

MRS. BECKY JONES
HIGH SCHOOL ENGLISH
SUMMER READING ESSAY ASSIGNMENT

Each student is responsible for writing a 4-5 paragraph essay over the book that is assigned to read over the summer. The following criteria must be met in order to receive full credit.

- **All essays must be typed using MLA format.** The Purdue OWL website is a great resource for MLA formatting.
<https://owl.english.purdue.edu/owl/resource/747/01/>
- Essays must be 4-5 paragraphs in length and should not be more than 1,000 words, including heading and title.
- Essays must have a clear thesis sentence at the end of the introductory paragraph.
- Essays must thoroughly cover the topic that is assigned. **Each essay must contain at least 5 quotes from your assigned book to back up details in body paragraphs.** (Refer to the handout entitled “How to Write a Literary Analysis Essay” that is located in the file drawer of your InfoDirect account.)
- **ALL ESSAYS MUST BE EMAILED TO THE FOLLOWING EMAIL ADDRESS NO LATER THAN WEDNESDAY, JULY 20, 2016:**
tjahighschoolenglish@gmail.com
- Any questions may be directed to the above email address as well.

Summer Reading Essay Topics

9/10 Honors English—See attached instructions for Socratic Seminar assignment for ***Fahrenheit 451***.

9/10 College Prep English— Often in literature, a character struggles against powerful forces or obstacles that have a significant effect on that character. In *The Old Man and the Sea*, identify a character who struggled against powerful forces and obstacles. Explain what these forces and obstacles were, and how they affected the character.

11/12 Honors English— See attached for three (3) separate assignments: high school resume assignment, Socratic Seminar assignment for ***In Cold Blood***, and a literary terms assignment. Instructions and due dates are listed with assignments.

11/12 College Prep English— Discuss Mr. Chips' bond with Brookfield School and its students. How did that bond deepen as the years passed? What did Mr. Chips give his students, and what did they give him? How important were the students and the school life to him?

Fahrenheit 451

9/10 Honors English Socratic Seminar Assignment August 10 – 11, 2017

Here's your chance to put your literary analysis, listening, and speaking skills to the test – as well as do some crucial preparation for your final test on Fahrenheit 451. You will have one week to prepare. Use class time wisely in order to answer the essential questions with sufficient support from the novel. You may work together to complete the questions for the seminar.

What is it?

A Socratic Seminar is a student-led discussion that is based on "essential questions." Socrates, an Athenian philosopher born in 469 BC, is credited with formulating this method of discussion. Encouraging participants to sit in a circle, Socrates would draw knowledge from the group by presenting a series of deeply philosophical questions. A seminar consists of four elements: **a text, essential questions, a leader, and active participants.**

What are your responsibilities?

- Refer to the text when needed during the discussion. A seminar is not a test of memory. You are not "learning a subject"; your goal is to understand the ideas, issues, and values reflected in the text.
- Ask questions about the reading or issues related to the reading.
- Ask for clarification of something you don't understand.
- Make judgments that can be defended with the text.
- Locate facts and examples that can be cited as evidence for an argument.
- Connect the reading to the real world
- Acknowledging when you need to "pass" on a topic or question if you are unprepared or unable to contribute a well-thought out response.
- Do not participate if you are not prepared. A seminar should not be a bull session.
- Stick to the point currently under discussion; make notes about ideas you want to come back to.
- Move the seminar forward—avoid repetitions.
- Don't raise hands; take turns speaking. You will be given "tokens" to use when you want to speak. Everyone will receive 5 "required speaking" tokens. Once all of those have been used, students may use their other tokens to enter the conversation.
- Listen attentively and patiently.
- Exhibit mature behavior with patience and self-control.
- Speak up so that all can hear you.
- Talk to each other, not just to the leader or teacher.
- Be aware of time in terms of how long you speak and in terms of the needs of others to speak. There will be a 1:30 limit on speaking for each turn, so use your time wisely.
- Use specific examples when you speak and avoid generalizations.
- Avoid speaking for the group; use "I statements" when possible.
- Avoid interrupting someone when he or she is speaking and avoid side conversations.

How will you be graded?

- Come to the seminar prepared with five excellent discussion questions you have created, two quotes from the novel for each of the essential questions, and an annotated (marked) copy of Fahrenheit 451
- Participate five times in a **meaningful** way during the seminar. To participate in a meaningful way means to make a comment, make a connection to the text, ask a question that builds on what other participants are saying
- Being an academic/active participant. Do you...
 - *Speak loudly and clearly?
 - *Listen to others respectfully?
 - *Stick with the subject?
 - *Avoid inappropriate language (slang, technical terms, sloppy diction, etc.)?
 - *Seem prepared/interested?



Socratic Seminar Worksheet

Socratic seminar will be Thursday, August 10 and Friday, August 11.

Group leader: Mrs. Becky (Mrs. Becky will participate as an outside "guide" for the discussion.)

In order to prepare for the upcoming Socratic seminar and your final test for Fahrenheit 451 you will need to gather significant quotations and examples from the book. I will be grading you on your level of preparedness.

Step 1: Finding Evidence from Fahrenheit 451: Find specific examples from the book that help to answer each "essential" question. YOU MAY USE INFORMATION FROM ANY PART OF THE NOVEL, BUT YOU MUST HAVE TWO QUOTES FOR EACH QUESTION.

Essential question: In the beginning of the book, Montag claims he is very happy in his role as a fireman. Yet, after a few encounters with Clarisse, he begins to question everything around him. What might Bradbury have been saying about the hold, or lack of it, the government has on the people?

What you think:

2 supporting quotes (include page numbers):

Essential question: Montag says that "You never wash it off completely" (6) referring to the kerosene. What could he mean by this?

What you think:

2 supporting quotes (include page numbers):

Essential question: Why would an apparently intelligent man such as Captain Beatty support a society that burns books?

What you think:

2 supporting quotes (include page numbers):

Essential question: Think about some of the things that have been eliminated in Bradbury's fictional society—books, but also funerals, front porches, rocking chairs, gardens, and quiet time in general. Can you think of some other examples? What is the reasoning behind this? Which would you miss the most if our society were to evolve in this direction?

What you think:

2 supporting quotes (include page numbers):

Essential question: Captain Beatty says "But the public, knowing what it wanted . . . It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick . . ." (58). Is it possible that a society could find itself in this position, in a world like Bradbury describes, from trying to avoid what is unpleasant and hard to think about? What parallels do you see in our world today (think school, community, state, nation, world, etc.)?

What you think:

2 supporting quotes (include page numbers):

Essential question: The Mechanical Hound is a scary beast. What parallels or connections to the Mechanical Hound do you see in our current society?

What you think:

2 supporting quotes (include page numbers):

Essential question: In many ways, Mildred Montag is the most pathetic character in the book. Discuss her daily routine. What is important to her? Why does she betray her husband?

