing thee to thy rest" of which the literal meaning would be sleep.

**Detail –** is a minute account; circumstantial story

**Dialect –** is a type of informational [diction](http://web.cocc.edu/lisal/literaryterms/t_blank#Diction). Dialects are spoken by definable groups of people from a particular geographic region, economic group, or social class. Writers use dialect to contrast and express differences in educational, class, social, and regional backgrounds of their [characters](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character).

Example: Mark Twain makes great use of dialect in *Huckleberry Finn* as he took great pains to accurately write the differing dialects of differing regions.

**Dialogue –** is the conversation between [characters](http://www.uncp.edu/home/canada/work/allam/general/#character) in a drama or [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative). It moves the action along in a work and it also helps to characterize the personality of the speakers, which vary depending on their nationalities, jobs, social classes, and educations. It also gives literature a more natural, conversational flow, which makes it more readable and enjoyable. By showcasing human interaction, dialogue prevents literature from being nothing more than a list of descriptions and actions. Dialogue varies in structure and tone depending on the people participating in the conversation and the mood that the author is trying to maintain in his or her writing.

Example: In *Huckleberry Finn*, the dialogue between Huck and Jim about Solomon and his wives is very memorable.

**Diction –** isa writer’s choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of syntax exactly and is often characterized by complex words and lofty tone. Middle diction maintains correct language usage, but is less elevated than formal diction; it reflects the way most educated people speak. Informal diction represents the plain language of everyday use, and often includes idiomatic expressions, slang, contractions, and many simple, common words. Poetic diction refers to the way poets sometimes employ an elevated diction that deviates significantly from the common speech and writing of their time, choosing words for their supposedly inherent poetic qualities. Since the eighteenth century, however, poets have been incorporating all kinds of diction in their work and so there is no longer an automatic distinction between the language of a poet and the language of everyday speech.

Example: The diction in *Huckleberry Finn* is one of the greatest parts of the novel as it is representative of how people spoke during that time period.

**Dominant Impression (or image) –** is the feature or image that strikes you the most about a piece (or one you notice first). It also tends to remain with you the longest.

Example: The dominant impression **from *Othello* is that of the power of jealousy to destroy one's character and from *Macbeth,* the ruinous effects of ambition and ruthlessness.**

**Dramatic Monologue –** presents one side of a conversation, one voice that the reader ‘hears’. Sometimes it narrates an event. But it may also be a conversation with oneself. It is also "a type of lyric poem in which a [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character) (the speaker) addresses a distinct but silent audience imagined to be present in the poem in such a way as to reveal a dramatic situation and, often unintentionally, some aspect of his or her temperament or personality.

Example: Lady Macbeth’s dramatic monologue encouraging Macbeth to kill the king is very memorable.

**E**

**Ellipsis –** has two possible meanings: 1) In its oldest sense as a rhetorical device, *ellipsis* refers to the artful omission of a word implied by a previous clause. For instance, an author might write, "*The American soldiers killed eight civilians, and the French eight*." and (2) In its more modern sense, ellipsis refers to a punctuation mark indicated by three periods to indicate material missing from a quotation . . . like so. This mark is common in MLA format for indicating partial quotations.

**Emphasis–** see **Appendix B**

**Emotional Appeals –** elements placed in a work to draw emotion from a viewer.

Example: Ads depicting children in third world countries.

**Emphatic Devices –** see **Appendix C**

**Epiphany – (**in [fiction](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Elements)) when a [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character) suddenly experiences a deep realization about himself or herself; a truth that is grasped in an ordinary rather than a melodramatic moment.

Example: Emilia of *Othello* has an epiphany when she learns of her husband’s deceit that because she chose loyalty and obedience to him instead of loyalty to her mistress, Desdemona was indirectly killed. (although this is somewhat dramatic).

**Essay** – see **Appendix D**

**Eulogy –** is a speech or writing in praise of a person, event or thing. It is also a formal speech praising someone who has recently died.

Example: Brutus’ and Marc Antony’s speech at Julius Caesar’s funeral in Shakespeare’s *Julius Caesar*.

**Euphony –** is attempting to group words together harmoniously, so that the consonants permit an easy and pleasing flow of sound when spoken, as opposed to [cacophony](http://web.cn.edu/kwheeler/lit_terms_C.html#cacophony_anchor).

Example: "O star (the fairest one in sight)"

**Exposition –** see **Appendix F**

**Expository Essay –** see **Appendix D**

**Extended Metaphor –** is where the same [metaphor](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Metaphor) is continued over several lines or through the entire piece.

Example: In Othello, Iago and Roderigo’s interaction has an extended metaphor of money (meaning patience and strength) over several lines.

**F**

**Fiction** – is any story that is the product of imagination rather than a documentation of fact. [Character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s and events in such [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative)s may be based in real life but their ultimate [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form) and configuration is a creation of the author.

Example: *Huckleberry Finn* is a fictional novel.

**Figurative Language –** isa type of language that varies from the norms of literal language, in which words mean exactly what they say. Also known as the "ornaments of language," figurative language does not mean exactly what it says, but instead forces the reader to make an imaginative leap in order to comprehend an author's point. It usually involves a comparison between two things that may not, at first, seem to relate to one another.

Example: Macbeth refers to life as "a walking shadow, a poor player that struts and frets his hour upon the stage."

**Flashback –** is action that interrupts to show an event that happened at an earlier time which is necessary to better understanding.

Example:

**Foreshadowing –** is the use of hints or clues to suggest what will happen later in the piece.

Example: **The early appearance, conversation, and actions of the three witches in *Macbeth* foreshadow the atmosphere of danger and gloom running through the play.**

**Form –** The pattern or construction of a work that identifies its genre and distinguishes it from other genres.

Example: Includes the different genres, such as the lyric form or the short story form, and various patterns for [poetry](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poetry), such as the [verse](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#verse) form or the stanza form.

**G**

**Genre –** is a French word meaning kind or type. The major genres in literature are poetry, [fiction](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#Elements), [drama](http://web.cocc.edu/lisal/literaryterms/t_blank#Drama), and essays. Genre can also refer to more specific types of [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What) such as [comedy](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Comedy), [tragedy](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Tragedy), [epic](http://web.cocc.edu/lisal/literaryterms/t_blank#Epic) poetry, or science fiction.

Example: The genre of *Antigone* would be a tragic drama.

**H**

**Hyperbole –** is an exaggeration or overstatement.

Example: Huck’s description of Solomon’s wives in *Huckleberry Finn* was a hyberbole.

**I**

**Iambic Pentameter –** a metrical pattern in poetry which consists of five iambic [feet](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foot) per line. An iamb, or iambic foot, consists of one unstressed syllable followed by a stressed syllable.

Example: Most of Shakespeare’s plays and his sonnets were in iambic pentameter.

**Imagery –** is a word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work.

Example: Throughout the play of *Macbeth*, Shakespeare effectively uses blood imagery to create suspense and horror. Blood imagery is also used to describe murder, treason, and death.

**Irony –** takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. In **dramatic irony**, the audience knows something that the characters in the drama do not. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant.

Example: A good example of dramatic irony is when Macbeth plans Duncan’s murder while feigning loyalty to the king.  This is dramatic irony since while Duncan does not know of Macbeth’s plans, the audience does.

**J**

**Juxtaposition –** placing things side by side for the purposes of comparison. Comparison of things or ideas. Authors often use juxtaposition of ideas or examples in order to make a point.

Example: An author might juxtapose the average day of a typical American with that of someone in the third world in order to make a point of social commentary.

**L**

**Lead –** an introductory section of a news story or a news story of major importance.

Example: Early Friday afternoon, there was a car accident on Route 405….

**Letter to the Editor –** appears in a newspaper. Written as a response by readers to either something that has appeared in the newspaper or about an event, mostly of a negative light.

Example: Many letters-to-the-editor have been written to the editor of the *Globe and Mail* after Margaret Wente’s piece on Newfoundland.

**Literal Meaning –** actual word-for-word meaning of the text.

Example: I strolled over to the park = I went to the park

**Lyric –** see **Appendix G**

**Lyrics –** words to a song.

Example: "Imagine me and you…" – The Turtles *Happy Together*

**M**

**Media – see Appendix E**

**Memoir –** is an autobiographical [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form) of writing in which the author gives his or her personal impressions of significant figures or events. This form is different from the [autobiography](http://www.galegroup.com/free_resources/glossary/index.htm#autobio) because it does not center around the author's own life and experiences.

