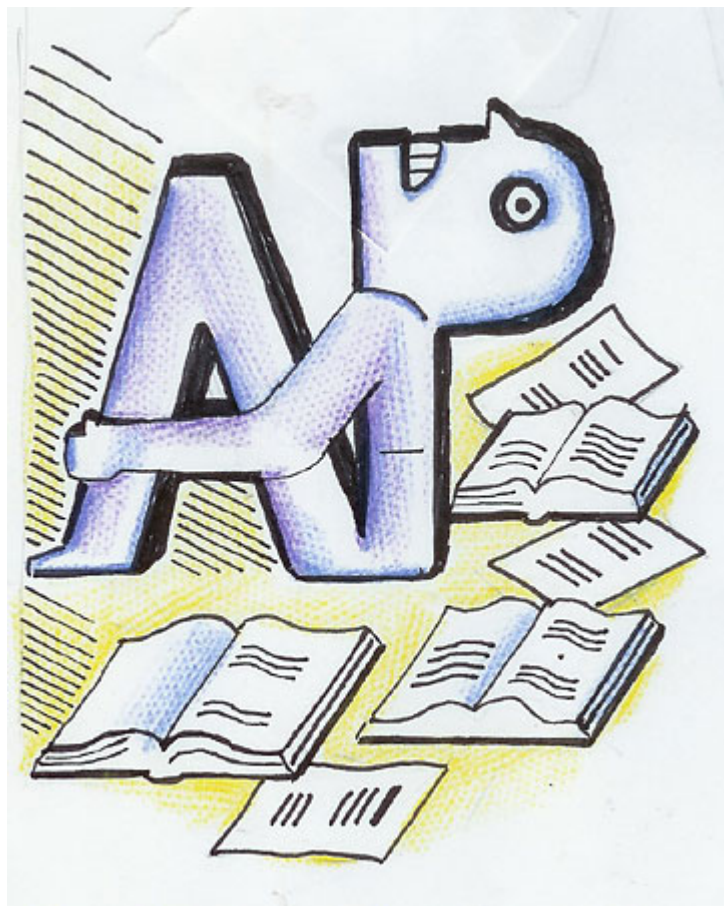


AP English Literature Course Guide

North Salem Middle / High School



Dr. Kowgios

Advanced Placement English Literature and Composition
Dr. Nicholas Kowgios
2009

Table of Contents	
I. Course Syllabus	4-10
• Course Overview / Grading Policy	4
• Course Planner: Units of Study	5-10
II. On Reading	11-67
• Pedagogical Approach	11
• Texts and Resources	11
• Test Debate / Analysis	12-18
• AP English Literature Literary Devices Handbook	19-67
III. On Writing	68-111
• Pedagogical Approach	68
• AP English Language and Composition Writing Manual	69-111
IV. AP English Literature and Composition Exam	112-
• Exam Overview	112-113
• Exam Key Points	114-115
• Multiple-Choice Strategies	116
• AP Examination Scores	117
• Sample Multiple Choice Passage and Questions	118-124
• Sample Free Response Questions	125-128

I. Advanced Placement English Literature and Composition Course Syllabus

Course Overview:

This course focuses on world literature through an intensive analysis of works from the 1600's to the present that represent various literary genres: poetry, novels, short stories and dramas. As noted in the AP English Literature Course Description, the complexity of the works studied require students to read with a discerning eye, recognizing that the depth of the literature offers rewarding insights into the "human condition." One of the purposes of this syllabus is to present course materials in a transparent way. It is my hope that the information is clear, but if parents or students have questions, please do not hesitate to ask. Parents are encouraged to email me at: kowgiosn@northsalem.k12.ny.us

Important Note:

Students are strongly encouraged to ask questions. The class discussions are far more meaningful when students actively participate in the process.

