

AP Literature Survival Guide

Courtesy of Columbia Public Schools

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Common Sources of Allusions

Mythological Allusions

Achilles	Born of mortal and Zeus; mother dipped him in the river Styx to give him immortality but neglected to include the heel she held him by. Eventually, during the Trojan War, he was shot in that spot and killed. An Achilles heel is the one vulnerable spot in an otherwise invulnerable thing or person.
Adonis	a mortal youth who was loved by Aphrodite for his great beauty and later killed by a wild boar.
Aphrodite/ Venus	goddess of love and beauty (and spring and bloom).
Apollo/Sol	god of the sun; patron of healing; drove a chariot that pulled the sun, so it rose and crossed the sky each day
Arachne	a mortal who was a great weaver and very proud (arrogant) of her ability. She challenged Athena to a weaving contest and won. Athena was mad and turned her into a spider, so she could weave and spin non-stop. This is where arachnids get their name. She is a symbol of the problems arrogance can cause.
Ares/Mars	god of warfare
Artemis/ Diana	sister of Apollo; drives a chariot that carries the moon; goddess of the hunt and patron of virgins. Seen as a huntress.
Athena/ Minerva	goddess of wisdom and warfare; was "born" full-grown and wearing armor, by springing from the head of Zeus. Her symbol is the owl. She was a great weaver and spinner; in charge of arts and crafts.
Centaur	a race of beings half man (front) and half horse, known for fighting and lustiness (but sometimes for great wisdom)
Cerberus	a three-headed watchdog who guards the entrance to Hades
Chaos	Chaos is the void which came into being before anything else. But some say that Chaos was born from Mist, and that Mist was the first to exist. Others affirm that Chaos is not a void, but a rough unordered mass of things. It is also asserted that Chaos existed from the beginning, together with Nyx, Erebus (Darkness of the Underworld), and Tartarus, and consequently they consider Chaos to be as Nyx and Erebus: one of "the powers below the ground." It is told that during the war between the TITANS and the OLYMPIANS, the fight came to such a degree of intensity that an amazing heat seized Chaos.
Cronos	the wily, youngest and most terrible of the children of Uranus, whom he hated. He castrated his father and became ruler of the universe, but was later overthrown by his own son Zeus.

Cyclops	a race of one-eyed giants of whom the most famous is Polyphemus, the son of Poseidon; he was blinded by Odysseus.
Daedalus and Icarus	Daedalus was an inventor (the Great Artificer) who killed a rival in jealousy and fled to Crete (from Greece) where King Minos gave him refuge and put him to work. The king's wife lusted after a gorgeous bull which had been given to Minos by Poseidon. She had Daedalus make her a wooden cow in which she hid herself in order to mate with the bull; she conceived and bore the Minotaur from this union. The furious Minos ordered the Minotaur imprisoned in a labyrinth, which he commissioned Daedalus to design. Eventually, Daedalus and his son, Icarus, were also imprisoned in the Labyrinth, from which they escaped when Daedalus built wings from wax and feathers. On their escape to Crete, Daedalus warned Icarus not to fly too high because the sun would melt the wax; but Icarus ignored his father, his wings melted, and he fell to his watery death. Daedalus escaped safely.
Dionysus/ Bacchus	god of wine and revelry. Wild feasts were held in his honor, which usually turned into drunken orgies, since that was what he was in charge of.
Eros/Cupid	god of love; often pictured as a winged boy.
Europa	a princess whom Zeus abducted and raped, when he was in the form of a bull.
Hades/ Pluto	god of the underworld (sort of like hell but not so awful); the place itself is called Hades. Also, god of wealth (gold and silver came from the earth, which he ruled.)
Hephaestus/ Vulcan	God of fire; a blacksmith; the only god who is deformed – rejected son of Zeus and Hera.
Hercules	a son of Zeus and a mortal, he was famous for his great strength and endurance; he performed twelve amazing feats of strength, called the "labors of Hercules."
Mercury	the messenger of the gods; wears shoes and hat with wings so he can fly very quickly. Known for living by his wits and cleverness.
Midas	was given his wish that everything that he touched would turn to gold but rethought this idea when he killed his daughter by touching her and was near starvation because all the food he touched turned to gold. He had the spell removed eventually.
Minotaur	monster half man and half bull, wild and violent, demands sacrifices yearly of Greek youths and maidens. Imprisoned in the Labyrinth (see Daedalus). Eventually slain by Theseus with the help of the king's daughter, who gives him a ball of string so he can find his way out of the Labyrinth.
Narcissus and Echo	Narcissus was a gorgeous male who admired himself enormously. Echo loved him but he ignored her. Eventually, she was cursed with not being able to speak her own thoughts but only repeat what other said. This bothered Narcissus even more and he taunted her and she eventually wasted away so that just her voice, repeating others' words, remained. He became so enamored with himself that he got stuck peering into a pond, admiring his reflection, and became a flower that grows there.
Nemesis	the goddess of retributive justice or vengeance.

**Odysseus/
Ulysses**

(meaning "man of wrath" according to Homer, or more likely, from Greek "**a guide; the one showing the way**"), known as **Ulysses** in Roman mythology. Known for his guile and resourcefulness, he is the hero of Homer's *Odyssey*, and a major character in the *Iliad*. Odysseus was the son of Laertes and Anticlea, although some sources, prominent among them *Iphigenia at Aulis* by Euripides, state that Sisyphus was his father. As a child, Odysseus was wet-nursed by Euryclea. Odysseus was the king of Ithaca, husband of Penelope and father of Telemachus, favorite of Athena, and wiliest of the Greeks involved in the Trojan War. Odysseus earns this title by, among other things, masterminding the Trojan Horse. He is most famous for the ten years it took him to return home from the war, which is described in the *Odyssey*.

Oedipus

abandoned at birth by his parents, who were trying to avoid a horrible prophecy that he would kill his father and marry his mother. Raised in Corinth, he eventually fled when he heard the same prophecy. In the road, he met and killed his father, solved the riddle of the Sphinx, and then went to Thebes and married his mother, with whom he had three children. When he learned the truth, he blinded himself and went into exile.

Pan/Satyr

Pan is one of the group of satyrs, which are half man and half goat, with goat's legs (including cloven hooves), a tail, pointy ears, and a wanton nature, who live in the woods. Pan is the god of forests, flocks, and shepherds. He usually plays pipes (a flute).

Pandora

the first mortal woman, sent to Earth as a punishment to man for Prometheus's theft of fire. She brought with her a box containing all human ills, which escaped into the world when she opened the box. Only hope was left at the bottom.

Paris

son of the last king of Troy (Priam), he is forced to award a golden apple (inscribed "for the fairest") to either Aphrodite, who promises him the love of the most beautiful woman in the world; Hera, who offers him great wealth; or Athena, who offers him wisdom. He chooses Aphrodite, who helps him steal Helen, who's married to Menelaus of Sparta. He takes her to Troy and the Greeks come after and we have the Trojan War.

**Persephone
and Demeter/
Ceres**

Demeter is the goddess of agriculture and fruitfulness (fertility): guardian of marriage. Persephone is her daughter whom Hades marries and takes to Hades to live. Demeter is so unhappy without her beloved daughter that nothing can grow. A compromise is reached and Persephone spends six months on Earth with Demeter and six months below, with Hades. This is the explanation for why we have seasons (winter is when Persephone is gone and Demeter is too unhappy to make things grow).

Phoenix

a bird that is immortal, but dies in a self-built pyre every 500 or 600 years and is then reborn from the ashes; a symbol of rebirth and/or immortality.

**Poseidon/
Neptune**

god of the sea; often pictured with his 3-pronged scepter, the trident; has a son named Triton

Prometheus

a Titan (preceded Zeus and the Olympian gods) who created man from clay. Later, he stole fire from the gods and gave it to man against the will of Zeus. As a punishment, he was chained to a rock and had his liver eaten out every day by an eagle. The liver grew back each night, only to be eaten out the next day. Eventually, he was released by Hercules.

Psyche

a great mortal beauty, whom Venus was very jealous of, because of her beauty. Cupid loved her but didn't want her to know who he was, so he visited her only in the dark. She was curious and eventually snuck a light into their meeting place and shone it suddenly in his face. He was angry for a while but eventually forgave her and had her made immortal. She became the goddess of emotion.

Sisyphus	A wealthy man who cheated the living and, later, the gods. He was sentenced by Zeus to forever push a boulder up a hill, only to fail before it reaches the top.
Styx (river)	the river that divides the land of the living from Hades, the land of the dead
The Sirens	a group of nymphs who lived on an island and lured men to their destruction with their sweet singing.
The Titans	The TITANS ruled the world after having dethroned their father Uranus, the first ruler of the universe. It was their mother Gaia who persuaded them to attack their father and overthrow him; for she grieved at the destruction of her children, the CYCLOPES and the HECATONCHEIRES, who had been cast into Tartarus by Uranus. The Titan Cronos then ambushed his father and castrated him with a sickle, being himself appointed by the TITANS to be their sovereign. However, once in power, Cronos behaved as his father, and again shut the CYCLOPES and the HECATONCHEIRES up in Tartarus.
Zephyr	the west wind, which is known for being warm and soft.
Zeus	king of the gods - Zeus was allotted the dominion of the sky, having waged war against Cronos and the TITANS. Zeus, some say, caused the Trojan War, so that the load of death might empty the world. Zeus got the thunderbolt, his ultimate weapon, from the CYCLOPES, and an eagle brings back the thunderbolts which he has flung. Zeus is married to his sister, Hera.

Biblical Allusions

Abraham and Sarah

He is the first patriarch of Judaism (first person to accept monotheism). She is his wife. They were married for a long time and had no children. She suggested that he mate with her maid-servant, Hagar, so that he would have an heir. After that child was born, Sarah became pregnant and forced Abraham to throw out the maid and her son, because she was jealous. Their son is Isaac.