Example: Pierre Trudeau wrote a collection of memoirs/.

**Metaphor –** invokes a comparison between two things: one is usually the subject at hand, and the other is something associated with it.  The comparison is not stated directly but implied (no use of ‘like’ or ‘as’.  The purpose of the association is to use some qualities of the distant 'something' to illuminate and unsuspected quality of the subject at hand. There are several varieties of metaphor like: noun metaphor, verb metaphor, implied metaphor, [extended metaphor](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Extended%20metaphor), and prepositional metaphor.

Example: In this metaphor, Macduff compares courage to a "mortal sword." This is important because it portrays Macduff’s willingness to fight for his country. "Angels are bright still, though the brightest fell: Though all things foul would wear the brows of grace…"

**Meter –** is when a rhythmic pattern of stresses recurs in a poem. Metrical patterns are determined by the type and number of [feet](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foot) in a [line](http://web.cocc.edu/lisal/literaryterms/t_blank#Line) of verse by combining the name of a line length with the name of a foot concisely describes the meter of the line. Rising meter refers to metrical feet which move from unstressed to stressed sounds, such as the [iambic](http://web.cocc.edu/lisal/literaryterms/#Iambic%20pentameter) foot and the anapestic foot. Falling meter refers to metrical feet which move from stressed to unstressed sounds, such as the trochaic foot and the dactylic foot.

**Monologue –** is a composition, written or oral, by a single individual. More specifically, a speech given by a single individual in a [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama) or other public entertainment. It has no set length, although it is usually several or more lines long.

Example: Hamlet’s "To be or not to be" is a very famous monologue.

**Mood** – is the atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

Example: The prevailing mood of Othello is sombre and tragic.

**Motif –** is a [theme](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#theme), [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) type, [image](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#image), [metaphor](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#metaphor), or other verbal element that recurs throughout a single work of [literature](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#lit) or occurs in a number of different works over a period of time.

Example: Some recurring motifs in Macbeth are violence, hallucinations and prophecy.

**Motivation –** the reason a character is struggling so hard to achieve his or her goal, or the reason the author wrote the piece.

Example: **Othello smothers Desdemona when he thinks her unfaithful; motivation for this act has been supplied by revealing the intensity of his pride and jealousy.**

**Myth –** is an anonymous [tale](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#tale) emerging from the traditional beliefs of a culture or social unit. Myths use supernatural explanations for natural phenomena. They may also explain cosmic issues like creation and death. Collections of myths, known as mythologies, are common to all cultures and nations, but the best-known myths belong to the Norse, Roman, and Greek mythologies.

Example: The story of Hercules is a Greek myth.

**N**

**Narrative –** is a [verse](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#verse) or [prose](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prose) accounting of an event or sequence of events, real or invented. The term is also used as an adjective in the sense "method of narration." In literary [criticism](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#criticism), the expression "narrative technique" usually refers to the way the author structures and presents his or her story. Narratives range from the shortest accounts of events, as in Julius Caesar's remark, "I came, I saw, I conquered," to the longest historical or biographical works.

Example: Huck Finn is giving a narrative of his own life.

**Narrator –** is the teller of a story. The narrator may be the author or a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the story through whom the author speaks.

Example: Huckleberry Finn is the narrator of Mark Twain’s *The Adventures of Huckleberry Finn*

**Nonfiction –** based onreal life or real life events.

Example: *Baltimore’s Mansion* is nonfiction.

**O**

**Octave –** is a [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem) or stanza composed of eight lines. The term octave most often represents the first eight lines of a Petrarchan [sonnet](http://www.galegroup.com/free_resources/glossary/glossary_s.htm#sonnet).

**Ode –** is a poem in praise of something divine or expressing some noble idea.

Example: *Ode to Newfoundland*

**Onomatopoeia –** is a literary device wherein the sound of a word echoes the sound it represents.

Example: crunch, drip, boom

**Oxymoron –** is a combination of contradictory terms.

Example: In *Romeo and Juliet*, "O brawling love! O loving hate!" are examples of oxymorons.

**P**

**Parable –** is a brief story, told or written in order to teach a moral lesson.

Example: Most people are familiar with the Bible parable, "The Prodigal Son".

**Paradox** – is a situation or a statement that seems to contradict itself, but on closer inspection, does not.

Example: Paradoxes are often given by the witches in *Macbeth* in their fortunes and speeches.  The witches say that, "fair is foul and foul is fair."  This is obviously a paradox but proves to be true by the end of the play as many of the fair predictions of the witches turn foul for Macbeth.

**Parallelism –** is a method of comparison of two ideas in which each is developed in the same grammatical structure. Also, it can be a repetition of a word or grammatical structure for effect. Usually the repetition will follow the same grammatical pattern (such as Subject-Verb-Object). Parallelism is used for emphasis, rhythm, and poetic effect.

**Parody –** is a literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone.

Example: *Lancelot On A Bicycle* is a parody of *Lady of Shalott.*

**Persona –** is the [narrator](http://www.uncp.edu/home/canada/work/allam/general/#narrative), or the storyteller, of a literary work created by the author*.* A persona is usually either a character in a story who acts as a [narrator](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrator) or an "implied author," a voice created by the author to act as the narrator for himself or herself.

Example: The narrator of Geoffrey Chaucer’s *The Canterbury Tales* is a persona.

**Personification –** is a figure of speech in which something nonhuman is given human characteristics.

Example: Macbeth says that "sleep ... knits up the raveled sleeve of care... chief nourisher in life’s feast."

**Persuasive Essay –** see **Appendix D**

**Plot –** see **Appendix F**

**Poetic Forms –** see **Appendix G**

**Point of View –** isa way the events of a story are conveyed to the reader, it is the "vantage point" from which the [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative) is passed from author to the reader. The point of view can vary from work to work, in first person – the narrator is telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as omniscient (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called limited omniscience.

Example: *Huckleberry Finn* is told in first-person point of view.

**Prologue –** is an introductory section of a literary work. It often contains information establishing the situation of the [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s or presents information about the setting, time period, or action. In [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama), the prologue is spoken by a [Chorus](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#chorus) or by one of the principal characters.

Example: The prologue in *Antigone* summed up what had happened in *Oedipus* and *Oedipus at Colonus.*

**Propaganda –** see **Appendix E**

**Props –** are handheld objects, furniture and similar items on stage apart from costumes and the stage scenery itself used to provide [verisimilitude](http://web.cn.edu/kwheeler/lit_terms_V.html#verisimilitude_anchor), to reinforce the [setting](http://web.cn.edu/kwheeler/lit_terms_S.html#setting_anchor), to help [characterize](http://web.cn.edu/kwheeler/lit_terms_C.html#characterization_anchor) the actors holding or wearing them, or to provide visual objects for practical, symbolic, or demonstrative purposes on the stage

Example: In *Othello*, the handkerchief would have been an important prop.

**Protagonist –** is the hero or main character in a story, who acts against the [antagonist](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Antagonist). Although the protagonist is often the hero or heroine, they do not have to be heroic.

Example: In *Macbeth*, Macbeth is the protagonist although he is by no means heroic.

**Pun –** is a play on words wherein a word is used to convey two meanings at the same time.

Example: Mark Twain presents a *black-and-white* view on slavery in *Huck Finn*.

**Punctuation –** see **Appendix H**

**Purpose –** what the writer wants to accomplish with a particular piece of writing or what the character’s goals are.

Example: Mark Twain’s purpose is writing *Huckleberry Finn* might have been to arouse sympathy for slaves by his portrayal of Jim.

**Q**

**Quatrain –** is a four-line stanza which may be rhymed or unrhymed. A common quatrain is a **heroic quatrain** is a four line stanza rhymed ‘abab’.

**R**

**Refrain –** is a phrase repeated at intervals throughout a [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem). A refrain may appear at the end of each stanza or at less regular intervals. It may be altered slightly at each appearance. Some refrains are nonsense expressions that seem to take on a different significance with each use.

Example: In *Lady of Shalott*, the refrain is the "Lady of Shalott".

**Rhetorical Question –** is a question intended to provoke thought, but not an expressed answer, in the reader. It is most commonly used in oratory and other persuasive [genre](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#genre)s.