What you think:

2 supporting quotes (include page numbers):

Essential question: What are ways Bradbury suggests (through Faber's advice or through Clarisse or Montag's actions) that we can break free from our routine, from the grip of technology, or from societal pressures and expectations? What does the book suggest we should spend some of our time/thoughts on? Have you experienced similar paradigm shifts (changes of perspective) in your life? Have you done anything recently to break from technology or to change up your routines? If so, how did it go?

What you think:

2 supporting quotes (include page numbers):

Essential question: Does the ending feel fulfilling? Why or why not? Is the ending a *deus ex machina* (where the author suddenly saves the day with something that feels a little too neat, that doesn't totally go with the logical build-up of the book)? Is the ending happy, sad, or a mixture? What feelings are you left with for Montag and his society? What do you think happened to Faber? Do you think Montag and the outcasts' plan for saving books is realistic?

What you think:

2 supporting quotes (include page numbers):

Essential question: In *Fahrenheit 451*, people memorize books to save them from being lost forever. If you had to choose one book to save in this way, what would you commit to memory and why? (For a few points extra credit, show us that you've memorized a few lines.)

What you think:

2 supporting quotes (include page numbers):

Step 2: PRE-SOCRATIC SEMINAR QUESTION-WRITING Before you come to a Socratic Seminar class, please read the assigned text and write at least five questions of your own. Your questions should include one from each of the categories (question types) described below. Note that all of the examples which follow are based on Fahrenheit 451.

1. CLOSE-ENDED QUESTION:

Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

Example: Why does Montag burn his entire house and everything in it?

2. OPEN-ENDED QUESTION:

Write an insightful question about the text that will require proof, insights, and group discussion to discover or explore the answer to the question.

Example: Why does one of the men tell Montag, "Don't judge a book by its cover"?

WORLD CONNECTION QUESTION:

Write a question connecting the text to the real world.

Example: What is remarkable and disturbing about the "declaration of war" scene at the gas station?

3. UNIVERSAL THEME/ CORE QUESTION:

Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

Example: What do you think Montag is expressing regret about when he calls himself "an awful fool, an idiot"?

LITERARY ANALYSIS QUESTION:

Write a question dealing with the author's style. Your question may focus on how the author manipulates point of view, characterization, syntax, diction, or archetypal patterns.

Example: What do you think the river symbolizes?

❖ Question:

❖ Question:

❖ Question:

❖ Question:

❖ Question:

Name _____

Class Period _____

Socratic Scoring Guide

Advanced (93 – 100): Student meets *all* of the *proficient* criteria plus *two or more* of the following:

- **Facilitates: leads, focuses, and/or refocuses** the discussion, **actively incorporates** others, keeps the discussion **productive**
- **Challenges** the ideas, conclusions, reasoning, and/or evidence with reasoning/evidence
- **Shares divergent and creative** perspectives, ideas, interpretations, and/or connections
- **Synthesizes** comments, claims, and evidence from a variety of perspectives
- **Identifies contradictions** and **resolve** them when possible
- **Identifies additional information necessary** to deepen the conversation

Proficient (85-92)

- Student comes to discussion **prepared** with
 - Five excellent discussion questions.
 - Two quotes for each essential question.
 - A position that can be clearly articulated for each essential question.
 - A copy (electronic or hardcopy) of *Fahrenheit 451*.
- Uses **body language** and **eye contact** to indicate **active listening** for the duration of the seminar.
- Both **poses** and **responds** to questions.
- Participates at least **five times** during the discussion
 - If you do not participate at least 2 times during the seminar, or if you are absent the day of the seminar, you will be REQUIRED to come after school on Tuesday, August 15 for a make-up session.
- Participates by doing at least two of the following:
 - **Building** on the thoughts of others by using appropriate transition words and phrases
 - Asking **clarifying** questions.
 - **Quoting** the text to support a point (specific textual reference)
 - Using language of **recognition** and **appreciation** to promote **collaborative, collegial discussions**
- Student **takes notes during the discussion** and **completes the debrief tasks**.

Basic (75 – 84): Student meets 3 – 4 of the *proficient* criteria.

- Student must participate at least 3 times during the discussion.

Below Basic (0-74): Student meets fewer than 3 of the *proficient* criteria.

- Student must participate in the make-up session on August 15 if he or she does not participate at least twice during the discussion.

11/12 Honors English Literature and Composition
Summer Assignment 2017

Instructor:

Becky Jones

tjahighschoolenglish@gmail.com

Part One – College Entrance/Autobiographical Sketch Essay & High School Resume

DUE – WEDNESDAY, AUGUST 2

- **Create a resume of your high school activities.**
 - Make a list of all your activities (school, community, church, sports), achievements, and work experience.
 - Go to
https://kleinhs.kleinisd.net/users/0012/docs/Counseling/CC_HighSchoolResumeTips.pdf
 - Choose one of the formats and complete a resume using your information.
 - Share it with me via email by August 2 . Also save a copy to a flash drive.

Part Two – Literature Analysis –Read *In Cold Blood* by Truman Capote

DUE – AUGUST 10

In Cold Blood by Truman Capote

- **Complete the *In Cold Blood Socratic Seminar* worksheet.**
- **You will participate in a Socratic Seminar on Thursday, August 10 and Friday, August 11.**
 - Requirements and evaluation are included in the directions on the Socratic Seminar worksheet.
- **A test over the text will be Tuesday, August 15.**

Part Three – Terminology

DUE – THURSDAY, SEPTEMBER 7

- **Become familiar with the attached terms.** Review and ensure you know each definition and are able to identify examples in context.
- **There will be a test over the terms (both definition and example) on Thursday, September 7.** The highlighted terms are ones that may be less familiar to you. Having a familiarity with them (and the other terms with which you should already have a working knowledge) will provide the basis for our classroom discussions and analysis of texts.

In Cold Blood

Socratic Seminar Assignment August 10 – 11, 2017

Here's your chance to put your literary analysis, listening, and speaking skills to the test – as well as do some crucial preparation for your final test on In Cold Blood. You will have one week to prepare. Use class time wisely in order to answer the essential questions with sufficient support from the novel. You may work together to complete the questions for the seminar.

What is it?

A Socratic Seminar is a student-led discussion that is based on "essential questions." Socrates, an Athenian philosopher born in 469 BC, is credited with formulating this method of discussion. Encouraging participants to sit in a circle, Socrates would draw knowledge from the group by presenting a series of deeply philosophical questions. A seminar consists of four elements: **a text, essential questions, a leader, and active participants.**

What are your responsibilities?

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- Make judgments that can be defended with the text.
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- Acknowledging when you need to "pass" on a topic or question if you are unprepared or unable to contribute a well-thought out response.
- Do not participate if you are not prepared. A seminar should not be a bull session.
- Stick to the point currently under discussion; make notes about ideas you want to come back to.
- Move the seminar forward—avoid repetitions.
- Don't raise hands; take turns speaking. You will be given "tokens" to use when you want to speak. Everyone will receive 5 "required speaking" tokens. Once all of those have been used, students may use their other tokens to enter the conversation.
- Listen attentively and patiently.
- Exhibit mature behavior with patience and self-control.