Adam and Eve

the first man and woman; she's created from a rib taken from him. They live in bliss in the Garden of Eden until Eve is persuaded by a Serpent into eating the fruit of the Tree of Knowledge, which she then offers to Adam. After they eat, they realize they're naked and become ashamed. God (with some help from the Archangel Gabriel and his flaming sword) expels them from Eden as punishment; often referred to as the "fall from grace," or "loss of innocence."

Anti-Christ/ Armageddon

the Anti-Christ is the antagonist of Christ who will appear before the Second Coming, claiming to be Christ, and make serious trouble until Christ actually appears and defeats him, probably at the battle of Armageddon, a great battle between the forces of good and evil that is to occur at the end of the world. Armageddon now means any great and decisive battle.

Babylon

an ancient city of Mesopotamia known for its wealth, luxury, and vice.

Cain and Abel

the two sons of Adam and Eve. Cain was older and a farmer; Abel was a shepherd. They made offerings to God, who liked Abel's lamb better than Cain's wheat. Cain was jealous and slew Abel, for which he was forced to roam as an outcast, with a horrible mark on his forehead that showed that he killed his brother. He said, "Am I my brother's keeper?"

Daniel

a young Hebrew prophet who prayed even when the king had ordered that no one pray. For this, he was thrown into a lion's den, where he should have been killed. Instead, God saved him and he came out of the lion's den unharmed. A symbol of God's protection and the rewards of faith.

The Divine Comedy

written by Dante Alighieri between 1308 and his death in 1321, is widely considered the central epic poem of Italian literature, and one of the greatest of world literature. Its influence is so great that it affects the Christian view of the afterlife to this day. *The Divine Comedy* is composed of three *canticas*, *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Paradise). In the *Inferno*, Dante is led by the poet Virgil into the underworld, where he experiences and describes each of the nine circles of hell. The sign at the entrance to Hell reads: "*Abandon all hope, ye who enter here.*"

David

a young boy who had the courage to fight the huge enemy, Goliath, whom he killed with a slingshot. He became king and was quite good, except for lusting after a married woman (Bathsheba), whose husband he then sent to the front lines to get conveniently killed so David could marry her. They became the parents of Absalom and Solomon.

Eden

earthly paradise for Adam and Eve

Esther

a Jewish woman married to a Persian king. An evil man wanted to kill the Jews but Esther stopped him by pleading with her husband.

Gideon

an Israeli judge. In a major battle, when his forces were massively outnumbered, he fooled the opposition by making noise with trumpets that made the enemy think that the Hebrew forces were much larger than they really were.

Goliath	a huge warrior of the Philistines who was killed by a boy (David) with a slingshot; a symbol of great power that can be overpowered.
Good Samaritan	a famous New Testament parable, that appears only in the Gospel of Luke (10:25-37). The parable is told by Jesus to illustrate the precepts that a person's fitness for eternal life is defined by his or her actions, that compassion should be for all people, and that fulfilling the spirit of the Law is more important than fulfilling the letter of the Law. Jesus tells a parable about a traveler who was attacked, robbed, stripped, and left for dead by the side of a road. Later, a priest saw the stricken figure and avoided him, presumably in order to maintain ritual purity. Similarly, a Levite saw the man and ignored him as well. Then a Samaritan passed by, and, despite the mutual antipathy between his and the Jewish populations, immediately rendered assistance by giving him first aid and taking him to an inn to recover while promising to cover the expenses. By extension, a Good Samaritan is a generous person who is ready to provide aid to people in distress without hesitation.
Gospels (Matthew, Mark, Luke, John)	the "Good News": first four books of the New Testament, all telling the life of Jesus, but from four different perspectives. "The Gospel" has come to mean any statement that is unquestionably true.
Hagar and Ishmael	Hagar is the maid of Sarah that Abraham had a child with and Ishmael is the child, who became a wandering outcast.
Herod	the king of the Hebrews who ordered John the Baptist beheaded for Salome's reward and who ordered all Jewish males under age two killed to prevent the "King of the Jews" from overthrowing him.
Holy Grail	the dish, plate, cup or vessel used by Jesus at the Last Supper, said to possess miraculous powers. It has long been the object of fruitless quests. By extension, the object of an extended or difficult quest.
Isaac	the son of Abraham and Sarah. God tested Abraham's faith by ordering him to sacrifice Isaac on a mountain. They went up to the mountain, with Isaac just a bit suspicious that there was no animal to sacrifice (Abraham said that God would provide). Just as Abraham was about to slit Isaac's throat, an angel stayed his hand and he then saw a ram caught in nearby bushes, which he sacrificed instead.
Jacob	Son of Isaac and brother of Esau, whose birthright and blessing he stole when Isaac was on his deathbed. Later, he dreamt of a ladder that one could climb to get to heaven, with each rung being a good deed. He decided to apologize to Esau and then went on to have twelve sons, who became the twelve tribes of Israel.
Jesus Christ/ carpenter/ lamb	Jesus Christ is a figure of martyrdom, sacrifice, and loving forgiveness. He is often symbolized as either a carpenter (which he had actually been, along with Joseph) or a lamb (a common sacrificial animal).
Jezebel	the wife of Ahab (a king of Israel), notorious for her evil and vicious actions.

Job	a symbol of loyalty and faith in God. God and Satan made a bet as to whether or not Job would curse God, no matter what bad things occurred. God gave Satan free rein to test Job; everything bad happened that could possibly and still Job didn't curse God. Eventually, god won the bet and gave Job back all the things he had lost.
John the Baptist	born before Jesus and announced his coming. Baptized Jesus and was one of his followers. After Jesus's death, he was captured by Herod for preaching Jesus's word. Salome danced for Herod, who offered her any gift in payment for her wonderful dancing. She requested the head of John the Baptist, which was delivered to her on a silver platter.
Jonah	a Hebrew whom God commanded to go to Nineveh to tell the people there to stop sinning. He didn't want to and tried to escape by boat, but God made a great storm. When the others on board realized that Jonah was the person God was mad at, they threw him overboard. He was then swallowed by a "great fish" (whale). He lived inside it for several days, repented, and was regurgitated on the beach. He then went quickly to Nineveh and followed God's orders. A symbol of learning the hard way.
Joseph	firstborn son of Rachel and Jacob, who loved him more than all his other sons because he loved the mother (Rachel) more than the mother of his other children (Leah). Joseph flaunted his father's favor, especially by showing off his many-colored coat that was a gift from Dad. Other brothers were very jealous and planned to murder him; instead, they sold him into slavery and he was taken to Egypt, where his ability to interpret dreams led him to become the pharaoh's right-hand man.
Judas Iscariot	one of the twelve original disciples of Jesus. He sold out to the Romans for thirty pieces of silver. He kissed Jesus in public so the Romans would know which man was Jesus and could arrest him. The "kiss of Judas" is an act of betrayal, especially one that looks like a loving action.
Lazarus	a man who Jesus raised from the dead, even though he'd been buried for three days. A symbol of Jesus's power and of possibilities.
Loaves and fishes	one of Jesus's most famous miracles. Many people came to hear him preach to feed the masses he multiplied a few loaves and fishes. Everyone was fed with food to spare. Symbolizes a miraculous appearance of resources.
Lucifer/ Devil/ Beelzebub/ Flies	Lucifer was originally the top angel and sat at God's right hand. He got jealous and attempted a coup, which failed. He was sent to Hell, where he is more commonly called the Devil or Satan. Beelzebub was originally a Philistine deity worshipped as the lord of the flies; that name (and image) was transferred to Christianity; in <i>Paradise Lost</i> , Beelzebub ranks next to Satan.
Mary and Joseph	the father and virgin mother of Jesus. Mary was told by the angel Gabriel that she and her husband would bear the son of God; a carpenter.
Mary Magdalene	a prostitute who came to hear Jesus preach and was accepted by him and became a devout follower. Initially, his other followers were shocked, but he said, "Let he among you who is without sin cast the first stone," so they shut up. She is a symbol of the absolute possibility of repentance and acceptance by God. She is referred to in the Bible as the "favorite" disciple.

Moses and Aaron

brothers who worked together to save the Israelites (Jews) from slavery in Egypt (they were still there from Joseph's time). Moses was the leader and God spoke to him, but he stuttered, so Aaron actually spoke to the people and told them what God told Moses. Moses led them across the Red Sea, which parted, and into the desert, where they roamed for many years. He went up to Mount Sinai, where God gave him the Ten Commandments. He was gone a long time and the people started to get nervous, so they built an idol to worship: a golden calf. When Moses came and found them worshipping an idol, he was so upset that he broke the tablets the commandments were on. After they destroyed the calf, he went back and got another copy of the commandments.

Noah

After receiving a message from God, Noah built an ark, on which all the animals on the earth went, two by two, to escape drowning in the great flood, which lasted 40 days and 40 nights.

Paradise Lost

(1667) an epic poem by the 17th century English poet John Milton. The poem concerns the Christian story of the rise of Man: the temptation of Adam and Eve by Satan and their expulsion from the Garden of Eden.

Paul

largely the developer of Christianity as an organized system of beliefs; he took his information on the road and went preaching in towns all over the mid-East, just ahead of Romans out to kill him for being a rabble-rouser. After he left a town where he had preached, he often wrote numerous letters to his followers there, to keep them with the faith. The most famous are the Epistles (letters) to the Corinthians.

Peter

the first "pope" of the Christian church. His name means "rock" in Latin and he provided the foundation for building the church itself, figuratively.

Philistines

the traditional enemies of the Hebrews, known for their barbarism and indifference to art and culture.