Example: Bugs Bunny typically asks, "What’s up, doc?" He isn’t actually inquiring how you are, it is more of a greeting.

**Rhyme Scheme –** is the pattern of [rhyme](http://www.uncp.edu/home/canada/work/allam/general/#rhyme) used in a poem, generally indicated by matching lowercase letters to show which lines rhyme. The letter "a" notes the first line, and all other lines rhyming with the first line. The first line that does not rhyme with the first, or "a" line, and all others that rhyme with this line, is noted by the letter "b", and so on. The rhyme scheme may follow a fixed pattern (as in a sonnet) or may be arranged freely according to the poet's requirements. The use of a scheme, or pattern, came about before poems were written down; when they were passed along in song or oral poetry. Since many of these poems were long,

telling of great heroes, battles, and other important cultural events, the rhyme scheme helped with memorization. A rhyme scheme also helps give a verse movement, providing a break before changing thoughts.

**Rhythm –** are recurrences of stressed and unstressed syllables at equal intervals, similar to meter. However, though two lines may be of the same meter, the rhythms of the lines may be different. This is because while the meter of a line is identified by the pattern within each foot, the rhythm is accounted for by larger units than individual feet.

**S**

**Sarcasm –** is another term for verbal irony--the act of ostensibly saying one thing but meaning another.

Example: A sarcastic remark directed at a person who consistently arrives fifteen minutes late for appointments might be, "Oh, you’ve arrived exactly on time!"

**Satire –** is a work that uses ridicule, humour, and wit to criticize and provoke change in human nature and institutions. There are two major types of satire: "formal" or "direct" satire speaks directly to the reader or to a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the work; "indirect" satire relies upon the ridiculous behaviour of its characters to make its point. Formal satire is further divided into two manners: the "Horatian," which ridicules gently, and the "Juvenalian," which derides its subjects harshly and bitterly.

Example: *Huckleberry Finn* has a lot of social satire because of its portrayal of characters like the King, Duke and others.

**Scene –** is a subdivision of an act of a [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama), consisting of continuous action taking place at a single time and in a single location. The beginnings and endings of scenes may be indicated by clearing the stage of actors and props or by the entrances and exits of important [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s.

Example: *Othello’*s Act V has two scenes.

**Sentence Fragment –** occur when a sentence is missing a subject, verb, or main clause. Except in very rare cases, you should avoid sentence fragments.

Example: *School should be free. Or cheaper.*

**Sentence Types –** see **Appendix I**

**Sestet –** is any six-line [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem) or stanza.

**Setting –** is the time, place, and culture in which the action of a [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative) takes place. The elements of setting may include geographic location, [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s' physical and mental environments, prevailing cultural attitudes, or the historical time in which the action takes place.

Example: T**he setting of *Macbeth* is Scotland in the eleventh century; more specifically, the incidents in the play occur in seven different settings--Forres, Inverness, Dunsinane, the forests (witches' scenes), Duncan's camp, Fife, and England.**

**Simile –** is a figure of speech that takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as".

Example: Shakespeare’s "My love is like a red, red rose…"

**Soliloquy –** (in drama) it is a moment when a character is alone and speaks his or her thoughts aloud.

Example: Iago speaks his evil intentions in *Othello* in a soliloquy.

**Speaker –** personage or [persona](http://courses.nus.edu.sg/course/ellibst/#persona) responsible for the [voice](http://courses.nus.edu.sg/course/ellibst/#Voice) in a poem; like the persona, the speaker should not be confused with the poet.

Example: Huck Finn is the speaker in Huckleberry Finn.

**Stage Direction –** (in drama) actions that appear in ( ) or italicized that describe what the character is doing.

Example: Cassio’s stage direction during his drunk scene might be *(staggers clumsily into room*).

**Stanza –** is a major subdivision in a poem. A stanza of two lines is called a couplet; a stanza of three lines is called a tercet; a stanza of four lines is called a quatrain.

**Stereotype –** is an author's method of treating a character so that the character is immediately identified with a group. A character may be associated with a group through accent, food choices, style of dress, or any readily identifiable group characteristic. A criticism leveled at TV drama is that those who produce such dramas use outdated or negative qualities of groups to stereotype individuals. Ignoring the group's positive qualities, they perpetuate and strengthen the group's negative image in the minds of viewers.

Example: Pap in *Huckleberry Finn* is the stereotypical drunk.

**Style –** see **Appendix J**

**Subplot –** is a secondary story in a [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative). A subplot may serve as a motivating or complicating force for the main [plot](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#plot) of the work, or it may provide emphasis for, or relief from, the main plot

Example: The [conflict](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#conflict) between the Capulets and the Montagues in William Shakespeare's *Romeo and Juliet* is an example of a subplot.

**Suspense –** is a literary device in which the author maintains the [audience](http://www.galegroup.com/free_resources/glossary/index.htm#audience)'s attention through the build up of events, the outcome of which will soon be revealed. It results primarily from two factors: the reader's identification with and concern for the welfare of a convincing and sympathetic character, and an anticipation of violence.

Example: The suspense in *Othello* is whether or not Othello will kill Desdemona and will Iago be caught.

**Symbolism –** is a device in literature where an object represents an idea.

Example: In *Macbeth*, blood represents guilt.

**Syntax –** is word order and sentence structure, as opposed to diction, the actual choice of words. Standard English syntax prefers a Subject-Verb-Object pattern, but poets may tweak syntax to achieve rhetorical or poetic effects. Intentionally disrupting word order for a poetic effect is called [**anastrophe**](http://web.cn.edu/kwheeler/lit_terms_A.html#anastrophe_anchor)**.**

**T**

**Theme –** is a central idea or statement that unifies and controls the entire work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea. Theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the piece, or it may only be implied.  
Example: A theme of Shakespeare’s *Othello* is jealousy.

**Thesis –** A thesis is both an [essay](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#essay) and the point argued in the essay. Thesis [novel](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#novel)s and thesis [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s share the quality of containing a thesis that is supported through the action of the story.

Example: A thesis could be "Othello is a victim of his own making".

**Title (significance) –** is how the title relates to the work and what new insights can be gained into the work when one considers the title.

Example: If a work is named "Shadows", then you would search for use of light and dark in the piece because they would help you gain insight.

**Tone –**expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety-the entire gamut of attitudes toward life's phenomena.

Example: The last section of Huck Finn has a farcical tone.

**Topic Sentence –** the sentence in a paragraph that gives the main idea for the paragraph and sets the limits for the material that can be discussed. It is often, but not always, the first sentence of a paragraph because this helps the reader follow the writer's argument

Example: If the topic sentence was "I hate cafeteria food", that paragraph would have to discuss cafeteria food and why you hate it.

**Tragic Flaw – (**in a [tragedy](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#tragedy)) the quality within the [hero](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#hero) or [heroine](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#hero) that leads to his or her downfall.

Example: Othello’s tragic flaw was his jealousy.

**Tragic Hero –** has the potential for greatness but is doomed to fail. He is trapped in a situation where he cannot win. He makes some sort of tragic flaw, and this causes his fall from greatness. Even though he is a fallen hero, he still wins a moral victory, and his spirit lives on. Characteristics include: born into nobility, responsible for their own fate, endowed with a tragic flaw, doomed to make a serious error in judgment, fall from great heights or high esteem, realize they have made an irreversible mistake, faces and accepts death with honour, meet a tragic death and the audience is affected by pity and/or fear.

Example: Oedipus of the *Theban Plays* is a tragic hero.

**Transitions** – see **Appendix A**

**U**

**Unity –** is the quality of having all parts of a piece relate to each other in a way that makes the piece seem like one.

Example: It is said that the ending of *Huck Finn* lacks unity with the rest of the piece because of Huck’s unjustified depression and the re-appearance of Tom Sawyer.

**V**

**Visuals –** see **Appendix K**

**Voice –** refers to the controlling presence or "authorial voice" behind the [characters,](http://web.uvic.ca/wguide/Pages/LTCharacter.html) [narrators,](http://web.uvic.ca/wguide/Pages/LTNarrator.html) and [personae](http://web.uvic.ca/wguide/Pages/LTPersona.html) of literature. It is also described as the *implied author*. The particular qualities of the author's voice are manifested by her or his method of expression (an ironic narrator, a lyric persona), specific language, and so forth.