Grading:

Category	Percentage of Grade
Writing: assignments include in-class essays and formal research papers. (Must follow tenets of formal, standard English – revision of initial draft is expected.)	40%
Test Analysis/Test Debate: These examinations follow the three part process I created to support conceptual understanding of the textual themes, critical thinking skills and metacognition. The process uses sophisticated multiple-choice questions patterned after question used to assess students on the AP exam.	30%
Journals / Blog Writing: these shorter reflective writing assignments require students to draw conclusions, weigh and comment on the assertions of their classmates, and make connections between themes studied and the outside world. (Rubrics used to grade these assignments are attached)	30%

* Senior Exhibition at the end of the year, when all seniors present their research project to a panel of community members/faculty, will serve as the final exam grade for the course.

Course Planner: Units of Study:

Evolution of Understanding

***Heart Of Darkness*, by Joseph Conrad**

(Weeks 1 – 4)

Unit Focus:

Often, the most significant revelations are derived during the process of discovery (meaning is found in the process -- not at the end). It is impossible to schedule an epiphany. Students will understand the themes of the novel *Heart of Darkness*, by Joseph Conrad, and be capable of referencing specific content in the novel as they formulate a stance on Conrad's purpose as facilitated by author technique. Extrapolation of the sophisticated nature of this literary work will require careful reading and reflection. This work will serve as an introduction to the process used throughout the year: a work's value can not be judged solely on first interpretation. Literary works with depth require more than a casual glance.

Class Activities:

- Class discussion of themes
- Weekly journal responses where students reflect/connect/expand
- Weekly Blog posts considering the connection between literary themes and our current culture
- 3-5 page literary criticism based research paper on an aspect of the work that students deem worthy of further investigation
- Viewing of the film: *Apocalypse Now* – Does the film effectively convey the key themes of the novel despite the change in setting and character?
- Expository Essay in-class 40 min. essays on prose excerpt
- Reading check quizzes

Materials:

- Copy of text: *Heart of Darkness*
- Film: *Apocalypse Now*
- Various literary criticism that consider themes of savagery vs. civilization / imperialism
- North Salem Research Paper Format
- MLA Format Guide

Truth Through Questions

***Cat's Cradle*, by Kurt Vonnegut**

(Weeks 5 – 8)

Unit Focus:

As students begin to embrace the notion that “perception creates reality,” Vonnegut's satire will serve as a vehicle for the class to consider how literary technique can support author's purpose. The impact of Vonnegut's observations on student's own interior monologues will be addressed, as we apply broad literary themes to our own lives. The power of Vonnegut's central theme: “See the cat. See the cradle” will set the framework

for future, intense literary study where students seek understanding through thoughtful interpretation rather than cursory reading.

Class Activities:

- Class discussion of themes
- Weekly journal responses where students reflect/connect/expand
- Weekly Blog posts considering the connection between literary themes and our current culture
- 2-4 page reaction paper connecting novel themes to current day political /social issues
- Expository Essay in-class 40 min. essays on relevant prose excerpt
- Reading check quizzes

Materials:

- Copy of text: *Cat's Cradle*
- Various literary criticism / Vonnegut short articles and speeches
- North Salem Research Paper Format
- MLA Format Guide

Author's Technique Used to Support Author's Purpose

***Points of View*, edited by James Moffett**

(Weeks 9 – 12)

Unit Focus:

Through a look at selected short stories, students will further connect author's technique to author's purpose. These works will serve as exemplars students can emulate as they consider the stylistic components that make up all "good" writing. The unit will also address specific use of sentence structure, diction, tone, figurative language, and imagery.