Prodigal Son

a wastrel who returns home and is welcomed with open arms. His brother, who had remained home to serve their father, is angry and jealous of the wastrel's warm reception. Symbolizes the benevolence and generosity of God's (or anyone's) forgiveness; unconditional love.

Rachel and Leah

wives of Jacob. He fell in love with Rachel, the younger. Her father said Jacob could marry her if he worked for the father for seven years. Jacob did so. After the wedding, when he lifted the veil, he found that he'd married Leah, who had to marry first since she was older. He still wanted Rachel, so the father said Jacob could have her after another seven years of labor, which he did. Meanwhile, he and Leah turned out kids like crazy.

Ruth and Naomi

Naomi was a Hebrew whose son married Ruth, a Moabite (foreigner). After the son died, Ruth chose to stay with Naomi rather than returning to her own people. She is the first convert to Judaism and a symbol of loyalty.

Samson and Delilah

He had great strength because he had never cut his hair (he was a Nazarite, his life consecrated to the Lord). She was from the enemy tribe (the Philistines) and became his mistress and then betrayed him by cutting his hair while he slept. The Philistines captured and blinded him, but Samson eventually found enough strength to destroy his enemies by pulling down the pillars of the temple they were all in, even though doing so meant that he would die too.

Sinai

the desert where the Jews roamed for many years, before getting to the Promised Land.

**Sodom and
Gomorrah**

According to the Bible, the cities of Sodom and Gomorrah —called as a group *The Cities on the Plain* – were destroyed by God for their sins. It is often postulated that the sin of Sodom was homosexuality and rape. Before it was destroyed, a virtuous couple, Lot and his wife, were advised by God to leave the city immediately and not look back. Lot's wife submitted to temptation and, as she looked back on the city, she was turned into a pillar of salt.

Solomon

king of the Hebrews known for his wisdom. When two women appeared before him, both claiming that the same baby belonged to both of them, he ordered it cut in half, so each woman could have half. The woman who screamed not to cut the baby was given it, since Solomon determined that she must really love it, since she didn't want it to die.

The Magi

the Wise Men who followed the star to Bethlehem to see baby Jesus the night he was born and brought him gifts to honor his birth; often referred to as the "Adoration of the Magi."

**Tree of
Knowledge**

the one tree whose fruit (apple) God forbade Adam and Eve from eating. After they do so (on the advice of Satan, disguised as a serpent), they gain knowledge of good and evil, but are banished from paradise.

Archetypes

Carl Jung first applied the term archetype to literature. He recognized that there were universal patterns in all stories and mythologies regardless of culture or historical period and hypothesized that part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory. Joseph Campbell took Jung's ideas and applied them to world mythologies. In *A Hero with a Thousand Faces*, among other works, he refined the concept of hero and the hero's journey—George Lucas used Campbell's writings to formulate the Star Wars saga. Recognizing archetypal patterns in literature brings patterns we all unconsciously respond to in similar ways to a conscious level.

The term **archetype** can be applied to:

- An image
- A theme
- A symbol
- An idea
- A character type
- A plot pattern

Archetypes can be expressed in

- Myths
- Dreams
- Literature
- Religions
- Fantasies
- Folklore

Heroic Archetypes:

1. **Hero as warrior** (Odysseus): A near god-like hero faces physical challenges and external enemies
2. **Hero as lover** (Prince Charming): A pure love motivate hero to complete his quest
3. **Hero as Scapegoat** (Jesus): Hero suffers for the sake of others
4. **Transcendent Hero**: The hero of tragedy whose fatal flaw brings about his downfall, but not without achieving some kind of transforming realization or wisdom (Greek and Shakespearean tragedies—Oedipus, Hamlet, Macbeth, etc.)
5. **Romantic/Gothic Hero**: Hero/lover with a decidedly dark side (Mr. Rochester in *Jane Eyre*)
6. **Proto-Feminist Hero**: Female heroes (*The Awakening* by Kate Chopin)
7. **Apocalyptic Hero**: Hero who faces the possible destruction of society
8. **Anti-Hero**: A non-hero, given the vocation of failure, frequently humorous (Homer Simpson)
9. **Defiant Anti-hero**: Opposer of society's definition of heroism/goodness. (*Heart of Darkness*)
10. **Unbalanced Hero**: The Protagonist who has (or must pretend to have) mental or emotional deficiencies (*Hamlet*, *One Flew Over the Cuckoo's Nest*)
11. **The Other—the Denied Hero**: The protagonist whose status or essential otherness makes heroism possible (*Invisible Man* by Ralph Ellison, *The Joy Luck Club* by Amy Tan)
12. **The Superheroic**: Exaggerates the normal proportions of humanity; frequently has divine or supernatural origins. In some sense, the superhero is one apart, someone who does not quite belong, but who is nonetheless needed by society. (Mythological heroes, Superman)

Types of Archetypal Journeys

1. The quest for identity
2. The epic journey to find the promised land/to found the good city
3. The quest for vengeance
4. The warrior's journey to save his people
5. The search for love (to rescue the princess/damsel in distress)
6. The journey in search of knowledge
7. The tragic quest: penance or self-denial
8. The fool's errand
9. The quest to rid the land of danger
10. The grail quest (the quest for human perfection)

Stages of a Hero's Journey

Stage 1: Departure	The hero is called to adventure, although he is reluctant to accept.
Stage 2: Initiation	The hero crosses a threshold into a new, more dangerous world, gaining a more mature perspective.
Stage 3: The Road of Trials	The hero is given supernatural aid, endures tests of strength, resourcefulness, and endurance.
Stage 4: The Innermost Cave	The hero descends into the innermost cave, an underworld, or some other place of great trial. Sometimes this place can be within the hero's own mind. Because of this trial, the hero is reborn in some way—physically, emotionally, or spiritually. Through this experience, the hero changes internally.
Stage 5: Return and Reintegration with Society	The hero uses his new wisdom to restore fertility and order to the land.

Characteristics of the Hero's Journey

- The hero is naïve and inexperienced
- The hero meets monsters or monstrous men
- The hero has a strange, wise being as a mentor
- The hero yearns for the beautiful lady who is sometimes his guide or inspiration
- The hero must go on a journey, learn a lesson, change in some way, and return home
- The hero often crosses a body of water or travels on a bridge.
- The hero is born and raised in a rural setting away from cities
- The origin of the hero is mysterious or the hero loses his/her parents at a young age, being raised by animals or a wise guardian
- The hero returns to the land of his/her birth in disguise or as an unknown
- The hero is special, one of a kind. He/she might represent a whole nation or culture
- The hero struggles for something valuable and important
- The hero has help from divine or supernatural forces
- The hero has a guide or guides
- The hero goes through a rite of passage or initiation, an event that marks a change from an immature to a more mature understanding of the world
- The hero undergoes some type of ritual or ceremony after his/her initiation
- The hero has a loyal band of companions
- The hero makes a stirring speech to his/her companions
- The hero engages in tests or contests of strength (physical and/or mental) and shows pride in his/her excellence
- The hero suffers an unhealable wound, sometimes an emotional or spiritual wound from which the hero never completely recovers.

Situational Archetypes

Archetype	Description
The Quest	What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.
The Task	The nearly superhuman feat(s) the Hero must perform in order to accomplish his quest.
The Journey	The journey sends the Hero in search of some truth that will help save his kingdom.
The Initiation	The adolescent comes into his maturity with new awareness and problems.
The Ritual	The actual ceremonies the Initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society
The Fall	The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.
Death and Rebirth	The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.
Battle between Good and Evil	Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.
The Unhealable Wound	Either a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.

Symbolic Archetypes

Archetype	Description
Light vs. Darkness	Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.
Innate Wisdom vs. Educated Stupidity	Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany the hero on the journey.
Supernatural Intervention	Spiritual beings intervene on the side of the hero or sometimes against him.
Fire and Ice	Fire represents knowledge, light, life, and rebirth, while ice, like the desert, represents ignorance, darkness, sterility, and death.
Nature vs. Mechanistic World	Nature is good while technology is evil.
The Threshold	Gateway to a new world which the hero must enter to change and grow
The Underworld	A place of death or metaphorically an encounter with the dark side of the self. Entering an underworld is a form of facing a fear of death.
Haven vs. Wilderness	Places of safety contrast sharply against a dangerous wilderness. Heroes are often sheltered for a time to regain health and resources
Water vs. Desert	Because Water is necessary to life and growth, it commonly appears as a birth symbol, as baptism symbolizes a spiritual birth. Rain, rivers, oceans, etc. also function the same way. The Desert suggests the opposite.
Heaven vs. Hell	Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods; the bowels of the earth contain diabolic forces.
The Crossroads	A place or time of decision when a realization is made and change or penance results
The Maze	A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness
The Castle	A strong place of safety which holds treasure or princess, may be enchanted or bewitched
The Tower	A strong place of evil, represents the isolation of self
The Magic Weapon	The weapon the hero needs in order to complete his quest.
The Whirlpool	Symbolizes the destructive power of nature or fate.
Fog	Symbolizes uncertainty.
Colors	Red: blood, sacrifice, passion, disorder Green: growth, hope, fertility Blue: highly positive, security, tranquility, spiritual purity Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy White: light, purity, innocence, timelessness (negatives: death, horror, supernatural) Yellow: enlightenment, wisdom
Numbers	3—light, spiritual awareness, unity (holy trinity), male principle 4—associated with the circle, life cycle, four seasons, female principle, earth, nature, elements 7—the most potent of all symbolic numbers signifying the union of three and four, the completion of a cycle, perfect order, perfect number, religious symbol

Parenthetical Documentation

To document parenthetically, you must do two things:

1. provide a signal phrase; and
2. identify the source of the quotation, paraphrase, or summary in parentheses after the information.