- Speak up so that all can hear you.
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- Be aware of time in terms of how long you speak and in terms of the needs of others to speak. There will be a 1:30 limit on speaking for each turn, so use your time wisely.
- Use specific examples when you speak and avoid generalizations.
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How will you be graded?

- Come to the seminar prepared with five excellent discussion questions you have created, two quotes from the novel for each of the essential questions, and an annotated (marked) copy of In Cold Blood
- Participate five times in a **meaningful** way during the seminar. To participate in a meaningful way means to make a comment, make a connection to the text, ask a question that builds on what other participants are saying
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Socratic Seminar Worksheet

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Group leader: Mrs. Becky (Mrs. Becky will participate as an outside "guide" for the discussion.)

In order to prepare for the upcoming Socratic seminar and your final test for In Cold Blood you will need to gather significant quotations and examples from the book. I will be grading you on your level of preparedness.

Step 1: Finding Evidence from In Cold Blood: Find specific examples from the book that help to answer each "essential" question. YOU MAY USE INFORMATION FROM ANY PART OF THE NOVEL, BUT YOU MUST HAVE TWO QUOTES FOR EACH QUESTION.

Essential question: Holcomb, Kansas, appeared to Capote as the very embodiment of traditional American ideas. Explain, therefore, how Capote views "traditional American ideas." What does the novel reveal about the town? Why is this specific setting important in shaping the "nonfiction novel"?

What you think:

2 supporting quotes (include page numbers):

Essential question: Does *In Cold Blood* have a protagonist? Is it Herb Clutter? Dewey? Perry? The town of Holcomb? Someone else? Explain.

What you think:

2 supporting quotes (include page numbers):

Essential question: What role does "dreaming" play in the novel, both figuratively and literally?

What you think:

2 supporting quotes (include page numbers):

Essential question: How did Capote build suspense despite the fact that readers know the ultimate outcome from the beginning of the book? How did he color the opening with a sense of impending doom?

What you think:

2 supporting quotes (include page numbers):

Essential question: Why has Capote chosen to leave himself out of the story even though he developed, in some cases, close relationships with the characters? Is this technique effective? Explain. Did you feel that Capote was truly absent from his work, or could you feel his presence in any way? Explain.

What you think:

2 supporting quotes (include page numbers):

Essential question: Because the Clutter family could not speak for themselves, Capote's information about them was supplied by neighbors, friends and other people who knew the family. Capote got most of his information about the perpetrators of the crime directly from them. How does these shape readers' opinions about the victims and about the criminals?

What you think:

2 supporting quotes (include page numbers):

Essential question: Capote wrote what he termed a non-fiction novel. The combination was intended to achieve historical accuracy but also use fictional devices to shed creative light on actual events. In what ways is *In Cold Blood* like a fiction novel? In what ways is it like journalism? Did Capote achieve his goal?

What you think:

2 supporting quotes (include page numbers):

Essential question: Perry Smith eventually admitted that it was he alone who actually committed each of the four Clutter murders. At the trial, the prosecuting attorney told the jurors that "Regardless of who pulled the trigger on Richard Eugene Hickock's shotgun, both men are equally guilty." Dick steadfastly maintained that he was less guilty and did not deserve the death penalty because he "never touched a hair on a human head." Which of these two points of view is more valid? Explain.

What you think:

2 supporting quotes (include page numbers):

Essential question: In the course of *In Cold Blood*, Truman Capote manages to create sympathy for almost every character at some point, whether the character is a murder victim, a murderer, a law-enforcement official, or an ordinary citizen. How does he create sympathy for all of these characters?

What you think:

2 supporting quotes (include page numbers):

Essential question: What is Capote's main purpose in telling this story? If you were to boil *In Cold Blood* down to a single thesis statement, what would it be?

What you think:

2 supporting quotes (include page numbers):

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1. CLOSE-ENDED QUESTION:

Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

Example: How did the police get their big break in the case?

2. OPEN-ENDED QUESTION:

Write an insightful question about the text that will require proof, insights, and group discussion to discover or explore the answer to the question.

Example: How did Capote humanize the killers?

3. WORLD CONNECTION QUESTION:

Write a question connecting the text to the real world.

Example: If the murder victims weren't as white, prosperous, or well-liked as the Clutter family, do you think Capote would have written this book?

4. UNIVERSAL THEME/ CORE QUESTION:

Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

Example: Nye says, "Nobody would kill four people for fifty bucks," (p. 87). Do you think this is true today? Do you think it was true then?

LITERARY ANALYSIS QUESTION:

Write a question dealing with the author's style. Your question may focus on how the author manipulates point of view, characterization, syntax, diction, or archetypal patterns.

Example: What techniques does the author use to make this a nonfiction novel rather than just a history or work of journalism?

❖ Question:

❖ Question:

❖ Question:

❖ Question:

❖ Question:

Name _____

Class Period _____

Socratic Scoring Guide

Advanced (93 – 100): Student meets *all* of the *proficient* criteria plus *two or more* of the following:

- **Facilitates: leads, focuses, and/or refocuses** the discussion, **actively incorporates** others, keeps the discussion **productive**
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Proficient (85-92)

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Basic (75 – 84): Student meets 3 – 4 of the *proficient* criteria.

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Literary Terms

1. **ad misericordiam**: An appeal to the audience's sympathy; an attempt to persuade another, using a hard-luck story rather than logic or reason. An example would be, not completing your homework and then telling me that you had a fight with your significant other, and that you are so "stressed out" from the pressures of your senior year, that you simply could not concentrate.

2. **allegory**- An expression, by means of symbolic fictional characters and actions, of truths about human conduct and experience.

3. **alliteration**- The repetition of accented consonant sounds at the beginning of words that are close to each other, usually to create an effect, rhythm, or emphasis.

- Big, bad, barking dog.
- The noisy gnat knit nine sweaters. (Note in the latter example that the n sound is the same, although the spelling is not.)

4. **allusion**: A reference in literature or in art to previous literature, history, mythology, pop culture/ current events, or the bible.

"It may be we shall touch the Happy Isles
And see the great Achilles, whom we knew"
(Tennyson, "Ulysses")

5. **ambiguity**: Quality of being intentionally unclear. Events or situations that are ambiguous can be interpreted in more than one way. This device is especially beneficial in poetry, as it tends to grace the work with the richness and depth of multiple meanings.

"Thou still unravished bride of quietness." (Keats, "Odes on a Grecian Urn"). Does "still" mean that she is dead, that she never was alive, that the vase still exists, or she is still virginal?