Class Activities:

- Class discussion of a variety of literary themes employed by different authors
- Weekly journal responses on relevance of themes to students' lives and relationship to themes in other literary works
- Weekly Blog posts on societal representations of themes
- 3-5 page literary criticism based research paper
- Expository Essay in-class 40 min. essays using excerpt from short stories as a prompt
- Reading check quizzes

Materials:

- Copy of text: *Points of View*
- Various literary criticism and links to databases with appropriate literary criticism
- North Salem Research Paper Format
- MLA Format Guide

I Did Not Know It, But I Love Poetry

***Sound and Sense*, Laurence Perrine and Thomas R. Arp**

***The Classic Hundred Poems*, edited by William Harmon**

***Shakespeare's Sonnets*, edited by A.L. Rowse**

(Weeks 13-16)

Unit Focus:

This unit will act as an introduction to sophisticated literary analysis of selected poetry from the 1600's to the present. It is important to build an understanding of a historical perspective when analyzing poetry so one can interpret works through a lens that considers the impact of the historical traditions of the genre. The information and skills gleaned during this unit will be applied throughout the year as students build on the foundation constructed by this unit. Particular attention will be paid to gaining an understanding of the terminology used when analyzing poetry. The unit will address: stanza construction, meter, sound devices, figurative language, imagery, denotation/connotation, tone, speaker, allusion and others.

Class Activities:

- A systematic review of the book *Sound and Sense*
- Weekly journal responses where students reflect on their understanding of poetry
- Weekly Blog posts where students are asked to provide lines of poetry
- 2-4 page literary criticism based research paper on a modern poem/poet
- Expository Essay in-class 40 min. essays using poems as prompt (with attention paid to compare/contrast of essays guided by a similar controlling idea)
- Extensive use of Advanced Placement Literature practice questions that ask students to apply skills to interpretation of poetry
- Extensive review of the top 100 anthologized poems
- Significant part of the unit will look at Shakespearean sonnets

Materials:

- Copy of texts:
 - *Sound and Sense*
 - *The Classic Hundred Poems*
 - *Shakespeare's Sonnets*
- Various literary criticism on modern poetry/poets
- North Salem Research Paper Format
- MLA Format Guide
- Sample AP poetry questions

Self-Reflection I***Death of a Salesman*, by Arthur Miller****(Weeks 17 – 20)****Unit Focus:**

This unit is the first of three that will use the controlling idea of self-reflection as a tool to consider the similarities and differences between the three dramas: *Death of a Salesman*, *Hamlet* and *A Streetcar Named Desire*. Students will understand themes and literary technique through a look at author's characterization of the protagonists. Students will consider how the characters in the works

Class Activities:

- Class discussion of themes
- Weekly journal responses
- Weekly Blog posts

- 3-5 page literary criticism based research paper
- Viewing of the film: *Apocalypse Now*
- Expository Essay in-class 40 min. essays
- Reading check quizzes

Materials:

- Copy of text: *Heart of Darkness*
- Film: *Apocalypse Now*
- Various literary criticism
- North Salem Research Paper Format
- MLA Format Guide

Self-Reflection II

***The Tragedy of Hamlet, Prince of Denmark*, by William Shakespeare**

(Weeks 21 – 24)

Unit Focus:

The second of the self-reflection units, this play will serve to further broaden students' perspective on the power of self-evaluation – of motive and of means. The students will also partake in a sophisticated analysis of the components of Shakespearean tragedy.

Class Activities:

- Class discussion of themes
- Weekly journal responses evaluating and connecting Hamlet' self-reflection with our own and others
- Weekly Blog posts considering literary interpretation by noted literary critics
- 3-5 page literary criticism based research paper with a focus on contradicting literary stances as they pertain to a thematic component in the play
- Viewing of the film: *Hamlet (Branagh)*
- Viewing of various clips from other film interpretations
- Expository Essay in-class 40 min. essays
- Reading check quizzes

Materials:

- Copy of text: *Hamlet*
- Various literary criticism
- Copy of various film interpretations of *Hamlet*
- North Salem Research Paper Format
- MLA Format Guide

Self-Reflection III

***A Streetcar Named Desire*, by Tennessee Williams**

(Weeks 25 – 28)

Unit Focus:

The third work in this three-unit focus on self-reflections, students will consider how the work adds to established beliefs about character motivation. Particular attention will be paid to Williams's use of symbolism in the work and the groundbreaking social significance of the work.