Example: Twain’s satirical voice comes through in *Huckleberry Finn.*

**Appendix A**

**Coherence –** is the quality of being logically integrated, consistent and intelligible. **Connectives –** a connective is a word that joins other words, phrases, and clauses. A word or words that provide a link between ideas in two different grammatical constructions.

**Transitions –** words or phrases that help move sentences or paragraphs smoothly from one idea to the next; some common transitions are conjunctions (ignore the idea that you can’t begin a sentence or paragraph with a conjunction, but do so sparingly); conjunctive adverbs: *however, moreover, nevertheless, therefore; phrases: in addition, on the other hand; single words: thus, also, first, second, third, finally*. Any words from the set of continuity marks (first, next, then), the set of conjunctive adverbs (whereas, however, furthermore) or the adverb clauses (when, if, since). In the larger sense, headings and sub-headings act as general transitions among thematic parts of a report.

**Organization –** the clarity of the logical flow of ideas and the explicitness of the text structure or plan.

**-spatial –** a method of paragraph or essay organization in which events are presented according to their location; used when the author's goal is to describe.

**-logical –** ideas are arranged according to a plan.

**-chronological –** items, events, or even ideas are arranged in the order in which they occur

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Parallel structure – 1)** Two grammatical structures, similar in form and function, connected by a conjunction: Paul hit the ball over the fence and the trees, **2)** In speech or writing, the repetition of an identical grammatical or stylistic structure for the sake of clarity.

**Pronoun –** a word used in place of a noun, a noun phrase or several nouns. They are often used to save repetition of a noun. (i.e. *he, she, it* )

**Temporal reference points –** conventional division of time into present, past, and future

**Appendix B**

**Emphasis –** special attention, weight, or stress given to a word, phrase, etc. in pieces of literature or when speaking as to make it stand out.

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Parallel structure – 1)** Two grammatical structures, similar in form and function, connected by a conjunction: Paul hit the ball over the fence and the trees, **2)** In speech or writing, the repetition of an identical grammatical or stylistic structure for the sake of clarity.

**Appendix C**

**Emphatic Devices –** devices used to place emphasis on a part of a sentence or a sentence in order to make it stand out to the viewer.

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Font –** A complete collection of letters, punctuation marks, numbers, and special characters with a consistent and identical typeface, weight (Roman or bold), posture (upright or italic) and font size. Technically, font still refers to one complete set of characters in a given typeface, weight, and size, such as Helvetica italic 12 - but the terms has come to be used interchangeably for referring to typefaces or font families.

**-bold –** used to heavily emphasize major points.

**-italics -** used to indicate titles of major or complete works, foreign words that are not usually used in English, words used as words themselves (as in when giving a definition of the word) and words or phrases that one wishes to emphasize.

**Short sentences –** help emphasize and individualize sentences and points so that valid points do not get lost in a long, run-on sentence.

**Punctuation – see Appendix H**

**Appendix D**

**Essay –** is a [prose](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prose) composition with a focused subject of discussion.

**Importance and effectiveness of the introduction** – should start with a general discussion of your subject and lead to a very specific statement of your main point, or thesis. Sometimes an essay begins with a "grabber," such as a challenging claim, or surprising story to catch a reader's attention. The thesis should tell in one (or at most two) sentence(s), what your overall point or argument is, and briefly, what your main body paragraphs will be about. The introduction should be designed to attract the reader's attention and give him/her an idea of the essay's focus.

**Body and conclusion** – The body paragraphs will explain your essay's topic. Each of the main ideas that you listed in your outline will become a paragraph in your essay. If your outline contained three main ideas, you will have three body paragraphs. The conclusion serves to give the reader closure, summing up the essay's points or providing a final viewpoint about the topic. The conclusion should consist of three or four convincing sentences. Clearly review the main points, being careful not to restate them exactly, or briefly describe your opinion about the topic.

**Methods of development**

-**compare and contrast** – discusses similarities and differences in works. Although you can discuss both, it is easier to do one or the other.

-**classification and division** – a writer organizes, sorts or divides things into categories.

-**examples and illustration** – with almost every paragraph, a example is offered as to clarify and inform.

-**process analysis –** a pattern of essay development in which the procedure for doing or making something is detailed

-**cause and effect** –are concerned with why things happen (causes) and what happens as a result (effects). Cause and effect is a common method of organizing and discussing ideas.

-**definition** – writing that explains what a term means. Some terms have definite, concrete meanings, such as glass, book, or tree.

Terms such as honesty, honor, or love are abstract and depend more on a person's point of view.

**Expository –** purpose is to present, completely and fairly, other people's views or to report about an event or a situation. Expository writing, or exposition, presents a subject in detail, apart from criticism, argument, or development. Such writing is discourse designed to convey information or explain what is difficult to understand. Exposition usually proceeds by the orderly analysis of parts and the use of familiar illustrations or analogies

**Descriptive –** provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a lot of sensory details. The essay could be a list-like description that provides point-by-point details. Or, it could function as a story, keeping the reader interested in the plot and theme of the event described.

**Narrative –** are told from a defined point of view, often the author's, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph.

**Argumentative Essay –** function is to show that your assertion (opinion, theory, hypothesis) about some phenomenon or phenomena is correct or more truthful than others. Argumentative writing is the act of forming reasons, making inductions, drawing conclusions, and applying them to the case in discussion; the operation of inferring propositions, not known or admitted as true, from facts or principles known, admitted, or proved to be true. It clearly explains the process of your reasoning from the known or assumed to the unknown. Without doing this you do not have an argument, you have only an assertion, an essay that is just your unsubstantiated opinion. Notice that you do not have to completely prove your point; you only have to convince reasonable readers that your argument or position has merit.

**Persuasive Essay –** (also known as the argument essay) utilizes logic and reason to show that one idea is more legitimate than another idea. It attempts to persuade a reader to adopt a certain point of view or to take a particular action. The argument must always use sound reasoning and solid evidence by stating facts, giving logical reasons, using examples, and quoting experts.

**Appendix E**

**Media –** forms of public communication (such as newspaper, radio, television, information network, poster, or brochure) that are designed to reach large numbers of people.

**Logo –** an identifying symbol used to advertise and promote an organization, event, product or service. Usually, such symbols combine pictorial and textual elements in a distinctive manner. When consisting solely of stylized textual elements, such symbols are referred to as logotypes or word marks.

**Mass media –** when media methods are used to communicate to thousands of people at the same time

**Target audience –**consumer group most likely to buy a specific product and identified by region, age, demographics, or economic status. Effective ads are created and placed in media with the target audience clearly in mind.

**Headline –** the heading, title or caption of a newspaper article. Usually very attention-grabbing.

**Angle –** slant; a biased way of looking at or presenting something

**Foreground –** part of a scene, landscape, etc., which is near the viewer (between the observer and up to l/4 or 1/2 mile distant). The surface patterns or objects and visual elements are important in the "foreground" portions of views

**Background –**distance part of a landscape; surroundings, especially those behind something, and providing harmony and contrast; area located from 3-5 miles to infinity from the viewer, characterized by perception of outline shape, landforms, and patterns of light and dark. Skylines or ridgelines against other land surfaces are the strongest visual elements of background.

**Lighting –** illumination, can often establish mood or serve a symbolic purpose

**Contrast –** perceptual effect of the juxtaposition of very different colors. Occurs when there is a visual difference between things or qualities being compared; degrees of dynamic imbalance between elements of a composition which draw the eye and demand resolution (dominance) to establish unity and overall balance in the design as a whole.

**Logical fallacies –** errors of reasoning, errors which may be recognized and corrected by prudent thinkers

**Propaganda –** way of presenting a belief that seeks to generate acceptance without regard to facts or the right of others to be heard. Propaganda often presents the same argument repeatedly, in the simplest terms and ignores all rebuttal or counter-argument. It is essentially self- interested and often associated with authoritarian regimes. Propaganda is often used to convey official descriptions of reality, when it may be allied with bureaucratic control of media, censorship of opposing opinions and deliberate misinformation.

**Colour –** appearance of objects (or light sources) described in terms of a person's perception of their hue and lightness (or brightness) and saturation

**Form –** the medium in which a message is presented (i.e. poster, sculpture etc.)

**Message –** any thought, idea, or information, whether expressed in plain or in secret language, prepared in a form suitable for transmission by any means of communication.