6. **anachronism**: An element in a story that is out of its time frame; sometimes used to create a humorous or jarring effect. Beware: This can also occur because of careless or poor research on the author's parts.

In *Julius Caesar*, Shakespeare mentions caps, which the Romans did not wear. Or, imagine Shakespeare's Romeo (from *Romeo and Juliet*, which is set in the 16th century) riding to Mantua in a Porsche.

7. **analogy**: An analogy clarifies or explains an unfamiliar concept or object, or one that cannot be put into words, by comparing it with one which is familiar. By explaining the abstract in terms of the concrete, an analogy may force the reader to think more critically about a concept. Analogies tend to appear more often in prose than in poetry. They enliven writing by making it more interesting, entertaining, and understandable. Similes and metaphors are two specific types of analogies.

"Knowledge always desires increase: it is like fire, which must first be kindled by some external agent, but which is afterwards propagate itself." - Samuel Jackson

The island in *Lord of the Flies* before the boys arrived is analogous to the Garden of Eden.

8. **analysis**: The process of examining the components of a literary work.

An analysis of Charlotte Bronte's *Jane Eyre* might make reference to the novel's Gothic setting, elements of suspense, the author's style, romantic and feminist themes, the use of symbolism and figurative language, and the novel's religious aspects.

9. **anecdote**: A short and often personal story used to emphasize a point, to develop a character or a theme, or to inject humor.

In F. Scott Fitzgerald's *The Great Gatsby* there is the anecdote about Tom Buchanan's liaison with the chambermaid during his honeymoon that speaks volumes about his character.

10. **antagonist**: A character who functions as a resisting force to the goals of the protagonist. The antagonist is often a villain, but in a case where the protagonist is evil (for example Macbeth), the antagonist may be virtuous (i.e., Macduff)

Iago from *Othello* and Tybalt from *Romeo and Juliet* are antagonists.

11. **antecedent**: The word or phrase to which a pronoun refers. It often precedes a pronoun in prose (but not necessarily in poetry). This grammar question appears repeatedly in AP multiple-choice questions.

"O that this too, too solid flesh would melt,
Thaw and resolve itself into a dew."
(Shakespeare, *Hamlet*)

* Flesh is the antecedent; itself is the pronoun that refers to it.

12. **anticlimax**: An often disappointing, sudden end to an intense situation.

Many critics consider Jim's capture and rescue in *The Adventures of Huckleberry Finn* an example of an anticlimax.

13. **antihero**: A protagonist who carries the action of the literary piece but does not embody the classic characteristics of courage, strength, and nobility.

Holden Caulfield in *The Catcher in the Rye*, Yossarian in *Catch-22*, and Meursault in *The Stranger* are considered to be antiheroes.

14. **antithesis**: A concept that is directly opposed to a previously presented idea.

In the popular *Star Wars* movie trilogy, Darth Vader, of the dark side of the Force, represents ideas that are diametrically opposed (that is, antithetical) to those of the Jedi Knights.

15. **anapest**: a metrical foot of poetry consisting of two unaccented syllables, followed by one accented syllable. (ex. un-der-stand)

16.anaphora: Repetition of an opening word or phrase in a series of lines.

17.aphorism: A terse statement that expresses a general truth or moral principle; sometimes considered a folk proverb.

18.apostrophe: A rhetorical (not expecting an answer) figure of direct address to a person, object, or abstract entity.

* John Donne's sonnet, "Death Be Not Proud," or Anthony's address to the dead Caesar in *Julius Caesar*

19.apotheosis: Elevating someone to the level of a god. Helen of Troy is considered the apotheosis of beauty.

20.archetype: A character, situation, or symbol that is familiar to people from all cultures because it occurs frequently in literature, myth, religion, or folklore.

Character: The archetypal gunslinger, having been forced to kill once more, rides off into the sunset, leaving behind a town full of amazed and awestruck citizens.

Situation: Just when it looks like the battle will be won by the enemy, reinforcements arrive.

Symbol: The dove of peace

21.aside: A short speech or remark made by an actor to the audience rather than to the other characters, who do not hear him or her. Shakespeare's characters often share their thoughts with us in this way.

In a room full of people, Macbeth uses an aside to tell the audience his plans: " The castle of Macduff I will surprise..."

22.assonance: The repeated use of a vowel sound. ex: How now brown cow? Twice five miles in a mazy motion.

23.asyndeton: A rhetorical term for a writing style that omits conjunctions between words, phrases, or clauses.

24.attitude: The author's feelings toward the topic he or she is writing about. Attitude, often used interchangeably with "tone," is usually revealed through word choice.

In her novel, *To Kill a Mockingbird*, Harper Lee uses an innocent and unjaded child narrator to express her own attitude toward prejudice. In Liam O'Flaherty's *The Sniper*, the narrator's objectivity and ambiguity in referring to the men as "brothers" underscore the author's attitude toward the horror of civil war.

25.aubade: a poem or song about lovers who must leave one another in the early hours of the morning.

" Hark, hark, the lark at heaven's gate sings,

And Phoebus ' gins arise,

His steeds to water at those springs

On chaliced flowers that lies;

And winking Mary- buds begin

To ope their golden eyes;

With everything that pretty is,

My lady sweet, arise:

Arise, arise!" (*Cymbeline*, Shakespeare)

26.ballad: A folk song or poem passed down orally that tells a story which may be derived from an actual incident or from legend or folklore. Usually composed in four-line stanzas (quatrains) with the rhyme scheme abcb. Ballads often contain a refrain.

27.bildungsroman: A novel whose principal subject is the moral, psychological, and intellectual development of a usually youthful main character. (ex. *Great Expectations* or *Harry Potter*)

28.blank verse: Unrhymed poetry of iambic pentameter (five feet of two syllables each- unstressed and stressed); favored technique of Shakespeare.

" When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd..." (*Hamlet*, Shakespeare)

29.cacophony: Harsh, discordant sounds, unpleasant to the ear; the sound of nails scratching a blackboard is cacophonous. Cacophony is used by poets for effect. Notice all the cacophonous sounds in these two lines: sq, st, ck, ft, t, k, sc, ch:

"And squared and stuck there squares of soft white chalk,
And with a fish-tooth, scratched a moon on each," (Browning, "Caliban Upon Setebos")

30.caesura: A speech pause occurring within a line.

31.*carpe diem*: Latin for "seize the day"; frequent in 16th- and 17th century court poetry. Expresses the idea that you only go around once; refers to the modern saying that " life is not a dress rehearsal."

Gather ye rosebuds while ye may

Old time is still a-flying;

And this same flower that smiles today

Tomorrow will be dying.

(Robert Herrick, " To the Virgins, to Make Much of Time")

32.catharsis: In his *Poetics*, Aristotle wrote that a tragedy should " arouse pity and fear in such a way as to accomplish a catharsis of such emotions in the audience." The term refers to an emotional cleansing or feeling or relief.