Signal Phrases

To introduce cited material consisting of a short quotation, paraphrase, or summary, use either a signal phrase set off by a comma or a signal verb with *that* clause, as in the following examples:

According to Steven E. Landsburg, “if you know you’re going to treasure something, you don’t hesitate to buy it.”

In his January 1991 letter to the editors of PMLA, Jason Mitchell suggests that the “pretentious gibberish” of modern literary critics—“Eurojive,” as he calls it—is often produced by English professors who need to prove that their professional status is equal to that of math and science faculty.

Shakespeare uses alliteration in the following line from “Sonnet 30,” “Hence to the sessions of sweet silent thought/I summon up remembrance of things past” (lines 1-2).

Identifying the Source

To identify the source of a quotation, paraphrase, or summary, place the author’s last name in parentheses after the cited material. If the source is not a computer source, include the page number where the information can be found.

One researcher stated that “Parents know in advance, and with near certainty, that they will be addicted to their children” (Landsberg). *computer source*

One researcher stated that “Parents know in advance, and with near certainty, that they will be addicted to their children” (Landsberg 89). *book source*

SOAPSTone: A Strategy for Reading *and* Writing

By
Ogden
Morse

SOAPSTone (Speaker, Occasion, Audience, Purpose, Subject, Tone) is an acronym for a series of questions that students must first ask themselves, and then answer, as they begin to plan their compositions.

Who is the Speaker?

The voice that tells the story. Before students begin to write, they must decide whose voice is going to be heard. Whether this voice belongs to a fictional character or to the writers themselves, students should determine how to insert and develop those attributes of the speaker that will influence the perceived meaning of the piece.

What is the Occasion?

The time and the place of the piece; the context that prompted the writing. Writing does not occur in a vacuum. All writers are influenced by the *larger occasion*: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the *immediate occasion*: an event or situation that catches the writer's attention and triggers a response.

Who is the Audience?

The group of readers to whom this piece is directed. As they begin to write, students must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect how and why students write a particular text.

What is the Purpose?

The reason behind the text. Students need to consider the purpose of the text in order to develop the thesis or the argument and its logic. They should ask themselves, "What do I want my audience to think or do as a result of reading my text?"

What is the Subject?

Students should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process.

What is the Tone?

The attitude of the author. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, it is tone that extends meaning beyond the literal, and students must learn to convey this tone in their diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language). The ability to manage tone is one of the best indicators of a sophisticated writer.

In an effort to introduce this strategy into the classroom, the College Board created a one-day professional development workshop for language arts teachers in grades 6-12. Pre-AP: Strategies in English -- Writing Tactics Using SOAPSTone addresses three types of writing: narrative, persuasive, and analytical, using material in a sequence that reflects the degree of difficulty in thinking and composition associated with each. The general format of this workshop is first to take participants through the same process students would use in analyzing examples of texts by professional writers and then in discovering and discussing the elements peculiar to each type.

Then, after dissecting each model, students are given a prompt for a composition of their own. Before they begin, however, they must complete a SOAPSTone. The following example -- in essence, simply a slightly blunter and swifter application of the SOAPSTone category descriptions given above -- precedes the persuasive essay assignment:

Who is the Speaker?

Who are you?

What details will you reveal?

Why is it important that the audience know who you are?

What is the Occasion?

How does your knowledge of the larger occasion and the immediate occasion affect what you are writing about?

Who is the Audience?

What are the characteristics of this group?

How are they related to you?

Why are you addressing them?

What is the Purpose?

Explain to yourself what you hope to accomplish by this expression of opinion.

How would you like your audience to respond?

What is the Subject?

Just a few words.

What are you talking about?

What is the Tone?

What attitude[s] do you want your audience to feel?

How will your attitude[s] enhance the effectiveness of your piece?

Choose a few words or phrases that will reflect a particular attitude.

Now, before you begin to write your persuasive essay, whether it be a letter or an editorial, look back at your responses to the SOAPSTone questions. Starting with **Speaker** and continuing in order to **Tone**, write a statement that contains all of these responses, beginning with: I am . . .

The SOAPSTone strategy may appear to be somewhat formulaic and rigid, but it helps students, especially novice writers, to clarify and organize their thoughts prior to writing. It provides a specific structure for the text. By the time students have finished answering the SOAPSTone questions, they will have an outline of what they think, where they are going with their ideas, and why they are writing.

This strategy is not a substitute for the hard work and practice necessary for students to increase their skill in the use of language or in the development of individual writing styles. But it is an important first step.

Sonnets

A sonnet is a poem that is comparative in nature because it juxtaposes two different ideas, emotions, beliefs, events, etc. that are different in order to create depth of meaning. By the end of the poem, the two things that are being compared may or may not be resolved.

There are three basic types of sonnets; their differences are listed in the chart below.

	Define	Spenserian	Italian (Petrarchan)	English (Shakespearian)
Volta	turn or shift in the poem	at the couplet	after the octave	flexible placement
Meter and Foot	meter: syllable stress or accent foot: measurement of meters	iambic (unstressed/stressed) pentameter (pattern of five unstressed/stressed syllables per line)	varies	iambic pentameter
Rhyme Scheme	pattern of rhyme	abab bcbc cdcd ee	abbaabba cdcdcd, or cddcdc, or cdecde, or cdecdec, or cdcedc	abab cdcd efef gg
Form	an external grouping usually of the lines of the poem	three quatrains; one couplet	one octave; one sestet	three quatrains; one couplet

Tone Vocabulary

Like the tone of a speaker's voice, the tone of a work of literature expresses the writer's feelings. To determine the tone of a passage, ask yourself the following questions:

1. What is the subject of the passage? Who is its intended audience?
2. What are the most important words in the passage? What connotations do these words have?
3. What feelings are generated by the images of the passage?
4. Are there any hints that the speaker or narrator does not really mean everything he or she says? If any jokes are made, are they lighthearted or bitter?
5. If the narrator were speaking aloud, what would the tone of his or her voice be?

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

TP-CASTT Poetry Analysis

Title	Consider the title and make a prediction about what the poem is about.
Paraphrase	Translate the poem line by line into your own words on a literal level. Look for complete thoughts (sentences may be inverted) and look up unfamiliar words.
Connotation	Examine the poem for meaning beyond the literal. Look for figurative language, imagery, and sound elements.
Attitude/tone	Notice the speaker's tone and attitude. Humor? Sarcasm? Awe?
Shifts	Note any shifts or changes in speaker or attitude. Look for key words (however, yet, but etc.), time change, punctuation.
Title	Examine the title again, this time on an interpretive level.
Theme	Briefly state in your own words what the poem is about (subject), then what the poet is saying about the subject (theme).

Verbs In AP Literature

accentuates
accepts
achieves
adopts
advocates
affects
alleviates
allows
alludes
analyzes
approaches
argues
ascertains
asserts
assesses
attacks
attempts
attributes
avoids
bases
believes
challenges
characterizes
chooses
chronicles
claims
clarifies
comments
compares
completes
concerns
concludes
condescends
conducts
conforms
confronts
considers
constrains
constructs
construes
contends
contests
contrasts
contributes
conveys
convinces
creates
defends

defines
defies
demonstrates
denigrates
depicts
describes
despises
details
determines
develops
differentiates
differs
directs
disappoints
discerns
discovers
discusses
dispels
displays
disputes
disrupts
distorts
dramatizes
elevates
elicits
elucidates
embodies
empowers
encounters
enhances
enriches
ensues
enumerates
envisions
evokes
excludes
expands
exemplifies
experiences
explains
extrapolates
fantasizes
focuses
forces
foreshadows
functions
generalizes
guides
heightens
highlights
hints
holds

honors
identifies
illustrates
imagines
impels
implies
includes
indicates
infers
inspires
intends
interprets
interrupts
inundates
justifies
juxtaposes
lampoons
lists
maintains
makes
manages
manipulates
masters
meanders
minimizes
moralizes
muses
notes
observes
opposes
organizes
overstates
outlines
patronizes
performs
permits
personifies
persuades
pervades
ponders
portrays
postulates
predicts
prepares
presents
presumes
produces
projects
promotes
proposes
provides
qualifies

questions
rationalizes
reasons
recalls
recites
recollects
records
reflects
refers
refutes
regales
regards
regrets
rejects
represents
reproduces
results
reveals
reverts
ridicules
satirizes
seems
sees
selects
serves
shows
solidifies
specifies
speculates
states
strives
suggests
summarizes
supplies
supports
sustains
symbolizes
sympathizes
transcends
traces
transforms
understands
understates
uses
vacillates
values
verifies
views
wants
wishes

Diction – What is it and how do I write about it?

Diction is a 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.

Analyzing & Discussing Diction

The following are words that lend themselves to discussing diction, syntax, voice, and overall style analysis. This is not a complete list – add to this list as you find new descriptors. Do not confuse these descriptors with your tone word list – they are not necessarily interchangeable although some will work for both.

NOTE: Never substitute terminology for analysis. Always connect the rhetorical strategy and/or literary term (and example) directly to the effect it creates in the passage. Include clear commentary after all supporting quotations and tie to the total meaning/purpose.