**Text choice –** often reflects purpose and target audience (ex: Big, bold if appealing to children and elegant if appealing to young women)

**Bias –** is **a mental leaning or inclination; partiality; prejudice; bent.**

**Appendix F**

**Plot –** is the structure of a story. The sequence in which the author arranges events in a story. The structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by antagonist, creating what is called, conflict. A plot may include flashback or it may include a subplot which is a mirror image of the main plot.

**Exposition –** is a narrative device, often used at the beginning of a work, which provides necessary background information about the characters and their circumstances. Exposition explains what has gone on before, the relationships between characters, the development of a [theme](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Theme), and the introduction of a [conflict](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#conflict).

**Rising action –** the second of the five parts of plot structure, in which events complicate the situation that existed at the beginning of a work, intensifying the conflict or introducing new conflict.

**Climax –** the result of the crisis, the high point of the story for the reader; frequently, it is the moment of the highest interest and greatest emotion, and is the point at which the outcome of the conflict can be predicted.

**Falling action –** the fourth part of plot structure, in which the complications of the rising action are untangled.

**Resolution –** the sense at the end of a story that it is complete.

**Appendix G**

**Poetic Forms**

**Ballad** – song hits, folk music, and folktales or any song that tells a story are loosely called ballads. In more exact literary terminology, a ballad is a narrative poem consisting of quatrains of iambic tetrameter alternating with iambic trimeter. Common traits of the ballad are that **(a)** the beginning is often abrupt, **(b)** the story is told through dialogue and action **(c)** the language is simple or "folksy," **(d)** the theme is often tragic--though comic ballads do exist, and **(e)** the ballad contains a refrain repeated several times.

**Blank verse –** (also called **unrhymed iambic pentameter**) unrhymed lines of ten syllables each with the even-numbered syllables bearing the accents. Blank verse has been called the most "natural" verse form for dramatic works, since it supposedly is the verse form most close to natural rhythms of English speech, and it has been the primary verse form of English drama and narrative poetry since the mid-sixteenth Century. Such verse is blank in rhyme only; it usually has a definite meter. (Variations in this meter may appear occasionally.)

**Elegy – (**in classical Greco-Roman literature) refers to any poem written in elegiac meter (alternating hexameter and pentameter lines). More broadly, elegy came to mean any poem dealing with the subject-matter common to the early Greco-Roman elegies--complaints about love, sustained formal lamentation, or sombre meditations. The poem tends to be longer than a [**lyric**](http://web.cn.edu/kwheeler/lit_terms_L.html#lyric_anchor) but not as long as an [**epic**](http://web.cn.edu/kwheeler/lit_terms_E.html#epic_anchor) and is not plot-driven.

**Epic –** a poem that is **(a)** a long narrative about a serious subject, **(b)** told in an elevated style of language, **(c)** focused on the exploits of a hero or demi-god who represents the cultural values of a race, nation, or religious group **(d)** in which the hero's success or failure will determine the fate of that people or nation. Usually, the epic has **(e)** a vast setting, and covers a wide geographic area, **(f)** it contains superhuman feats of strength or military prowess, and gods or supernatural beings frequently take part in the action. The poem begins with **(g)** the invocation of a muse to inspire the poet and, **(h)** the narrative starts [***in***](http://web.cn.edu/kwheeler/lit_terms_I.html#in_medias_res_anchor) ***medias res*** (starting a story

at midway through and then recapping **(i)** The epic contains long catalogues of heroes or important characters, focusing on highborn kings and great warriors rather than peasants and commoners.

**Free verse –** poetry based on the natural rhythms of phrases and normal pauses rather than the artificial constraints of metrical feet. It often involved the counterpoint of stressed and unstressed syllables in unpredictable but clever ways. Its origins are obscure.

**Lyric poetry –**short poem (usually no more than 50-60 lines, and often only a dozen lines long) written in a repeating stanzaic form, often designed to be set to music. Unlike a [ballad](http://web.cn.edu/kwheeler/lit_terms_B.html#ballad_anchor), the lyric usually does not have a plot (i.e., it might not tell a complete story), but it rather expresses the feelings, perceptions, and thoughts of a single poetic speaker (not necessarily the poet) in an intensely personal, emotional, or subjective manner. Often, there is no chronology of events in the lyrics, but rather objects, situations, or the subject is written about in a "lyric moment." Sometimes, the reader can infer an implicit narrative element in lyrics, but it is rare for the lyric to proceed in the straightforward, chronological "telling" common in fictional prose. However, this chain of events is not explicitly a center of plot or extended struggle between protagonist and antagonist. Instead it triggers a moment of contemplation and appreciation.

**Narrative –** are told from a defined point of view, often the poet’s, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements of the poem.

**Elizabethan Sonnet –** also known as the Shakespearean Sonnet. It uses three quatrains; each rhymed differently, with a final, independently rhymed couplet that makes an effective, unifying climax to the whole. Its rhyme scheme is **abab, cdcd, efef, gg.** Typically, the final two lines follow a "turn" or a "volta," (sometimes spelled *volte*, like volte-face) because they reverse, undercut, or turn from the original line of thought to take the idea in a new direction

**Italian Sonnet –** also known as the Petrarchan Sonnet. It has an eight line stanza (called an octave) followed by a six line stanza (called a sestet). The octave has two quatrains rhyming **abba**, **abba**, the first of which presents the theme, the second further develops it. In the sestet, the first three lines reflect on or exemplify the theme, while the last three bring the poem to a unified end. The sestet may be arranged **cdecde**, **cdcdcd**, or **cdedce**.

**Villanelle –** poetry consisting of nineteen lines--five tercets and a concluding quatrain. The form requires that whole lines be repeated in a specific order, and that only two rhyming sounds occur in the course of the poem.

**Appendix H**

**Punctuation –** [the](http://www.hyperdictionary.com/dictionary/the) [use](http://www.hyperdictionary.com/dictionary/use) [of](http://www.hyperdictionary.com/dictionary/of) [certain](http://www.hyperdictionary.com/dictionary/certain) [marks](http://www.hyperdictionary.com/dictionary/marks) [to](http://www.hyperdictionary.com/dictionary/to) [clarify](http://www.hyperdictionary.com/dictionary/clarify) [meaning](http://www.hyperdictionary.com/dictionary/meaning) [of](http://www.hyperdictionary.com/dictionary/of) [written](http://www.hyperdictionary.com/dictionary/written) [material](http://www.hyperdictionary.com/dictionary/material) [by](http://www.hyperdictionary.com/dictionary/by) [grouping](http://www.hyperdictionary.com/dictionary/grouping) [words](http://www.hyperdictionary.com/dictionary/words) [grammatically](http://www.hyperdictionary.com/dictionary/grammatically) [into](http://www.hyperdictionary.com/dictionary/into) [sentences](http://www.hyperdictionary.com/dictionary/sentences) [and](http://www.hyperdictionary.com/dictionary/and) [clauses](http://www.hyperdictionary.com/dictionary/clauses) [and](http://www.hyperdictionary.com/dictionary/and) [phrases](http://www.hyperdictionary.com/dictionary/phrases) , [the](http://www.hyperdictionary.com/dictionary/the) [marks](http://www.hyperdictionary.com/dictionary/marks) [used](http://www.hyperdictionary.com/dictionary/used) [to](http://www.hyperdictionary.com/dictionary/to) [clarify](http://www.hyperdictionary.com/dictionary/clarify) [meaning](http://www.hyperdictionary.com/dictionary/meaning) [by](http://www.hyperdictionary.com/dictionary/by) [indicating](http://www.hyperdictionary.com/dictionary/indicating) [separation](http://www.hyperdictionary.com/dictionary/separation) [of](http://www.hyperdictionary.com/dictionary/of) [words](http://www.hyperdictionary.com/dictionary/words) [into](http://www.hyperdictionary.com/dictionary/into) [sentences](http://www.hyperdictionary.com/dictionary/sentences) [and](http://www.hyperdictionary.com/dictionary/and) [clauses](http://www.hyperdictionary.com/dictionary/clauses) [and](http://www.hyperdictionary.com/dictionary/and) [phrases](http://www.hyperdictionary.com/dictionary/phrases) and something [that](http://www.hyperdictionary.com/dictionary/that) [makes](http://www.hyperdictionary.com/dictionary/makes) [repeated](http://www.hyperdictionary.com/dictionary/repeated) [and](http://www.hyperdictionary.com/dictionary/and) [regular](http://www.hyperdictionary.com/dictionary/regular) [interruptions](http://www.hyperdictionary.com/dictionary/interruptions) [or](http://www.hyperdictionary.com/dictionary/or) [divisions](http://www.hyperdictionary.com/dictionary/divisions)

**Forms and uses**

**Period – (.)** used to indicate the end of a sentence. Also used at the end of a command, indirect question or for abbreviations.