33.characterization: the way an author presents characters. In direct presentation, a character is described by the author, the narrator or the other characters. In indirect presentation, a character's traits are revealed by action and speech.

34.chiasmus: The opposite of parallel construction; inverting the second of two phrases that would otherwise be in parallel form.

ex. parallel construction: " I like the idea; I don't like its execution."

ex. chiasmus: " I like the idea; its execution, I don't."

35.colloquial: Of or relating to slang or regional dialect, used in familiar everyday conversation. In writing, an informal style that reflects the way people spoke in a distinct time and/or place.

Pap's speech in Mark Twain's *The Adventures of Huckleberry Finn* is rife with colloquialisms:

"Well, I'll learn her how to meddle. And looky here- you drop that school, you hear? I'll learn people to

bring up a boy to put on airs over his own father and let on to be better'n what HE is."

36.comic relief: Humor that provides a release of tension and breaks up a more serious episode.

Some of the nurse's speeches in *Romeo and Juliet* and the grave-digging scene in *Hamlet* provide perfectly timed comic relief.

37.conceit: A far-fetched comparison between two seemingly unlike things; an extended metaphor that gains appeal from its unusual or extraordinary comparison.

"Oh stay! three lives in one flea spare

Where we almost, yea more than married are.

This flea is you and I, and this

Our marriage-bed and marriage-temple is."

(John Donne, "The Flea")

Donne begs his beloved not to kill the flea that has bitten both of them because their blood is mingled in the flea, representing three lives(theirs and the fleas). The conceit is that he compares the flea to a marriage-bed and a temple.

38.connotation: Associations a word calls to mind. house and home have the same denotation, or dictionary meaning- a place to live. But home connotes warmth and security, house does not. The more connotative a piece is, the less objective is interpretation becomes. Careful, close reading often reveals the writer's intent.

Some very connotative words are light, fire, mother, father, rose, water, home.

39.consonance: Same consonant sound in words with different vowel sounds.

The following word groups reflect consonance: work, stack, ark, belong, among.

40.couplet: two successive rhyming lines of the same number of syllables, with matching cadence.

"Hope springs eternal in the human breast:/ Man never is, but always to be blest." (Alexander Pope, *An Essay on Man*)

41.dactyl: Foot of poetry with three syllables, one stressed and two short or unstressed. Think of the waltz rhythm.

"Just for a handful of silver he left us." (Robert Browning, "The Lost Leader")

42.denotation: The dictionary or literal meaning of a word or phrase.

43.denouement: the outcome or clarification at the end of a story or play; the winding down from climax to ending.

In Nathaniel Hawthorne's *The Scarlet Letter*, the denouement occurs after Dimmesdale's death.

44.deus ex machina: Literally, when the gods intervene at a story's end to resolve a seemingly impossible conflict. Refers to an unlikely or improbable coincidence; a cop-out ending.

In Greek mythology, *Medea* murders her children and is whisked away by a chariot of the gods. In "Sleeping Beauty," the handsome prince kisses the beautiful princess and she awakes from her seemingly eternal slumber.

45.diction: The deliberate choice of a style of language for a desired effect or tone. Words chosen to achieve a particular effect that is formal, informal, or colloquial.

46.didactic: A didactic story, speech, essay or play is one in which the author's primary purpose is to instruct, teach or moralize.

Many of Aesop's fables fall into this category, ending with moral lessons. For example, "Gratitude and grief go not together" is the moral at the end of "The Wolf and the Crane."

47.distortion: An exaggeration or stretching of the truth to achieve a desired effect.---Gregor Samsa waking up as a large insect in Kafka's *The Metamorphosis* is a distortion of reality.

48.elegy: a type of literature defined as a song or poem that expresses sorrow or lamentation, usually for one who has died. This type of work stemmed out of a Greek work known as an "elegus," a song of mourning or lamentation that is accompanied by the flute.

49.enjambment: In poetry, the running over of a sentence from one verse or stanza into the next without stopping at the end of the first.

I like to see it lap the Miles

And lick the Valleys up-

And stop to feed itself at Tanks-

And then, prodigious, step

Around a Pile of Mountains (Emily Dickinson, "I Like to See It Lap the Miles")

50.epigram: A short, clever poem with a witty turn of thought.

Oh, life is a glorious cycle of song

A medley of extemporanea;

And love is a thing that can never go wrong;

And I am Marie of Romania. (Dorothy Parker, "Comment")

51.epigraph: A brief quotation found at the beginning of a literary work, reflective of theme.

Toni Morrison's *Beloved* opens with the epigraph: "Sixty million and more" which says volumes about slavery. In Chinua Achebe's *Things Fall Apart*, the following lines from William Butler Yeats' poem "The Second Coming" appear at the beginning of the book, foretelling the story's theme:

"Turning and turning in the widening gyre

The falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world..."

52.epiphany: A sudden flash of insight. A startling discovery and/or appearance; a dramatic realization.

Jocasta's sudden realization that her husband is her son is an epiphanous moment in Sophocles' *Oedipus Rex*.

53.epistolary novel: A novel in letter form written by one or more of the characters. The novelist can use this technique to present varying first person points of view and does not need a narrator.

C.S. Lewis' *The Screwtape Letters* and Alice Walker's *The Color Purple* are epistolary works.

54.essay: A short composition on a single topic expressing the view or interpretation of the writer on that topic. The word comes from the French *essayer* ("to attempt," "to try"). It is one of the oldest prose forms.

55.euphemism: Substitution of an inoffensive word or phrase for another that would be harsh, offensive, or embarrassing. A euphemism makes something sound better than it is but is usually wordier than the original.

"He passed on" rather than "he died." A dishwasher calling herself a "utensil maintenance tech."

56.euphony: The quality of a pleasant or harmonious sound of a word or group of words as an intended effect. Often achieved through long vowels and some consonants, such as "ti".

"The gray sea and the long black land;

And the yellow half-moon large and low" (Robert Browning, "Meeting at Night")

57.farce: A kind of comedy that depends on exaggerated or improbable situations, physical disasters, and sexual innuendo to amuse the audience. Many situation comedies on television today might be called farces.

Shakespeare's *The Taming of the Shrew*, Brandon Thomas' *Charley's Aunt*, Woody Allen's *Bullets Over Broadway*

58.figurative language: Unlike literal expression, figurative language uses figures of speech such as a metaphor, simile, metonymy, personification, hyperbole. Figurative language appeals to one's senses. Most poetry contains figurative language.

Sweet daughter of a rough and stormy sire,

Hoar Winter's blooming child; delightful Spring!

Whose unshorn locks with leaves

And swelling buds are crowned.. (Anna Laetitia Barbauld, "Ode to Spring")

59.first person: Point of view (POV) is vital to all works of literature---prose and poetry. A character in the story tells the story, using the pronoun I. This is a limited point of view since the narrator can relate only events that he or she sees or is told about.