Formal	Jumbled	Lyrical – expressive, romantic
Elevated/High	Chaotic	Euphonic – agreeable to the ear
Informal	Obfuscating – purposely confusing	Whimsical
Low	Erudite – scholarly	Jovial – cheerful
Loaded – strong emotional overtones	Esoteric – cryptic, mysterious	Staccato – disjointed, disconnected
Plain	Sprawling – extensive, rambling	Abrupt
Dry	Dramatic	Solid
Precise	Didactic – educational, moralizing	Thudding – not clear or resonant
Matter-of-fact	Pedantic – dull	Solemn
Forthright – candid, straightforward	Transcendental – abstract, idealistic	Reverent – deeply respectful
Sparse	Journalistic	Irreverent – lacking respect
Austere – severe or serious	Terse – abrupt, curt, short	Intimate
Unadorned	Laconic – concise, brief	(Deceptively) Simple
Ornate	Harsh	Complex
Pompous	Grating	Abstract
Haughty	Cacophonous – harsh-sounding	Concrete
Flowery	Musical	Generalized
Elaborate	Rhythmic	Specific Repetitive
Elegant	Mellifluous – smooth, honeyed	
Disorganized	Lilting – cheerful, pleasant	

LEAD

The acronym, LEAD, will help you to remember a method for analyzing how an author's word choices convey effect and meaning in a literary work.

- Low or informal diction (dialect, slang, jargon)
- Elevated language or formal diction
- Abstract and concrete diction
- Denotation and connotation

The LEAD method is demonstrated below using a passage from a passage from *The Secret Sharer* by Joseph Conrad:

The side of the ship made an opaque belt of shadow on the darkling glassy shimmer of the sea. But I saw at once something elongated and pale floating very close to the ladder. Before I could form a guess a faint flash of phosphorescent light, which seemed to issue suddenly from the naked body of a man, flickered in the sleeping water with the elusive, silent play of summer lightning in a night sky. With a gasp I saw revealed to my stare a pair of feet, the long legs, a broad livid back immersed right up to the neck in a greenish cadaverous glow. One hand, awash, clutched the bottom rung of the ladder. He was complete but for the head. A headless corpse! The cigar dropped out of my gaping mouth with a tiny plop and a short hiss quite audible in the absolute stillness of all things under heaven. At that I suppose he raised up his face, a dimly pale oval in the shadow of the ship's side...I only climbed on the spare spar and leaned over the rail as far as I could, to bring my eyes nearer to that mystery floating alongside. As he hung by the ladder, like a resting swimmer, the sea lightning played about his limbs at every stir; and he appeared in it ghastly, silvery, fishlike.

Low or Informal Diction

A first step could be to check for low or informal diction such as slang, dialect, and jargon. These expressions are often used in dialogue or directly by the speaker in stories told from the first person point of view. One strategy for deriving meaning from informal diction is to pay close attention to dialogue and to read the text aloud to hear how it sounds, attempting to determine meaning from sound and context. Another strategy is to refer to a thesaurus or dictionary that contains word histories and definitions of informal expressions.

Elevated Language or Formal Diction

A next step might be to check for *elevated language*, indicating the use of *formal diction*. Because formal diction includes more elaborate, polysyllabic (poly=many, syllables=small parts of a word) words, it may be more difficult to understand. Pay close attention to complex words and use a dictionary to help define words that are not understandable from the context. Paraphrase a difficult passage by rewriting it in your own words to determine the author's meaning. A paraphrase of the passage from Conrad's novella might look something like this:

The side of the ship cast a dark shadow on the calm, dark surface of the sea. But I suddenly saw something long and whitish floating near the ladder. A light seemed to appear suddenly from the unclothed body of a man in the dark water, lighted up every now and then by flashes of lightning. I was shocked to see what looked like a pale, headless corpse, floating in the dim light of the green-colored water surrounding it. As my mouth dropped open, my cigar fell out, breaking the silence by falling into the water and making a noise. He lifted his face out of the water...As he rested on the ladder, the lightning made him look like a cross between a ghost and a shiny fish.

Abstract and Concrete Diction

A next step in this process might be to examine the use of *abstract* and *concrete diction*. Writers may choose to use abstract or concrete words depending on the response they want to evoke from the reader. Although the more abstract words tend to be used impersonally to convey universal truths and emotions, writers in general tend to use

specific, concrete words to describe people, places, and objects. Good writers also use active verbs to describe action. Liberal use of abstract diction in a passage might make it more difficult to understand. Students can look carefully at a descriptive passage to find examples of effective descriptions of people, places, objects and actions.

- Referring again to the passage from *The Secret Sharer*: Conrad's diction is specific when he uses such concrete words.
- Conrad also uses abstract diction in this novel by leaving the captain, the ship, and the crew nameless.
Why does he do this?

Denotation and Connotation

Examine both denotative (literal meanings) and connotative (associate, suggested meanings) in a literary work.

Authors use very specific word choices (diction) to create tone and theme.

- Explain what the possible denotations are for the title: "secret sharer"
- Find one example of a word with more than one denotation (other than title):
- What do the following words connote/imply or suggest:
 - headless:
 - fishlike:
 - pale
 - shadow:
- Describe the overall tone of the passage citing specific word choices to support your claim.

Writing about Style

Style is the manner of writing (*how* something is written rather than *what* is written). Style is determined by the author's choice of words, his arrangement of those words into sentences, and the relationship of those sentences to each other.

1. Diction

In a novel or short story, the author must consider two distinct needs when it comes to word choice. He will need to provide language for his characters to use (dialogue) and language for the narrator to use (narration). Both his dialogue and narration must be worded carefully. When considering dialogue, for instance, each character must be given a manner of speaking which is appropriate for a person of his background, education, attitude, and so on. This is the level of language and is generally described using one or more of the terms in the list below. Likewise, narration must be consistent with the subject being described.

Dialogue

archaic
artificial
colloquial
slang
standard
vulgar

Narration

common or technical
connotative or denotative
conversational or stilted
figurative or literal
plain or poetic
simple or bombastic

2. Sentence Patterns

The author's method of arranging his *chosen* words into sentences. When assessing sentence patterns, we must consider such things as their simplicity or complexity, their balance and emphasis, and their variety. You might use some of the words listed below in your description of an author's style.

balance
parallel
repetition
inversion

simple/complex
short/long/varied
symmetrical
loose, periodic, balanced

emphasis/stress
juxtaposition
climatic/anti-climatic order
beginnings-varied

3. Sensory Details

The author's attempt to build colorful, yet meaningful, thought groups. The use of sensory details is extremely important in building effective description.

vivid verbs
concrete nouns
abstract
intimate

colorful details
evocative
subtle
precise modifiers

compelling
illusion of reality
word pictures

4. Figurative Language

Can also be used by the author to add color and meaning. The figurative meaning is often deeper and more important than the literal meaning of the words that compose it. A figure of speech can help convey an idea or an emotion that is so complex and elusive that our language has no exact term for it. They are also used for economy or emphasis.

Figures of Speech

metaphor
simile
personification

hyperbole
litotes/understatement
synecdoche

apostrophe
antithesis
symbolism

metonymy
oxymoron

5. Fluency

The next task is to coordinate the words, sentences, and passages so that they move smoothly and forcefully. The movement, or “flowing of ideas,” is often called fluency.

Effective Fluency

flows well/smoothly	good symmetry/order	sense of rhythm
strong coherence	vigorous	emphasis
well linked	suspenseful	graceful
continuity	anticipation	elegant
unity	immediacy/importance	natural

Ineffective Fluency

awkward	loss of focus	imbalanced
choppy/sluggish	deadwood	distractions (sub-plots, punctuation)
rambling/driftng	affected	poor emphasis
uncontrolled		

6. Clarity

All writing must be clear and logical. Writing which is clear and understandable is said to have clarity.

Clarity

clear	concise	concrete
exact	vivid	distinct
explicit	graphic	specific
logical	lucid	hard-hitting

Lack of Clarity

ambiguous	unclear	deadwood
nebulous	pronouns	rambling
verbose	muddy	confusing
overused	distracting	incomprehensible
flowery	wordy	cliché
inexplicable	hazy	

7. Tone

The author’s attitude (tone) is an important consideration when attempting to elevate style. For instance, if an author is being sarcastic or satiric, his word choice will be greatly affected. An author’s attitude can be discussed just as anyone else’s.

ironic	sarcastic	mocking
facetious	impersonal	bitter
pessimistic	objective	witty
light-hearted	satiric	moralistic
vindictive	derogatory	sympathetic
solemn	tragic	empathetic
impartial	compassionate	cynical
serious	personal	didactic
opinionated	malevolent	benevolent
comic	altruistic	contemptuous

8. Sound

Additional consideration should be given to the sound or musical quality of the writing. Although it may at first seem difficult to evaluate the sound of an author's writing, it really isn't. If it sounds good to you, it probably is good.

alliteration
lyrical
balance
antithesis

parallel structure
consonance
musical
impact

rhythm
repetition
onomatopoeia
poetic

Glossary

- Accent** the emphasis given to a syllable or word.
- the accent falls on the first syllable of the word *poetry*
- Alexandrine** a line of poetry that has 12 syllables; the name probably comes from a medieval romance about Alexander the Great that was written in 12-syllable lines
- “Until we hardly see, we feel that it is there” (Percey Bysshe Shelley “To a Skylark”).
- Allegory** a story or tale with two or more levels of meaning: one literal level and one or more symbolic levels
- *The Allegory of the Cave* (Plato)
- Alliteration** repetition of consonant sounds within close proximity, usually in consecutive words within the same sentence or line
- "What would the word be, once bereft/Of wet and wildness?" (Gerard Manley Hopkins "Inversnaid").
- Allusion** a reference to a well-known person, place, event, literary work, or work of art
- “The earth was all before me,” (William Wordsworth “The Prelude”), alludes to the final phrases of *Paradise Lost* by John Milton: "The world was all before them.”
- Anapest** a metrical foot of three syllables, two short (or unstressed) followed by one long (or stressed); anapest is the reverse of dactyl
- *seventeen*
 - *to the moon*
- Anachronism** something out of its normal time period
- Brutus: Peace! count the clock.
Cassius: The clock has stricken three.
(William Shakespeare *Julius Caesar* Act II, scene i : lines 193 - 194)
- The year was 44 AD, and there were no mechanical clocks at the time of Julius Caesar but mechanical clocks were present when the play was written in Shakespeare's times.
- Anadiplosis** repeats the last word of one phrase, clause, or sentence at or very near the beginning of the next. It can be generated in series for the sake of beauty or to give a sense of logical progression
- "In the beginning God made the heavens and **the earth**. **The earth** was without form and void, and darkness was upon the face of the deep" (Gen. 1:1-2).
- Analogy** compares two things, which are alike in several respects, for the purpose of explaining or clarifying some unfamiliar or difficult idea or object by showing how the idea or object is similar to some familiar one.
- “I was witness to events of a less peaceful character. One day when I went out to my wood-pile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold they never let go, but struggled and wrestled and rolled on the chips incessantly. Looking farther, I was surprised to find that the chips were covered with such combatants, that it was not a *duellum*, but a *bellum*, a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these Myrmidons covered all the hills and vales in my wood-yard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I have ever witnessed, the only battle-field I ever trod while the battle was

raging; internecine war; the red republicans on the one hand, and the black imperialists on the other” (Thoreau *Walden*).