**Dash – (--)** used for separating words in the middle of a sentence or adding words to the end of a sentence both are used for added emphasis on a part of a sentence.

**Semicolon – (;)**used to join related [independent clauses](http://owl.english.purdue.edu/handouts/grammar/g_clause.html) in compound sentences and to separate items in a series if the elements of the series already include commas.

**Colon – (:)** used before an extended quotation, explanation, example, series, etc. and after the salutation of a formal letter.

**Hyphen – (-)** is probably the most debated form of punctuation, but it is generally used to form compound words and prefixes.

**Quotation marks – (")** used to show that the phrase was originally said by another or to show that the sentence is being said by a character.

**Exclamation points – (!)** used to show emphasis or surprise. If a character is using it, they may be shouting.

**Capitalization – (A)** used for the first letter of a sentence or a quoted sentence, proper nouns or words derived from proper nouns (ex English from England) and for titles of publications except for little words such *as a, an, the, but, as, if, and, or, nor*, when used internally (if used externally capitalize them). \*Note: There are many more rules and uses concerning people’s titles such as doctor, president etc.

**Italics – (*a)*** are not really punctuation, but they can be used to indicate titles of major or complete works, foreign words that are not usually used in English, words used as words themselves (as in

when giving a definition of the word) and words or phrases that one wishes to emphasize.

**Appendix I**

**Sentence Types –** there are four kinds of sentence types. This has nothing to do with sentence length; rather these sentence types are created by the use of [transition words](http://www.class.uidaho.edu/adv_tech_wrt/resources/sentence_style/transitions_words.htm) (or the lack of transition words).

**Simple –** a complete sentence that does not use conjuctions or subordinators.

**Compound –** formed when two complete sentences joined with a conjunction "and," "but," "or," "so," "yet," and "for."

**Complex –** formed when subordinators are used**.**

**Compound-complex –** formed when both a conjunction and a subordinator are used.

**Appendix J**

**Style –** isa writer's distinctive manner of arranging words to suit his or her ideas and purpose in writing. The unique imprint of the author's personality upon his or her writing, style is the product of an author's way of arranging ideas and his or her use of [diction](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#diction), different sentence structures, [rhythm](http://www.galegroup.com/free_resources/glossary/glossary_qr.htm#rhythm), [figures of speech](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#figspeech), [rhetoric](http://www.galegroup.com/free_resources/glossary/glossary_qr.htm#rhetoric)al principles, and other elements of composition. Styles may be classified according to period, level, or language.

**Colloquialism –** informal words, or phrase of conversational language that brings colour to everyday speech and a friendly, conversational tone to writing. Many are figures of speech not meant to be taken seriously.

**Informal –** casual, sounds like it should be spoken.

**Formal –** very rigid structure with very ornate vocabulary

**Slang –** nonstandard language particular to a time and often to a specific locale; acceptable in everyday speech, slang should be avoided in formal contexts and, with few exceptions, in writing.

**Appendix K**

**Visuals –**

**Composition –** the bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The arrangement of the parts of a work of art as to form a unified, harmonious whole.

**Perspective –** a system for creating an illusion of depth or *three-dimensional space* on a *two-dimensional* surface. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. Atmospheric perspective (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

**Scale –** the size or apparent size of an object seen in relation to other objects, people, or its environment or *format.* Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building

**Contrast –** perceptual effect of the juxtaposition of very different colors. Occurs when there is a visual difference between things or qualities being compared; degrees of dynamic imbalance between elements of a composition which draw the eye and demand resolution (dominance) to establish unity and overall balance in the design as a whole.

**Colour –** appearance of objects (or light sources) described in terms of a person's perception of their hue and lightness (or brightness) and saturation

**Balance –** an arrangement of parts achieving a state of equilibrium between opposing forces or influences. Major types are symmetrical *and asymmetrical.*

**Message –** any thought, idea, or information, whether expressed in plain or in secret language, prepared in a form suitable for transmission by any means of communication.

**Focal point –** what your eye is drawn to**,** the main element in a composition

**Proportion –** the size relationship of parts to a whole and to one another.

**Public Exam Practice**

**Tips When Writing English Exams**

**Part 1: Unseen Poetry**

**Dream Deferred by Langston Hughes**

What happens to a dream deferred?

  Does it dry up  
  like a raisin in the sun?

  Or fester like a sore--  
  and then run?

  Does it stink like rotten meat?  
  Or crust and sugar over--  
  like a syrupy sweet?

  Maybe it just sags  
  like a heavy load.

Or does it explode?

**Step 1**. ***Read the poem twice.***

A poem is usually a mini-story with a speaker as one of the characters and a conflict or problem that has to be solved. Usually the problem is worked out at the end of the poem. So, you don’t really know what is happening until you get to the end. Knowing what is going to happen can make the poem easier to understand when you read it a second time. See if you can say to yourself what you think is going on from a literal or surface level.

**Step 2**: ***Underline keywords***

Find the keywords that mean the same thing or give the same feeling. Focus on the main words only. For example, in this poem, underline all the words you think go together.

**Step 3: *Word Association***

Read the poem again this time focusing on the association of all the keywords. Everything is about something going bad or rotting, not worth eating.

**Step 4:** ***Pay Attention to the Title***

The title is really important and usually tells you what the poem is all about. In a word, this poem is about a dream. But not the kind of dream you have in the nighttime. There is no evidence (keywords in the poem) that the person is sleeping. So let’s associate the dream and all the keywords. We could say then that: A dream deferred is a bad thing.

**Step 5: *Vocabulary***

Put other meanings on top of significant words in the poem. Even if you don’t know what deferred means you can guess by the context. It means to put off. But you could guess that it has to do with bad dreams not good dreams because of all the gross words he uses throughout the poem.

**Step 6: Imagery and Figurative Language**

Look at imagery and figurative language. Imagery is a mental picture the poet wants you to get when you read the poem. A poet’s goal is take an abstract idea, like love, beauty, or, in this case, dreams, and draw pictures so that you can visualize it more easily. A good poet keeps the images consistent – they should all point to one kind of picture: a garden, a rose, a field in summer, or in the case of this poem, things dying. You should also look at metaphors and symbols. Is anything being compared? What is it being compared to? Is it something good, bad, happy, warm, ugly, unattainable???

**Step 7: Look at specific lines**. This is a good poem for that because in the very first line he asks a question: What happens to a dream deferred? The rest of the poem then goes about trying to answer that question. Obviously, if a dream is deferred, bad things will happen. The answer to the question then can become the theme or main message. Even if you don’t know the meaning of the word deferred you could still state it in a theme. *If a dream is deferred, bad things will happen.* Notice how simply the theme is stated. You don’t have to agree with it nor do you have to have a fancy statement. Keep it simple and clear.

Here is another poem. Go through each step – don’t skip any – and see if you can come up with the tone (happy, sad, bitter, sweet, loving, hateful, sarcastic), a thematic statement, and some figurative language and imagery to help explain it all.

A Poison Tree by William Blake (1757-1827)

I was angry with my friend:

I told my wrath, my wrath did end.

I was angry with my foe:

I told it not, my wrath did grow.

And I watered it in fears,

Night and morning with my tears;

And I sunnèd it with smiles,

And with soft deceitful wiles.

And it grew both day and night,

Till it bore an apple bright;

And my foe beheld it shine,

And he knew that it was mine,

And into my garden stole

When the night had veiled the pole:

In the morning glad I see

My foe outstretched beneath the tree.

**Questions**

**1. What is the tone?** (attitude of speaker to subject)

**2. What concrete images are used to explain an abstract idea? (imagery)**

**3. What figurative language (metaphor, simile, symbol, personification, hyperbole, etc) is used?**

**4. What you think the poet is trying to say (thematic statement)**

Try the following poem *Tables Turned* taken from a previous public exam. Go through all the steps; after doing this with a few poems the steps will start to come naturally to you.