Fitzgerald's *The Great Gatsby* is written in first person. The narrator is Nick Carraway—reliable narrator?

"Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets... I saw him too, looking up and wondering. I was within and without."

60.flashback: Interruption of a narrative by the introduction of an earlier event or by an image of a past experience.

61.flat character: A simple one dimensional character who remains the same, and about whom little or nothing is revealed throughout the course of the work. Flat characters may serve as symbols of types of people, similar to stereotypical characters.

- Mrs. Micawber in Dickens' *David Copperfield*, is the ever-loyal wife who repeatedly says "I never will desert Mr. Micawber."

- Mme. Ratignolle is portrayed as a Mother Earth figure throughout Kate Chopin's *The Awakening*.

- Tom Buchanan in *The Great Gatsby*- morally

62.foil: A character whose contrasting personal characteristics draw attention to enhance, or contrast with those of the main character. A character who, by displaying opposite traits, emphasizes certain aspects of another character. For example, Tybalt serves as Romeo's foil.

63.foot: the basic unit used in the scansion or measurement of metrical verse. A foot usually contains one accented syllable and one or two unaccented syllables.

64.foreshadowing: Foreshadowing hints at what is to come. It is sometimes noticeable only in hindsight, but usually it is obvious enough to set the reader wondering.

The rosebush at the beginning of *The Scarlet Letter* foreshadows some of the tale; so does the picture of David and Bathsheba in Dimmesdale's bedroom.

65.free verse: poetry that does not have regular rhythm or rhyme.

On a flat road runs the well-train'd runner,

He is lean and sinewy with muscular legs,

He is thinly clothed, he leans forward as he runs,

With lightly closed fists and arms partially rais'd. (Walt Whitman, *Leaves of Grass*)

66.genre: The category into which a piece of writing can be classified- poetry, prose, drama. Each genre has its own conventions and standards.

Robert Frost's "Stopping by Woods on a Snowy Evening" is a poem; Ernest Hemingway's *The Sun Also Rises* is prose; Arthur Miller's *The Crucible* is a drama.

67.hamartia: a tragic flaw

68.heroic couplet: In poetry, a rhymed couplet written in iambic pentameter (five feet, each with one unstressed syllable followed by a stressed syllable).

Alexander Pope used this form almost exclusively in his poetry:

"The bookful blockhead, ignorantly read,

With loads of learned lumber in his head."

69.hubris: Insolence, arrogance, or pride. In Greek tragedy, the protagonist's hubris is usually the tragic flaw that leads to his or her downfall.

The swaggering protagonist of *Oedipus Rex* is ultimately made to suffer because of his hubris. He defies moral laws by unwittingly killing his father and marrying his mother, and then bragging about how his father's murderer will be punished.

70.hyperbole: An extreme exaggeration for literary effect that is not meant to be interpreted literally.

"A greenhouse arrived from Gatsby's" (F. Scott Fitzgerald, *The Great Gatsby*). By using this hyperbolic term to describe the abundance of flowers sent to Nick's, where Gatsby would soon meet Daisy, Fitzgerald conveys the extent of Gatsby's anxiety about seeing Daisy and his wish for everything to be perfect.

71.iambic pentameter: A five foot line made up of an unaccented followed by an accented syllable. It is the most common metric foot in English-language poetry.

"When I have fears that I may cease to be / Before my pen has gleaned my teeming brain." (John Keats)

72.imagery: Anything that affects or appeals to the reader's senses: sight, sound, touch, taste, or smell.

Wait for a while, then slip downstairs and bring us up some chilled white wine, and some blue cheese and crackers, and some fine Ruddy-skinned pears. (Richard Wilbur, "A Late Aubade")

73.in medias res: In literature, a work that begins in the middle of the story.

The *Odyssey*, *Medea*, and *Oedipus Rex* all began in medias res.

74.interior monologue: A literary technique used in poetry and prose that reveals a character's unspoken thoughts and feelings. An interior monologue may be presented directly by the character, or through a narrator. (See also stream of consciousness)

That's my last Duchess painted on the wall

Looking as if she were alive. I call

That piece a wonder, now; Fra' Pandolf's hands

Worked busily a day, and there are stands. (Robert Browning, "My Last Duchess")

75.internal rhyme: A rhyme that is within the line, rather than at the end. The rhyming may also be within two lines, but again, each rhyming word will be within its line, rather than at the beginning or end.

Within the Line:

A narrow fellow in the grass

Occasionally rides (Emily Dickinson, "A Narrow Fellow in the Grass")

Within two lines:

we had gone back and forth all night on the ferry.

was bare and bright and smelled like a stable- (Edna St. Vincent Millay, *Recuerdo*)

76.inversion: A switch in the normal word order, often used for emphasis or for rhyme scheme.

Strong he was. (You want to think of Yoda here.)

77.litotes: (lie-toe-tees) A figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite, as in "This is no small problem."

He was not averse to taking a drink.

She is no saint.

This is no small problem.

78.lyric poem: A fairly short, emotionally expressive poem that expresses the feelings and observations of a single speaker.

He clasps the crag with crooked hands;

Close to the sun in lonely lands

Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;

He watches from his mountain walls

And like a thunderbolt he falls. (Tennyson, "The Eagle")

79.meiosis: understatement, the opposite of exaggeration: "I was somewhat worried when the psychopath ran toward me with a chain saw." (i.e., I was terrified). Litotes (especially popular in Old English poetry) is a type of meiosis in which the writer uses a statement in the negative to create the effect: "You know, Einstein is not a bad mathematician."

80.metamorphosis: A radical change in a character, either physical or emotional.

In Kafka's aptly titled *The Metamorphosis*, a man is transformed overnight into a large bug. In Stevenson's *The Strange Case Of Dr. Jekyll and Mr. Hyde*, a gentle experiences repeated violent shifts in personality after imbibing a potent solution.

81.metaphor: A figure of speech which compares two dissimilar things, asserting that one thing is another thing, not just that one is like another. Compare with analogy and simile.

"Life's but a walking shadow" (Macbeth, Shakespeare)

82.meter: The rhythmical pattern of a poem. Just as all words are pronounced with accented (or stressed) syllables and unaccented (or unstressed) syllables, lines of poetry are assigned similar rhythms. English poetry uses five basic metric feet.

iamb- unstressed, stressed: before

trochee- stressed, unstressed: weather

anapest- unstressed, unstressed, stressed: contradict

dactyl- stressed, unstressed, unstressed: satisfy

83. metonymy: A figure of speech that replaces the name of something with a word or phrase closely associated with it. Similar to synecdoche (many authors do not distinguish between the two).

“the White House” instead of “the president” or “the presidency”;

“brass” to mean “military officers”; “suits” instead of “supervisors”

84. monologue: A long speech made by one person, often monopolizing a conversation.