Anaphora

the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences

- “**I speak as a Republican, I speak as a woman. I speak as a United States Senator. I speak as an American**” (Chase).

Anecdote

a brief story about an interesting, amusing or strange even, told to entertain or to make a point.

- “You ask what I mean? You love stories, and will excuse my telling one of myself.

“When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children; and being charmed with the sound of a whistle that I met by the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much please with my whistle, but disturbing all the family” (Franklin “The Whistle”).

Antagonist

a character or force in conflict with a main character, or protagonist.

- Iago is the antagonist of the Shakespearean play *Othello*.

Antithesis

establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure [e.g. sink or swim]

- "To err is human, to forgive, divine" (Alexander Pope).
- “Too black for heaven, and yet too white for hell” (Dryden “The Hind and the Panther: Part I).

Aphorism

a general truth or observation about life usually stated concisely and pointedly.

- "We are what we pretend to be, so we must be careful what we pretend to be" (Vonnegut *Mother Night*).
- “Early to bed and early to rise, makes a man healthy, wealthy, and wise” (Franklin).

Apostrophe

words that are spoken to a person who is absent or imaginary, or to an object or abstract idea.

- “**O world, I cannot hold thee close enough! thy winds, thy wide grey skies! thy mists that roll and rise!**” (Millay “God’s World”).

Archetype

the term is applied to an image, a descriptive detail, a plot pattern, or a character type that occurs frequently in literature, myth, religion, or folklore and is, therefore, believed to evoke profound emotion because it touches the unconscious memory and thus call into play illogical, but strong, responses.

- Spring is an archetype that represents rebirth or new beginnings.
- King Oedipus is the archetypal hero of *Oedipus Rex*.

Aside

words spoken by a character in a play to the audience or to another character which are not supposed to be overheard by the others on stage in a scene.

- “That is a step upon which I must fall” (Shakespeare *Macbeth*).

Assonance

the repetition of vowel sounds followed by different consonants in two or more stressed syllables.

- purple curtain
- young love
- "Thou still unravished bride of quietness, / Thou foster child of silence and slow time" (Keats *Ode to a Grecian Urn*).

Asyndeton

consists of omitting conjunctions between words, phrases, or clauses

- “. . . we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender. . .” (Winston Churchill).
- “Thou hast not lived, why should'st thou perish, so? Thou hadst one aim, one business, one desire; Else wert thou long since numbered with the dead” (Arnold “The Scholar Gipsy”).

Ballad

a poem that tells a story of tragedy, adventure, betrayal, revenge, or jealousy similar to a folk tale or legend and often has a repeated refrain; a type of poem usually with three stanzas of 7, 8, or 10 lines and shorter final stanza (or envoy) of four or five lines. All stanzas end with the same one refrain.

- "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge and John Keats' "La Belle Dame sans Merci" are examples of ballads.

Blank verse

poetry that is written in unrhymed iambic pentameter. Shakespeare wrote most of his plays in blank verse.

- “But soft! What light through yon-der win-dow breaks?
It is the East and Ju-liet is the sun!
A-rise fair sun and kill the en-vious moon,
Who is already sick and pale with grief
That though her maid art far more fair than she” (Shakespeare *Romeo and Juliet*).

Caesura

a natural pause or break in a line of poetry usually near the middle of the line.

- "How do I love thee? Let me count the ways" (Elizabeth Barrett Browning).

Canzone

A medieval Italian lyric poem, with 5 or 6 stanzas and a shorter concluding stanza (or envoy).

- “It is fitting that I burn for you, and breathe for you,
since I am yours: and if I am parted from you,
I suffer less from all my other grief.

“You filled me with hope and with desire,
when I departed, living, from the highest delight:
but the wind did not carry my words to you”
(Petrarch *Canzone 267*).

Carpe diem

A Latin expression that means "seize the day." Carpe diem poems urge the reader to live for today and enjoy the pleasures of the moment.

- "Gather ye rosebuds while ye may..." (Herrick “To the Virgins, Make the Most of Time”).

Catharsis

the purifying of emotions or relieving of emotional tensions; an empathetic identification with others

- “I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that lov'd not wisely but too well;
Of one not easily jealous, but being wrought,
Perplex'd in the extreme. . .” (Shakespeare *Othello* Act V, Scene 2)

Chanson de geste

An epic poem of the 11th to the 14th century, written in Old French, which details the exploits of a historical or legendary figure, especially Charlemagne.

- *The Song of Roland* is a famous chanson de geste.

Character

a person, animal, or a natural force presented as a person appearing in a literary work

- dynamic character—undergoes change
- flat character - has only one or two personality traits; he or she is one-dimensional and can be summed up by a single phrase
- round character - has more dimensions to his or her personality; he or she is complex and multi-faceted, like real people.
- static character – stays the same

Characterization

the act of creating and developing a character's personality

- direct characterization—the author directly states a character's traits by telling us what the character is like; sneaky, generous, mean, and so on
 - “. . . inside the house lived a malevolent phantom. . .” (Lee *To Kill a Mockingbird*).
- indirect characterization—a method of characterization in which an author tells what a character looks like, does and says, and how other characters react to him or her. It is up to the reader to draw conclusions about the character based on this indirect information.
 - “Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim” (O' Henry *The Gift of the Magi*).

Chiasmus

two corresponding pairs arranged not in parallels (a-b-a-b) but in inverted order (a-b-b-a)

- "Fair is foul, and foul is fair" (Shakespeare, *Macbeth* Act I, Scene 1).
- "If black men have no rights in the eyes of the white men, of course the whites can have none in the eyes of the blacks" (Douglass "An Appeal to Congress for Impartial Suffrage").

Claim

the position of an issue, the purpose behind an argument. It answers the question "So what is your point?" (see *warrant*)

- “The real objection to capital punishment doesn't lie against the actual extermination of the condemned, but against our brutal American habit of putting it off so long. After all, every one of us must die soon or late, and a murderer, it must be assumed, is one who makes that sad fact the cornerstone of his metaphysic. But it is one thing to die, and quite another thing to lie for long months and even years under the shadow of death” (Mencken “The Penalty of Death”).

Classicism

the principles and ideals of beauty that are characteristic of Greek and Roman architecture and literature, such as formality, simplicity, and emotional restraint.

- “In these deep solitudes and awful cells,
Where heav'nly-pensive contemplation dwells,
And ever-musing melancholy reigns;
What means this tumult in a vestal's veins?”

Why rove my thoughts beyond this last retreat?
Why feels my heart its long-forgotten heat?" (Pope "Eloisa to Abelard")

- Climax** the turning point in a story, at which the end result becomes inevitable; the point of greatest emotion or suspense in a plot; the high point
- Colloquialism** an expression used in informal conversation, but not accepted universally in formal speech or writing.
- "You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*, but **that ain't no matter**." (Twain *The Adventures of Huckleberry Finn*)
- Comedy** a work of literature, especially a play, which has a happy ending
- *Taming of the Shrew* William Shakespeare
- Conceit** a fanciful poetic image or metaphor that likens one thing to something else that is seemingly very different
- "Shall I compare **thee** to a **summer's day**?" (William Shakespeare)
 - "There is no **frigate** like a **book**." (Emily Dickinson)
- Concrete poem** a poem with a shape that suggests its subject
- Conflict** a struggle between opposing forces or character in a literary work
- External--conflict between persons, between a person and nature, between a person and society
 - In August Wilson's play *Fences*, the play opens with an external conflict between Troy and his boss about why black men are never drivers.
 - Internal--conflict within a person struggling for mastery within a person's mind. [e.g. conscience]
 - In the poem, "Ode to a Nightingale" by John Keats, the speaker of the poem has an internal conflict regarding his feelings about death.
- Connotation** all the meanings, associations, or emotions that a word suggests
- The word "home" connotes feelings of warmth and family.
- Consonance** the repetition in two or more words of final consonants in stressed syllables, or simply the repetition of consonant sounds close together
- east and west
 - "At midnight, in the month of June,
I stand beneath the **mystic moon**.
An opiate vapor, **dewy, dim**,
Exhales from out her golden rim,
And, softly **dripping, drop by drop**,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley"
(Poe *The Sleeper*).
- Context** facts and conditions surrounding a given situation
- Controlling Image** an image or metaphor which runs throughout the work
- Emily Dickinson's poem, "Because I could not stop for death," contains the controlling image of Death as a carriage driver.