**The Tables Turned** by William Wordsworth

Up! Up! my friend, and quit your books;

Or surely you'll grow double:

Up! Up! my friend, and clear your looks; -

Why all this toil and trouble?

The sun, above the mountain's head,

A freshening lustre mellow

Through all the long, green fields has spread,

His first sweet evening yellow.

Books! 'tis a dull and endless strife:

Come, hear the woodland linnet1,

How sweet his music! on my life,

There's more of wisdom in it.

And hark! how blithe2 the throstle3 sings!

He, too, is no mean preacher:

Come forth into the light of things,

Let Nature be your teacher.

She has a world of ready wealth,

Our minds and hearts to bless, -

Spontaneous wisdom breathed by health,

Truth breathed by cheerfulness.

One impulse from a vernal4 wood

May teach you more of man,

Of moral evil and of good,

Than all the sages5 can.

Sweet is the lore which Nature brings;

Our meddling intellect

Misshapes the beauteous forms of things,

We murder to dissect.

Enough of Science and of Art;

Close up those barren leaves;

Come forth, and bring with you a heart

That watches and receives.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. linnet: a songbird 3. throstle: a literary word for the song thrush

2. blithe: cheerful 4. vernal: springtime

5. sages: wise men

**Selected Response**

1. On what does the "you" referred to in the poem spend too much time?

(A) appearance

(B) play

(C) study

(D) work

2. To what does "barren leaves" (line 30) refer?

(A) books

(B) grass

(C) table

(D) trees

3. What words best describe the tone of "The Tables Turned"?

(A) excited and thoughtful

(B) light hearted and curious

(C) serious and commanding

(D) unsure and uneasy

4. What is emphasized in line 4, "Why all this toil and trouble" ?

(A) appearance of the friend

(B) beauty of nature

(C) disbelief of the speaker

(D) evil of the sages

5. What is meant by the phrase, "We murder to dissect" (line 28)?

(A) People are killed for the purpose of causing pain.

(B) People enjoy destroying and polluting nature.

(C) People hurt themselves by choosing books over nature.

(D) People tear things apart in the name of study or research.

**Constructed Response**

Answering constructed response questions:

You must answer the question in the very first sentence. You have to say what the theme is. You can’t just it’s a good theme, or that it is effective, or that the poet does in fact state a theme. You have to say what it is. Then you need 2 examples from the poem to back up this answer. If you have followed the steps for analyzing poetry given above you should have an idea where these details are. They are written right there in front of you so you can always have 2 references. The understanding comes in the commentary. This is where you state why the concrete detail is a good example of the theme. You can begin *This is because…* or *This example shows…* or The reason this happens is… to show your understanding of the selection.

State a theme for this poem. Support your theme with two specific references from the poem.

Topic sentence:

Concrete Detail #1:

Commentary

Concrete Detail #2:

Commentary

**Essay Question on Novels from Past AP Exams**

1. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently, the result is, as Henry James remarked, that the confidant or confidante can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant(e) from a novel and play studied this year and write an essay in which you discuss the various ways this character functions in the work. Do not merely summarize the plot!

1. Choose a novel and play studied this year in which some of the most significant events are mental or psychological: for example, awakenings, discoveries, changes in consciousness. In a well organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot!
2. Some novels or plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel and play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader’s or audience’s views. Avoid plot summary.
3. Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel and play in which a character’s apparent madness or irrational behaviour plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behaviour consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. Do not merely summarize the plot.
4. With reference to a dramatic play and a longer work from the prescribed text list below, explain in a well-developed multi-paragraphed essay how any one minor character serves two functions in each text. In the face of adversity, a character uses many strategies to ensure his/her survival.
5. With reference to a Shakespearean play and one longer work from the prescribed or optional texts below, show how a major character from each selection develops qualities to ensure his/her survival. Specific references to each selection must be included in your essay.
6. According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning. Select a novel and a play in which a tragic figure functions as an instrument of the suffering of others. Write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

**Directions: Number your page from 1 to 33. Write the literary term that answers the question.**

1. repetition of the initial sounds of several words in a group

2. reference in one literary work to a character or theme found in another literary work

3. A person or force that opposes the protagonist in a literary work

4. A figure of speech wherein the speaker speaks directly to something nonhuman

5. The repetition of vowel sounds in a literary work

6. An unpleasant combination of sounds (usually k’s and g’s etc).

7.. A pleasant combination of sounds. (s, m, soft c)

8. Dictionary definition of a word

**9.** The repetition of consonant sounds with differing vowel sounds in words near each other.

10. An author's choice of words.

11. when a single speaker talks to a silent audience.

12. A mild word of phrase which substitutes for another which would be undesirable because it is too direct, unpleasant, or offensive.

13. A character in a play who sets off the main character or other characters by comparison.

14. Unrhymed Poetry with lines of varying lengths, that has no specific metrical pattern.

15.. A figure of speech in which an overstatement or exaggeration occurs

**16.** Words that appeal to one or more of the senses

17. The result of an action is the reverse of what the actor expected or the audience knows something that the characters in the story do not.

18. A figure of speech wherein a comparison is made between two unlike quantities

**19.** The feeling created by a literary work, partly by a description of the objects, by the setting, or by the style of the descriptions

**20.** An unverifiable story based on a religious belief. Gods and goddesses control events, while humans may be helped or victimized

**21.** A literary device wherein the sound of a word echoes the sound it represents

**22.** A combination of contradictory terms

**23.** A situation or a statement that seems to contradict itself, but on closer inspection, does not.

**24.** A repetition of sentences using the same grammatical structure.

25. A figure of speech in which something nonhuman is given human characteristics.

26. A speaker who is speaking either in the first person, telling things from his perspective, or in the third person, telling things from the perspective of an onlooker

27. The hero or central character of a literary work.

28. A play on words wherein a word is used to convey two meanings at the same time.

29. A pattern of repeated sounds.

30. Author's way of treating a character so that the character is immediately identified with a particular group.

31. A device in literature where an object represents an idea.

32. An ingredient of a literary work that gives the work unity and provides an answer to the question *What is the work about?*

33. Expresses the author's attitude toward his or her subject.

1. a**lliteration**
2. **allusion**
3. **antagonist**
4. **apostrophe**
5. **assonance**
6. **Cacophony**
7. **Euphony**
8. **Denotation**
9. **Consonance**
10. **Diction**
11. **Monologue**
12. **Euphemism**
13. **Foil**
14. **Free Verse**
15. **Hyperbole**
16. **Imagery**
17. **Irony**
18. **Metaphor**
19. **Mood**
20. **Myth**
21. **Onomatopoeia**
22. **Oxymoron**
23. **Paradox**
24. **Parallel Structure**
25. **Personification**
26. **Point of View**
27. **Protagonist**
28. **Pun**
29. **Rhyme**
30. **Stereotype**
31. **Symbolism**
32. **Theme**
33. **Tone**
34. **Personal Reflection Questions**
35. 1. There is a belief that *"knowledge is powe*r". Write a personal experience narrative to
36. show how the acquisition of knowledge has made a difference in your life.
37. 2. Due to recent acts of vandalism, your local town/ city council has proposed the
38. implementation of a curfew of 9:00 p.m to 8:00 a.m. for citizens the age of
39. nineteen and under in your community. Write a letter to the editor expressing
40. your opinions regarding this proposed curfew.
41. 3. You have applied for the presidency of a well-established company where the salary you
42. would be paid is a million dollars a year. You were not the successful candidate selected
43. for the job. Write a letter to the editor expressing your dissatisfaction about the decision,
44. outlining and explaining three reasons why you should have been the successful
45. candidate.
46. Comparative Essay Question (Take Home Test)
47. Due May 28
48. Either
49. 1. One of Shakespeare's greatest skills as a dramatist was his ability to create a strong interest in minor characters quickly and to set those minor characters in relation to the play's major characters, events, and themes. Show how one minor character helps develop a theme, influences the actions of the protagonist and propels the plot. Similarly, Salinger heightens the development of theme, character and plot by use of minor characters. Show how one minor character helps develop these three aspects of the novel.
50. OR
51. 2. Discuss how the symbols of darkness in *Macbeth* and the hunting hat in *The Catcher in the Rye* help develop a theme.