Class Activities:

- Class discussion of themes
- Weekly journal responses
- Weekly Blog posts
- Viewing of classic film starring Brando
- Discussion of historical perspective of work as illustrated in public reaction to film release (supported by historical documents)
- 2-4 page reaction paper comparing/contrasting protagonists from three works
- Expository essay in-class 40 min. essays replicating AP question #3
- Reading check quizzes

Materials:

- Copy of text: *A Streetcar Named Desire*
- Various historical documents dating from release of the film
- Copy of film version of play
- North Salem Research Paper Format
- MLA Format Guide

Our Endless Search for Meaning

No Exit, by Jean-Paul Sartre and *The Stranger*, by Albert Camus

(Weeks 29 – 32)

Unit Focus:

This culminating unit will serve as closure to a year of intense literary analysis marked by a concentration on various philosophical movements that address man's search for meaning.

Class Activities:

- Class discussion of existentialist/atheistic existentialist/absurdist philosophical movements
- Discussion of the "Myth of Sisyphus"
- Weekly journal responses on philosophical movements
- Weekly Blog posts connecting movements to current social conditions
- Viewing of clips from the film: *The Shawshank Redemption*: used to consider perception and definition of reality
- Reading check quizzes
- Reaction essay (in-class)

Materials:

- Copy of text: *The Stranger*
- Various literary criticism
- Copy of "The Myth of Sisyphus"
- Copy of the film: *The Shawshank Redemption*

Advanced Placement Review

(Weeks 33 – 34)

Unit Focus:

This unit will focus on making tangible connections between the material covered during the course of the year and the skills needed for successful completion of the Advanced Placement English Literature and Composition Examination.

Class Activities:

- Review of multiple choice strategies
- Segmented essay practice: introduction/body/conclusions paragraphs
- Student generated literature review on works covered during the past two years

Materials:

- Various Advanced Placement practice multiple choice tests and essays
- Various review packets:
 - Literature review packet
 - Poetry term review packet
 - Literary device review packet
 - Multiple- choice strategy handout

II. On Reading

Pedagogical Approach:

Students are expected to come to class having read the assigned texts prepared to discuss the themes. While reading, students should annotate text using post-it notes. (If students purchase their own copy of the books, they can write directly in the text.) Class discussions will be another opportunity to annotate the text. All the major works read are classic works that students might wish to read or reference while attending college. The course will focus on the use of reading strategies that promote a substantiated interpretation of author's purpose as facilitated by author technique. The readings will also serve as models for students to emulate. We will analyze how authors effectively use sentence structure to enhance meaning, vary sentence beginnings to guide the reader, use strong verbs to add power to the writing and manipulate punctuation to control flow.

Text and Resources:

- *Heart of Darkness*, by Joseph Conrad
- *Siddhartha*, by Hermann Hesse
- *Cat's Cradle*, by Kurt Vonnegut
- *Death of a Salesman*, by Arthur Miller
- *1984*, by George Orwell
- *A Streetcar Named Desire*, by Tennessee Williams
- *The Stranger*, by Albert Camus
- *No Exit*, by Jean-Paul Sartre
- *The Tragedy of Hamlet, Prince of Denmark*, by William Shakespeare
- Selected short stories from: *Points of View*, edited by Moffett and McElhen
 - "But the One on the Right" by Dorothy Parker
 - "This Is My Living Room" by Tom McAfee
 - "The Lady's Maid" by Kathrine Mansfield
 - "Too Early Spring" by Stephen Vincert Benet
 - "My Sister's Marriage" by Cynthia Rich
 - "A and P" by John Updike
 - "First Confession" by Frank O'Connor
 - "Johnny Bear" by John Steinbeck
 - "The Stone Boy" by Gina Berriault
 - "The Five-Forty-Eight" by John Cheever
- *Sound and Sense*, Laurence Perrine and Thomas R. Arp
- *The Classic Hundred Poems*, edited by William Harmon
- *Shakespeare's Sonnets*, edited by A.L. Rowse
- *MLA Handbook for Writers of Research Papers*, Joseph Gibaldi
- *The Bedford Reader*, X.J. Kennedy, Dorothy M. Kennedy and Jane E. Aaron