85. myth: A story usually with supernatural significance, that explains the origins of gods, heroes, or natural phenomena. Although myths are fictional stories, they contain deeper truths, particularly about the nature of humankind.

The Greek myth of Demeter and Persephone explains the seasons.

86. narrative poem: A poem that tells a story.

Noyes’s *The Highwayman*; Longfellow’s *Paul Revere’s Ride*

87. near, off, or slant rhyme: A rhyme based on an imperfect or incomplete correspondence of end syllable sounds.

Common in the work of Emily Dickinson, for instance:

“It was not death, for I stood up,

And all the dead lie down.

It was not night, for all the bells

Put out their tongues for noon.”

88. octave: an eight-line stanza; the first eight lines of a sonnet, especially one structure as an Italian or Petrarchan sonnet.

89. ode: usually a lyric poem of moderate length, with a serious subject, an elevated style, and an elaborate stanza pattern. There are various kinds of odes, which we don’t have to worry about in an introductory course like this. The ode often praises people, the arts of music and poetry, natural scenes, or abstract concepts. The Romantic poets used the ode to explore both personal and general problems; they often started with a meditation on something in nature.

90. onomatopoeia: Words that imitate sounds. Ex: meow, clip-clop, whirr, clang, pop, bang

91. oxymoron: A figure of speech that combines two contradictory words, placed side by side: bitter sweet, wise fool, living death.

Feather of lead, bright smoke, cold fire, sick health,

Still-walking sleep, that is not what it is!

(Shakespeare, *Romeo and Juliet*)

92. paean: a hymn sung in ancient Greece in invocation of or thanksgiving to a deity; any song of praise

93. parable: A short story illustrating a moral or religious lesson.

94. paradox: A statement or situation that at first seems impossible or oxymoronic, but which solves itself and reveals meaning.

“Fair is foul and foul is fair”

(Shakespeare, *Macbeth*)

“The Child is father of the Man.”

(Wordsworth, “My Heart Leaps Up When I Behold”)

95. parallelism: The repeated use of the same grammatical structure in a sentence or a series of sentences. This device tends to emphasize what is said and thus underscores the meaning. Can also refer to two or more stories within a literary work that are told simultaneously and that reinforce one another.

In a sentence: “I came, I saw, I conquered.” (Plutarch)

We went to school, to the mall, and then to movie.

In a literary work: Presented alternately within *King Lear* are the stories of both *King Lear* and his daughters, and Gloucester and his sons.

96. parody: A comical imitation of a serious piece with the intent of ridiculing the author or his work.

Fielding’s *Shamela* is, in large part, a parody of Richardson’s overly sentimental *Pamela*. Alexander Pope’s *The Rape Of The Lock* parodies the epic poem. Epic poetry, especially the work of John Milton, which focused mainly on Christian parables, was particularly popular at the time Pope wrote this piece. *The Rape of the Lock* is about the foibles of 18th-century high society- hardly traditional “epic” material!

97. pastoral: a poem, play, or story that celebrates and idealizes the simple life of shepherds and shepherdesses. This highly conventional form was popular until the late 18th century. The term has also come to refer to an artistic work that portrays rural life in an idyllic or idealistic way.

98. pathos: The quality of a literary work or passage which appeals to the reader’s or viewer’s emotions- especially pity, compassion, and sympathy. Pathos is different from the pity one feels for a tragic hero in that the pathetic figure seems to suffer through no fault of his or her own.

King Lear is a tragic figure, but Cordelia’s situation represents pathos. *Hamlet* is tragic, Ophelia pathetic. The deaths of *Romeo and Juliet* and *Desdemona* represent pathos.

99. periodic sentence: A sentence that delivers its point at the end; usually constructed as a subordinate clause followed by a main clause. ex. At the piano she practiced scales.

100. personification: The attribution of human characteristics to an animal or to an inanimate object.

Wordsworth’s daffodils “tossing their heads in a sprightly dance” in “I Wandered Lonely as a Cloud”

101. point of view: Perspective of the speaker or narrator in a literary work.

First person: Charlotte Bronte’s *Jane Eyre*: “Raw and chill was the winter morning: My teeth chattered as I hastened down the drive.” (The story is told by Jane herself.)

Third person limited: Bret Harte's "The Outcasts of Poker Flat": "Mr. Oakhurst seldom troubled himself with sentiment, still less with propriety; but he had a vague idea that the situation was not fortunate." (The story is told from Mr. Oakhurst's point of view, but through a narrator.)

Third person omniscient: Jane Austen's *Pride and Prejudice*: "Elizabeth related to Jane the next day what had passed between Mr. Wickham and herself." (The story is told by an all-seeing narrator.)

102. polysyndeton: repetition of conjunctions in close succession (as in we have ships and men and money).

103. prose: the ordinary language people use to express themselves; the opposite of poetry.

104. protagonist: The main or principal character in a work; often considered the hero or heroine. Hamlet, Macbeth Oedipus, Anna Karenina, and Tom Sawyer are the protagonists of the eponymous works in which they appear.

105. pun: Humorous play on words that have several meanings or words that sound the same but have different meanings.

In *Romeo and Juliet*, Mercutio's "You will find me a grave man" refers both to the seriousness of his words and the fact that he is dying.

106. quatrain: Four -line stanza.

Spirit, that made those heroes dare

To die, and leave their children free,

Bid Time and Nature gently spare

The shaft we raise to them and thee. (Ralph Waldo Emerson, "Concord Hymn")

107. refrain: Repetition of a line, stanza, or phrase.

108. repetition: A word or phrase used more than once to emphasize an idea.

Coleridge's "Water, water everywhere" in *Rime of the Ancient Mariner* serves to emphasize the sense of frustration that the poet seeks to convey in describing a situation where a man is dying of thirst while surrounded by water.

109. rhetorical question: A question with an obvious answer, so no one response is expected; used for emphasis or to make a point.

"Where it not madness to deny

To live because we're sure to die?"

(Etherege, "To a Lady Asking Him How Long He Would Love Her")

110. satire: The use of humor to ridicule and expose the shortcomings and failings of society individuals, and institutions, often in the hope that change and reform are possible.

Swift's suggestion in "A Modest Proposal" that Irish babies be butchered and sold as food to wealthy English landlords in order to alleviate poverty in Ireland is a classic example

of satire because Swift was really savagely attacking the English for exploiting the Irish. Oscar Wilde's *The Importance of Being Earnest* satirizes Victorian social hypocrisy. If you've ever watched "Saturday Night Live", you've enjoyed satire.

111. scansion: the process of measuring metrical verse, this is, of marking accented and unaccented syllables, dividing the lines into feet, identifying the metrical pattern, and noting significant variations from that pattern. (it simply means to take the poem apart)

112. sestet: A six-line stanza of poetry; also, the last six lines of a sonnet.

"But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st;

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee."

(Shakespeare, Sonnet XVII)

113. shift: In writing, a movement from one thought or idea to another; a change.