Couplet	a pair of lines in a poem that are the same length and usually rhyme and form a complete thought. <ul style="list-style-type: none"> • "A little learning is a dangerous thing;/Drink deep, or taste not the Pierian spring" (Pope <i>Essay on Criticism</i>).
Dactyl	a metrical foot of three syllables, one long (or stressed) followed by two short (or unstressed) <ul style="list-style-type: none"> • happily • strawberry
Denotation	the dictionary meaning of a word
Denouement	all the problems or mysteries of the plot are unraveled; the resolution
Dialect	the form of a language spoken by people in a particular region or group <ul style="list-style-type: none"> • "“Almost died first year I come to school and et them pecans--folks say he pizened 'em and put 'em over on the school side of the fence”" (Lee <i>To Kill a Mockingbird</i>).
Dialogue	a conversation between characters
Diction	a writer's choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning <ul style="list-style-type: none"> • Example of formal diction: “straining harsh discords and unpleasing sharps” (Shakespeare <i>Romeo and Juliet</i>)
Drama	a story written to be performed by actors
Dramatic Monologue	a poem in which a character speaks to one or more listeners who remain <ul style="list-style-type: none"> • “My Last Duchess” Robert Browning
Dramatic poetry	poetry that involves the techniques of drama; either a short poem depicting a peaceful, idealized country scene, or a long poem that tells a story about heroic deeds or extraordinary events set in the distant past. <ul style="list-style-type: none"> • “Idylls of the King” (Tennyson) is about King Arthur and the Knights of the Round Table.
Elegy	a poem that laments the death of a person, or one that is simply sad and thoughtful <ul style="list-style-type: none"> • “O Captain, My Captain” (Whitman) is an elegy for Abraham Lincoln
Ellipsis	omission of a word or short phrase easily understood in context.
Enjambment	the continuation of a complete idea (a sentence or clause) from one line or couplet of a poem to the next line or couplet without a pause. Enjambment comes from the French word for "to straddle." <ul style="list-style-type: none"> • "I think that I shall never see/A poem as lovely as a tree" (Kilmer “Trees”).
Envoy	the shorter, final stanza of a poem
Epic	A long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society. <ul style="list-style-type: none"> • Two of the most famous epic poems are the <i>Iliad</i> and the <i>Odyssey</i> by Homer, which tell about the Trojan War and the adventures of Odysseus on his voyage home after the war.

Epigram	a very short, witty poem <ul style="list-style-type: none"> • “Sir, I admit your general rule, /That every poet is a fool,/but you yourself may serve to show it,/That every fool is not a poet”(Coleridge).
Epiphany	a sudden understanding or realization which prior to this was not thought of or understood.
Epitaph	an inscription on a gravestone or a commemorative poem written as if it were for that purpose <ul style="list-style-type: none"> • “Here lyes (expecting the second Comminge of our Saviour Christ Jesus) the body of Edmond Spenser, the Prince of Poets in his time; whose divine spirit needs no other witness than the works he left behind him.”
Epithalamium (epithalamion)	a poem in honor of a bride and bridegroom <ul style="list-style-type: none"> • “Raise up the roof-tree— a wedding song! High up, carpenters— a wedding song! The bridegroom is coming, the equal of Ares, much bigger than a big man.” (Sappho)
Epithet	an adjective or other descriptive phrase naming a key or important characteristic of the subject <ul style="list-style-type: none"> • Alexander the Great • Odysseus, Sacker of Cities
Ethos	an appeal to the character of the individual and to values <ul style="list-style-type: none"> • The narrator objectively describes the Puritans as “a people amongst whom religion and law were almost identical” (Hawthorne <i>The Scarlet Letter</i>).
Euphemism	a device in which being direct is replaced by being indirect to avoid unpleasantness <ul style="list-style-type: none"> • To die is to <i>pass away</i>
Exposition	In a story or drama, the exposition is the part of the work that introduces the characters, the setting, and basic situation.
Fable	a brief story that is told to present a moral or practical lesson <ul style="list-style-type: none"> • <i>Animal Farm</i> George Orwell
Falling action	the action that follows the climax, leading to the resolution
Fantasy	a highly imaginative writing that contains elements not found in real life <ul style="list-style-type: none"> • <i>The Epic of Gilgamesh</i>
Farce	an exaggerated comedy that relies on improbable situations, physical humor, and broad wit rather than on depth characters and believable plots. <ul style="list-style-type: none"> • <i>The Importance of Being Ernest</i> Oscar Wilde

Feminine Rhyme	a rhyme that occurs in a final stressed syllable <ul style="list-style-type: none"> • desire/fire • observe/deserve
Figurative Language	writing or speech not meant to be interpreted literally (simile, metaphor, personification, hyperbole, etc.)
Flashback	a section of a literary work that interrupts the sequence of events to relate events from an earlier time
Foil	a character who is meant to represent characteristics, values, ideas, etc. which are directly and diametrically opposed to those of another character, usually the protagonist <ul style="list-style-type: none"> • Dr. Watson is the foil character for Sherlock Holmes
Folklore	traditional songs, myths, legends, fables, fairy tales, proverbs, and riddles composed anonymously and either written down or passed by word of mouth from generation to generation
Foot	two or more syllables that together make up the smallest unit of rhythm in a poem. For example, an iamb is a foot that has two syllables, one unstressed followed by one stressed. An anapest has three syllables, two unstressed followed by one stressed. <ul style="list-style-type: none"> • Iambic trimeter: “When I was one-and-twenty I heard a wise man say, ‘Give crowns and pounds and guineas But not your heart away.’” (Housman)
Foreshadowing	the use of clues that suggest events that have yet to occur
Framework story	a story within another story <ul style="list-style-type: none"> • In <i>The Rime of the Ancient Mariner</i> (Coleridge), the framework story is the Ancient Mariner telling the wedding attendees his tale.
Free verse (vers libre)	poetry composed of either rhymed or unrhymed lines that have no set meter and seeks to capture the rhythms of speech <ul style="list-style-type: none"> • “When I see birches bend to left and right / Across the lines of straighter darker trees, / I like to think some boy's been swinging them.” (Frost “Birches”)
Genre	a division or type of literature <ul style="list-style-type: none"> • mystery, romance, ode, sonnet, etc.
Heptameter	a line of poetry that has seven metrical feet <ul style="list-style-type: none"> • “It was many and many a year ago, In a kingdom by the sea, That a maiden there lived whom you may know by the name of Annabel Lee; And this maiden she lived with no other thought than to love and be loved by me.” (Poe <i>Annabel Lee</i>)

- Heroic couplet** a stanza composed of two rhymed lines in iambic pentameter
- “O could I flow like thee, and make thy stream
My great example, as it is my theme!
Though deep, yet clear, though gentle, yet not dull,
Strong without rage, without o'erflowing full.” (Denham “Cooper’s Hill”)
- Hexameter** a line of poetry that has six metrical feet
- “This is the fórest priméval.
The mírmuring pínes and the hémlocks.” (Longfellow “Evangeline”)
- Hyperbole** a figure of speech in which deliberate exaggeration is used for emphasis
- "There did not seem to be brains enough in the entire nursery, so to speak, to bait a fishhook with." (Twain *A Connecticut Yankee in King Arthur's Court*)
- Iamb** a metrical foot of two syllables, one short (or unstressed) and one long (or **stressed**).
- There are four iambs in the line, "Come **Jive**/ with **me**/ and **be**/ my **love**" (Marlowe).
- Iambic Pentameter** a type of meter in poetry, in which there are five iambs to a line
- "A **horse**!/ A **horse**!/ My **king**/dom **for**/ a **horse**!" (Shakespeare *Richard III*).
- Idiom** a use of words unique to a given language
- “You’re pulling my leg!”
- Idyll (Idyl)** either a short poem depicting a peaceful, idealized country scene, or a long poem that tells a story about heroic deeds or extraordinary events set in the distant past.
- “Idylls of the King” Alfred Lord Tennyson
- Imagery** language which describes something in detail, to create sensory stimulation, including visual imagery and sound imagery; also refers to specific and recurring types of images, such as food imagery and nature imagery
- “Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells.” (Eliot “The Love Song of J. Alfred Prufrock”)
- Invective** a speech or writing that abuses, denounces, or vituperates against a person, cause, idea, or system; it employs a heavy use of negative emotive language
- "A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; a lily-livered, action-taking, whoreson, glass-gazing, super-serviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir to a mongrel bitch: one whom I will beat into clamorous whining if thou deni'st the least syllable of thy addition." (Shakespeare *King Lear*)
- Inversion** a change in the normal word order
- “Whether the muse, or Love call thee his mate,
Both them I serve, and of their train am I.

Irony

the general name given to literary techniques that involve differences between appearance and reality, expectation and result, or meaning and intention

- dramatic irony – a contradiction between what a character thinks and what the reader or audience knows to be true
 - Oedipus doesn't know that the criminal he attempts to find is himself, but the audience knows it.
- verbal irony – words are used to suggest the opposite of what is meant
 - Iago states that he wears his heart on his sleeve when he clearly does not:

“For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at. I am not what I am.” (Shakespeare *Othello*)
- situational irony – an event occurs that directly contrasts the expectation of the characters, the reader, or the audience
 - In Shakespeare's *Othello*, Iago wants to ruin Cassio, but by the end of the play Cassio has not only survived Iago's attempts to discredit and kill him, but Cassio now has more power and credibility.

Juxtaposition

a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to each other

- the young and the old;
- peasants and aristocrats;
- romantic Romeo and blazing Tybalt;
- the quiet whispers of lovers and the loud sounds of the crowds (Shakespeare *Romeo and Juliet*)

Lay

a long narrative poem, especially one that was sung by medieval minstrels called *trouweres*.

Literal Language

uses word in ordinary senses

Litotes

understatement, for intensification, by denying the contrary of the thing being affirmed.