**ENGLISH 3201 Literary Terms Test**

1. What best describes the situation in which all parts of an essay fit together well and enable the reader to better understand the writing as a whole? unity
2. What method of development would be **most** appropriate if writing an essay on "How to Bake a Cake"? process analysis
3. What two punctuation marks are **most** effective in creating emphasis in a piece of writing? exclamation mark and dash
4. What type of writing would be **most** suitable in trying to convince an audience to think that they should recognize the importance of recycling? persuasive
5. What is a writer’s attitude towards his/her writing commonly referred to? tone
6. In the lines: *"He squeezed with his knees and his horse began to trot"* what sentence type is present? compound
7. What **best** describes the technique used by writer’s of opinion pieces to sway the emotions of their audience? emotional appeal
8. What type of essay explores similarities and differences between two or more related items? comparison and contrast
9. What type of essay is written to convince an audience to think in a certain way or to take particular action? persuasive
10. The statement "Newfoundlanders are hard workers" is an example of which of the following? bias
11. What **best** describes the central idea developed in an essay? thesis
12. What **best** describes the use of bitter words or wounding words, often used in an ironic manner? sarcasm
13. The choice of words that a writer chooses to employ, whether formal or informal, is commonly referred to as which of the following? diction
14. What concluding technique can be described as a statement of the important points covered in preceding paragraphs including the introduction? closing by return
15. What **best** describes the use of similar grammatical forms (words, phrases, clauses) in a series to achieve flow in a piece of writing? parallel structure

**Short Answer**

Students are to use the space provided and answer ALL the following items. BE sure to write in full and complete sentences and use as many examples as possible to support your response.

1. Briefly discuss the difference between an autobiography and a biography.

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1. Briefly discuss the difference between a simple sentence and a complex sentence.

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1. Briefly discuss the difference between the tone in a piece of writing and the theme of a piece of writing.

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1. Briefly discuss the differences between a formal piece of writing and an informal piece of writing.

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1. Briefly discuss the difference between unity and coherence.

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1. In the lines: *"The flies outside are brutal…they nearly carried me away!"* what literary device is being utilized? hyperbole
2. What is a four-line stanza commonly known as? quatrain
3. A poem that expresses sadness for someone/something that has died is commonly referred to as what type of poem? elegy
4. In the lines: *"She was steadfast as the big window itself"’* what poetic device is being utilized? simile
5. In the phrase *"The same small calves…"* what poetic sound device is being utilized? assonance
6. What two stanza forms are commonly found in a Shakespearean sonnet? octave and quatrain
7. The speaker in a poem can also be referred to as which of the following? voice
8. What two stanza forms are characteristic of the villanelle poetic form? tercet and quatrain
9. In the lines*: "Grave men, near death, who see with blinding sight"* what poetic device is being demonstrated? pun
10. In the lines: *"Like Judas of old you lie and deceive"* what two poetic devices are being utilized? allusion and simile
11. The measured flow of words and phrases in a verse or prose determined by the pattern of long and a short or accented syllables is referred to as which of the following? rhythm
12. Poems that are characterized by their nonconformity to established patterns of meter, rhyme, and stanza form are referred to as which of the following? free verse
13. Language that appeals to the reader’s senses and uses words/phrases to help the reader imagine and feel a poem is commonly referred to as which of the following? Imagery
14. A two-line stanza is commonly referred to as which of the following? couplet
15. What best describes the repetition of the same consonant sounds in a sequence of words, usually at the beginning of a word or stressed syllable? alliteration

**Short Answer**

Students are to use the space provided and answer **ALL** the following items. Be sure to write in full and complete sentences and use as many examples as possible to support your response.

**16. Briefly discuss the difference between the denotative and connotative meaning of words.**

Denotative is the dictionary meaning of the word. For example, a dove means literally a bird. The connotative meaning of a word is the implied meaning. It is more symbolic. The same word dove used connotatively could have an implied meaning of peace.

**17. Briefly discuss the difference between euphony and cacophony.**

Cacophony is the harsh sounds of words such as the word cacophony itself or click or pick. Euphony is the opposite it is the soft sound of words or pleasant sounding words such as soft sweeping sands. Both are used to create sounds that help develop meaning and tone.

**18. Briefly discuss the differences between the Italian and Shakespearean sonnet.**

Italian sonnets rhyme scheme is abba abba cdecde and 2 stanzas: octet (8 lines) and sestet (6 lines). Elizabethean is abab cdcd efef gg and has 4 quatrains and a rhyming couplet.

**19. Briefly discuss the difference between the literal and figurative meaning of a poetic text.**

The literal meaning of a poem has to do with exactly what is going on in the poem. The figurative meaning of a poem is the hidden meaning and is achieved by the use of metaphors and other comparisons and by symbols.

**20. Write a brief dialogue between two characters in which one of the characters effectively utilizes a pun.**

Two grave diggers are digging a grave. "I am dying to finish work", said the grave digger. "Yes, me too. This work is killing me, said the second, gravely. "Well, I am dying to go to the bathroom, and urine my way," the first replied.

1. What term describes the beginning section of a story in which the author provides background information, sets the scene and introduces characters? exposition
2. What term describes a piece of writing that that is based on real/true events? non-fiction
3. In the Theban play "Antigone, what best describes the character of Creon? protagonist
4. What term describes the hinting at events that are to happen later in a narrative text? foreshadowing
5. A police officer attempts to pull over a driver for speeding and ends up crashing his police car because he himself is speeding. What literary device is being demonstrated in this situation? situational irony
6. What term is used to describe the period after the climax has been revealed and the tension subsides as the plot moves towards its conclusion? falling action
7. Which of the following is another term used to describe the climax of a story when the plot reaches its highest point of interest/emotional intensity? crisis
8. What term is used to describe when events from the past are depicted, as a means to help the audience better understand the present? flashback
9. Which of the following refers to a traditional narrative usually involving supernatural or imaginary beings and relating to ideas on natural or social phenomenon? myth
10. A driver slips on black ice and serves onto the other side of the highway and comes within inches of hitting a transport truck head on. After regaining control, the driver pulls over to the side of the road and is euphoric to be alive. He vows to be both a better dad and a better husband. What best describes the driver’s experience? epiphany

Fill in the Blanks

Students are to fill in the blank provided with the correct response for each item. Be sure not to leave any items out!

1. The term genre refers to a type or class of literary texts such as novels, plays, essays, poems, etc.
2. A work that is not based on real events is commonly referred to as a work of \_\_\_\_fiction\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_Mood/Atmosphere\_\_\_\_\_\_\_\_\_\_ is the feeling or emotions evoked in a literary text, piece of music, work of art, etc.
4. \_\_\_\_\_\_\_\_\_\_symbol\_\_\_\_\_\_\_\_\_\_ is when a person, place, object, or event represents something more than its physical/literal value.
5. A \_\_\_\_\_\_parable\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is a simple story used to illustrate a moral or spiritual lesson, such as those told by Jesus in his many teachings.
6. The deliberately arranged sequence of interrelated events that make up the basic structure of a narrative is commonly referred to as \_\_\_\_\_\_\_\_plot\_\_\_\_\_\_\_\_\_\_\_\_.
7. The anxious anticipation of a reader or an audience as to the outcome of a story is known as \_\_\_\_\_suspense\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
8. The character in a narrative that opposes or creates conflict for the main character is known as the \_\_\_\_\_\_\_antagonist\_\_\_\_\_\_\_\_\_\_\_\_\_.
9. A character that is not developed in detail and who the reader only gets to see one side of is commonly referred to as \_\_\_\_\_\_flat\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
10. The perspective from which a story is told and which often shapes how we feel about the events in a narrative work is referred to as the \_\_\_\_\_point of view\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of a story.

**Short Answer**

Students are to use the space provided and answer **ALL** the following items. Be sure to write in full and complete sentences and use as many examples as possible to support your response.

1. Briefly discuss the difference between the plot and the sub-plot of narrative text.

The deliberately arranged sequence of interrelated events that make up the basic structure of a narrative is the plot. Sometimes an author will write a smaller storyline into the main one that has some connection with the main action and theme. It usually involves one of the minor characters.

1. Briefly discussthe difference between dialogue and dialect.

Dialogue is a written conversation between two people and usually enclosed by quotation marks. Dialect is the way a language is spoken in a certain region.