Tennyson's poem *Ulysses* begins with Ulysses speaking of and- to himself, then shifts to lines about his son (which are directed toward an unspecified audience), and finally ends with Ulysses addressing his aged mariners, urging them to continue their adventures.

114. simile: A comparison of unlike things using the word like, as, or so.

"O, my love is like red, red rose." (Robert Burns, "A Red, Red Rose")

115. soliloquy: A dramatic or literary form of discourse in which a character talks to himself or herself or reveals his or her thoughts without addressing a listener.

116. sonnet, English or Shakespearean: Traditionally, a fourteen-line love poem in iambic pentameter, but in contemporary poetry, themes and form vary. A conventional Shakespearean sonnet's prescribed rhyme scheme is abab, cdcd, efef, gg. The final couplet (gg) sums up or resolves the situation described in the previous lines. Milton, Donne, Sidney, Rossetti, and the Brownings also wrote sonnets, but not necessarily in Shakespearean form. EXAMPLE: (Boldfaced syllables are accented, showing five feet per line.)

Sonnet XCI Rhyme Scheme

Some glory in their birth, some in their skill, a

Some in their wealth, some in their body's force; b

Some in their garments, though new-fangled ill; a

Some in their hawks and hounds, some in their horse; b

And every humour hath his adjunct pleasure, c

Wherein it finds a joy above the rest d

But these particulars are not my measure, c

All these I better in one general best. d
 Thy love is better than high birth to me, e
 Richer than wealth prouder than garments' cost, f
 Of more delight than hawks and horses be e
 And, having thee, of all men's pride I boast. f
 Wretched in this alone, that thou mayst take g
 All this away and me most wretched make. g

117. sonnet, Italian or Petrarchan: Fourteen line poem divided into two parts: the first is eight lines (abbaabba) and the second is six (cdcdcd or cdecde)

Sonnets from the Portuguese Rhyme Scheme
 ---by Elizabeth Barrett Browning

The first time that the sun rose on thine oath a
 To love me, I looked forward to the moon b
 To slacken all those bonds which seemed too soon b
 And quickly tied to make a lasting troth. a
 Quick Loving hearts, I thought, may quickly loathe; a
 And, looking on myself, I seemed not one b
 For such mans love!- more like an out-of-tune b
 Worn viol, a good singer would be worth a
 To spoil his song with and which, snatched in haste, c
 Is laid down at the first ill-sounding note. d
 I did not wrong myself so, but I placed c
 A wrong on thee. for perfect strains may float d
 'Neath master-hands, from instruments defaced- c
 And great souls, at one stroke, may do and dote. d

118. spondee: a metrical foot consisting of two syllables equally or almost equally accented. (ex. true- blue)

119. stanza: A grouping of poetic lines; a deliberate arrangement of lines of poetry.

120. stock character: A stereotypical character; a type. The audience expects the character to have certain characteristics. Similar to conventional character and flat character. (ex: the wicked stepmother, the dizzy blonde, and the absent- minded professor are all stock characters.)

121. stream of consciousness: phrase used by William James in 1890 to describe the unbroken flow of thought and awareness of the waking mind; in a literary context used to describe the narrative method where novelists describe unspoken thoughts and feelings.

122. structure: The structure of a sonnet is 14 lines. The structure of a drama is a certain number of acts and scenes. Plot structures a novel, and poems are organized by stanzas. Other structural techniques include chronological, nonlinear, stream of consciousness, and flashback.

123. style: The way a writer uses language. Takes into account word choice, diction figures of speech, and so on. The writer's "voice." Hemingway's style is simple and straightforward.

Fitzgerald's style is poetic and full of imagery. Virginia Woolf's style varies, but she is often abstract.

124. Surrealism: A 20th-century literary and artistic movement that attempts to express the workings of the subconscious and is characterized by fantastic imagery and incongruous juxtaposition of subject matter.

125. Symbol: A concrete object, scene, or action which has deeper significance because it is associated with something else often an important idea or theme in the work.

126. Synesthesia: (Greek- "perceiving together"): A rhetorical trope involving shifts in imagery. It involves taking one type of sensory input (sight, sound, smell, touch, taste) and comingling it with another separate sense in an impossible way. In the resulting figure of speech, we end up talking about how a color sounds, or how a smell looks. A musician hitting a "blue note" while playing a sad song is a combination of auditory and visual imagery.

127. Synecdoche: a figure of speech where one part represents the entire object, or vice versa. ex. All hands on deck; lend me your ears.

128. Syntax: The way in which words, phrases, and sentences are ordered and connected. Many of Mark Twain's characters speak in dialect, so their syntax is ungrammatical.

"Jim, this is nice," I says. "I wouldn't want to be nowhere else but here. Pass me along another hunk of

fish and some hot cornbread." (Twain, *The Adventures of Huckleberry Finn*)

129. tercet: a three-line stanza exhibited in terza rima as well as in other poetic forms.

130. terza rima- An Italian form of iambic poetry having sets of three lines, the middle line of each set rhyming with the first and last of the succeeding: ababcbdc. It was invented by Dante Alighieri.

131. theme: The universal insight presented in a work: (contrary to popular belief, the theme is NEVER simply one word).

The theme of George Eliot's *Silas Marner* is that love can soften even the hardest hearts. *Candide's*

themes include Voltaire's humorous indictment of human gullibility, greed, and optimism. In Arthur

Miller's *Death of a Salesman*, one of the themes is the emptiness of the American Dream.

132. tone: Refers to the author's attitude toward the subject, and often sets the mood of the piece.

133. tongue in cheek: Expressing a thought in a way that appears to be sincere, but is actually joking. "How do you like this neon cowgirl outfit? I think I'll wear it to my job interview tomorrow."

134. tragic flaw: Traditionally, a defect in a hero or heroine that leads to his or her downfall. For example, Oedipus' pride; Othello's jealousy; Hamlet's indecisiveness

135. transition/segue: The means to get from one portion of a poem or story to another; for instance, to another setting, to another character's viewpoint, to a later or earlier time period. It is a way of smoothly connecting different parts of a work. Authors often use transitional sentences or phrases to achieve this. Transition phrases include "the next day", "thereafter", and other phrases that mark the passage of time.

136. trochee: a metrical foot consisting of one accented syllable followed by one unaccented syllable. (ex. bar-ter)

137. understatement: A literary device in which a writer or speaker attributes less importance or conveys less passion than the subject would seem to demand.

138. verse: metrical language; the opposite of prose.

139. zoomorphism: attributing animal qualities to a god.

(Lawlor, Karen and Seletus, Beth. "Lawletos University Terms." https://www.google.com/search?q=lawletos+university+literary+terms&oq=lawl&aqs=chrome.2.69i57j0j69i59j0l3.2448j0j7&sourceid=chrome&es_sm=93&ie=UTF-8. Retrieved May 2014.)