- no small victory
- not a bad idea
- not unhappy

Local color

the use of specific details describing the dialect, dress, customs, and scenery associated with a particular region or section of the country

-

Logos

is appeal based on logic or reason

-

Lyric poem

verse that expresses the personal observations and feelings of a single speaker

-

Masculine Rhyme

a rhyme that occurs in a final stressed syllable

- cat/hat
- desire/fire
- observe/deserve

Melodrama	a drama that has stereotyped characters, exaggerated emotions, and a conflict that pits an all-good hero against an all-evil villain <ul style="list-style-type: none"> •
Metaphor	a figure of speech in which two things are compared, usually by saying one thing is another, or by substituting a more descriptive word for the more common or usual word that would be expected. <ul style="list-style-type: none"> • The world's a stage. • drowning in debt • a sea of troubles.
Meter	a generally regular pattern of stressed and unstressed syllables in poetry
Metonymy	a figure of speech in which the name of one object is substituted for that of another closely associated with it. <ul style="list-style-type: none"> • The White House issued a statement today. • The pen is mightier than the sword.
Monologue	an extended speech by one character in a play, story or poem <ul style="list-style-type: none"> •
Mood	the atmosphere or emotional condition created by the piece through the setting
Motif	a simple device that serves as a basis for an expanded narrative <ul style="list-style-type: none"> • a rose is a motif that runs through many poems
Motivation	a reason that explains, or partially explains, a character's thoughts, feelings, actions, or behavior
Myth	an anonymous traditional story that is basically religious in nature and that usually serves to explain a belief, ritual, or mysterious natural phenomenon <ul style="list-style-type: none"> •
Narrative	telling a story <ul style="list-style-type: none"> • ballads, epics, and lays are different kinds of narrative poems
Narrator	a speaker or character who tells a story; the narrator may be a character in the story or an outside observer <ul style="list-style-type: none"> • first person narrator – a character in a story who is telling the story. Readers only see what this character sees, hears, and so on. • omniscient narrator – an all-knowing third-person narrator. This type of narrator can reveal to readers what the characters think and feel.
Non-fiction	prose writing that presents and explains ideas or that tells about real people, places, objects or events
Ode	a lyric poem that is serious and thoughtful in tone and has a very precise, formal structure <ul style="list-style-type: none"> • John Keats's "Ode on a Grecian Urn"
Onomatopoeia	a figure of speech in which words are used to imitate sounds. <ul style="list-style-type: none"> • "The moan of doves in immemorial elms,/And murmuring of innumerable bees" (Tennyson's "Come Down, O Maid"). The repeated "m/n" sounds reinforce the idea of "murmuring" by imitating the hum of insects on a warm summer day.
Ottava Rima	a type of poetry consisting of 10- or 11-syllable lines arranged in 8-line octaves with the rhyme scheme abababcc <ul style="list-style-type: none"> •

Oxymoron	a figure of speech that combines two opposing or contradictory ideas. <ul style="list-style-type: none"> • jumbo shrimp • big baby
Parable	a short, simple tale from which a moral lesson is drawn <ul style="list-style-type: none"> • <i>The Good Samaritan</i>
Paradox	a statement that seems contradictory or absurd, but that expresses the truth <ul style="list-style-type: none"> • Good can come from evil.
Parallelism	recurrent syntactical similarity; several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance; they also add balance, rhythm and clarity to the sentence <ul style="list-style-type: none"> •
Parody	the imitation of a work of literature, art, or music for amusement or instruction <ul style="list-style-type: none"> •
Pastoral	a poem that depicts rural life in a peaceful, idealized way <ul style="list-style-type: none"> •
Pathos	the quality in a work of literature that arouses a feeling of pity, tenderness, or sorrow in a reader <ul style="list-style-type: none"> •
Pentameter	a line of poetry that has five metrical feet <ul style="list-style-type: none"> •
Personification	a figure of speech in which things or abstract ideas are given human attributes <ul style="list-style-type: none"> • dead leaves dance in the wind • blind justice
Plot	the sequence of events or actions in a literary work.
Poetry	a type of literature that is written in meter
Point of view	the vantage point from which a story is told <ul style="list-style-type: none"> • first person – the story is told by one of the characters, in his or her own words, and the reader is told only what this character knows and observes • omniscient – all-knowing observer who describes and comments on all the characters and actions in a story • third person-limited – the narrator focuses on the thoughts and feelings of just one character
Polysyndeton	the repetition of conjunctions in a series of coordinate words, phrases, or clauses <ul style="list-style-type: none"> •
Prose	the ordinary form of written language [not poetry]
Protagonist	the main character in a story, the one with whom the reader is meant to identify; the person is not necessarily "good" by any conventional moral standard, but he/she is the person in whose plight the reader is most invested
Pun	a play on words based on different meanings of words that sound alike <ul style="list-style-type: none"> •

Quatrain	a stanza or poem made up of four lines, usually with a definite rhythm and rhyme scheme
Refrain	A line or group of lines that is repeated throughout a poem, usually after every stanza
Repetition	the use, more than once, of any element of language: a sound, a word, a phrase, a clause, or sentence.
Rhetoric	the art of using words efficiently in speech or writing
Rhetorical Question	a question that is not answered by the writer because its answer is obvious or obviously desired, and usually just a yes or no; it is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand
Rhetorical shift	a change from one tone, attitude, etc. indicated by key words such as: but, however, even though, although, yet, and so on
Rhyme	the occurrence of the same or similar sounds at the end of two or more words <ul style="list-style-type: none"> • approximate/slant rhyme – two words are alike in some sounds, but do not rhyme exactly, <ul style="list-style-type: none"> ○ now and know • end rhyme – occurring at the ends of lines • internal rhyme – occurring within a line
Rhyme Royal	a type of poetry consisting of stanzas of seven lines in iambic pentameter with the rhyme scheme ababbcc
Rhythm	the arrangement of stressed and unstressed syllables into a pattern
Romanticism	the principles and ideals of the Romantic Movement in literature and the arts during the late 18th and early 19th centuries. Romanticism, which was a reaction to the classicism of the early 18th century, favored feeling over reason and placed great emphasis on the subjective, or personal, experience of the individual. Nature was also a major theme.
Sarcasm	a type of irony in which a person appears to be praising something, but is actually insulting it
Satire	a kind of writing that ridicules human weakness, vice, or folly in order to bring about social reform <ul style="list-style-type: none"> • Jonathan Swift “A Modest Proposal”
Scansion	the analysis of a poem's meter; this is usually done by marking the stressed and unstressed syllables in each line and then, based on the pattern of the stresses, dividing the line into feet
Science fiction	writing that tells about imaginary events that involve science or technology
Sensory Language	writing or speech that appeals to one or more of the senses

Sestina	a poem that consists of six six-line stanzas and a three-line envoy. It makes no use of refrain. The form is usually unrhymed; rather, it has a fixed pattern of end-words which demands that the end-words in each stanza be the same, though arranged in a different sequence each time.
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Setting	the time and place of the action of a literary work
Simile	an indirect relationship where one thing or idea is described as being similar to another; similes usually contain the words <i>like</i> or <i>as</i> , but not always
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Soliloquy	an extended speech, usually in a drama, delivered by a character alone on stage
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Sonnet	a fourteen-line lyric poem usually written in rhymed iambic pentameter. <ul style="list-style-type: none"> • Shakespearian/ English sonnet – A sonnet which consists of quatrains and a couplet • Petrarchan/ Italian sonnet – A sonnet which consists of an octave and a sestet with the rhyme scheme being abbaabba cdccdc • Spenserian sonnet – A sonnet which consists of three quatrains and a couplet, but it uses a rhyme scheme that links the quatrains: abab bcbc cdcd cc
Spiritual	a folk song, usually on a religious theme
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Stanza	a group of lines in a poem, considered as a unit
Structure	the manner in which the various elements of a story are assembled
Style	a writer's characteristic way of writing determined by the choice of words, the arrangement of words in sentences, and relationship of the sentences to one another
Subplot	a second, less important plot within a story
Surprise ending	a conclusion that violates the expectation of the reader, but in a way that is both logical and believable
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Suspense	a feeling of curiosity or uncertainty about the outcome of events in literary work
Syllepsis	use of a word with two others, with each of which it is understood differently
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Syllogism	is a kind of logical argument in which one proposition (the conclusion) is inferred from two others (the premises)
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Symbol	anything that stands for or represents something else <ul style="list-style-type: none"> • rose = love • flag = country
Symbolism	The use of specific objects or images to represent abstract ideas.
Synecdoche	a form of metaphor in which a part of something is used to stand for the whole thing <ul style="list-style-type: none"> • stars and stripes = flag
Syntax	the arrangement of words in a sentence; sentence structure
Tall tale	a humorous story that is outlandishly exaggerated

Tautology	repetition of an idea in a different word, phrase, or sentence; needless repetition of the same sense in different words; redundancy; in logic, it is an empty or vacuous statement composed of simpler statements in a fashion that makes it logically true whether the simpler statements are factually true or false.
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Theme	the message conveyed by the piece; a theme is generally stated as a complete sentence; an idea expressed as a single word or fragmentary phrase is a motif.
Tone	the apparent emotional state, or <i>attitude</i> , of the speaker or narrator, as conveyed through the language of the piece
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Tragedy	a story that ends with a negative or unfortunate outcome, usually caused by a flaw in the central character's personality, which was essentially avoidable.
	• Shakespeare <i>Othello</i>
Understatement	a statement in which the literal sense of what is said falls short of the magnitude of what is being talked about
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Vernacular	the everyday spoken language of people in a particular locality, and the writing that imitates such language
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Voice	a language style adopted by an author to create the effect of a particular speaker
	• the voice of illiteracy, sophistication, experience, etc.
Warrant	laws, principles, or premises that apply to the case; authorization or justification