Test Debate /Test Analysis

The Test Debate / Test Analysis process seeks to prepare students for the rigors of state and national testing which is used to determine student's educational progress. Research has shown that the activity builds critical thinking skills by encouraging students to think conceptually about (in our case) a work of literature. Such skills are necessary to excel on the AP English exams, as well as the SAT and ACT exams, which all require students to differentiate between good answers and best answers. This is what makes these tests so challenging—students seek absolutes rather than recognize the subtle differences in answers.

A simplistic way to illustrate the process would be to say that the multiple-choice test turns into a short answer exam where partial credit is given. A student will never be penalized for an answer that is "correct," but this process allows them to earn points back on questions that they originally marked "wrong."

Test Debate Process

- The class debates the conceptual question using Socratic Technique:

Step 1:

One of the participants initiates the discussion by phrasing one or more questions.

(Question on exam...)

Step 2:

This is followed by the presentation of a response that sets forth hypotheses, which are developed through demonstration.

Step 3:

Refutation and cross-examination, takes place.

Step 4:

The final phase hopefully will consist of a modification of the original position held by each participant. The desired end result is shared meaning and enlarged understanding.

(Golden, Berquist, & Coleman, 1983)

- At the conclusion of the discussion, the class votes on the *BEST* answer.
- That vote does not determine a student's grade on the test.
- The student, after hearing the discussion, draws final conclusions about the question, which is done in the form of Test Analysis.

Some Basic Guiding Principles for Test Debate:

- Identify the underlying point in the assertions of others.
- Don't be afraid to use quotes.
- Don't totally ignore what others say while going on to something else.
- Don't strip away the context of a situation unless the question suggests you should do so.

Test Analysis Process

- The final score on the test is determined by the student's final stance on the question.
- Each question/choices *being examined* must be provided.
- Three points must be made:
 - A. *Why did you choose the answer you chose?*
 - B. *How did the class justify the answer with the most votes? (What substantiation was provided? What other choices were considered / eliminated?)*
 - C. *What do you think now and why?*
- **Scoring:** You may earn up to the full amount of points that question was worth on the exam. For instance, a comprehensive response on 10-point question might earn you the full 10 points back. Superficial or irrelevant evidence, illogical arguments, or incomplete discussions will reduce your awarded points.
- Alternative opinions might not be agreed with, but will certainly be respected--and rewarded--as long as the textual evidence supports them.

Test Debate / Test Analysis Sample Examination

Anthem Conceptual Exam

Select the **BEST** answer.

1. The pervasive use of plural pronouns (we, they, our) throughout most of the novel serves all of the following purposes EXCEPT:
 - a. Reveals the characters are victims of social indoctrination
 - b. Reinforces the genuine devotion community members feel towards one another
 - c. Suggests a relationship between the language we use and our perception of reality
 - d. Exposes the prevalent lack of individuality in the City
 - e. Subtly projects Equality's frustration upon the reader
2. Which aspect of Rand's fictional society most strongly inhibits the emergence of the individual?
 - a. Home of the Infants
 - b. Home of the Students
 - c. Council of Vocations
 - d. Palace of Corrective Detention
 - e. Home of the Useless
3. Which of the following most acutely reveals Liberty's rebirth?
 - a. Raising her hand to her forehead to acknowledge Equality
 - b. Labeling Equality "The Unconquered"
 - c. Allowing Equality to drink from her hands
 - d. Her escape from the City to the Uncharted Forest
 - e. When she proclaims, "I love you."
4. Equality's motives for returning to the City include all of the following EXCEPT:
 - a. Revenge
 - b. Fraternity
 - c. Progress
 - d. Justice
 - e. Honor
5. The primary objective of Rand's *dystopian* setting (a seemingly ideal world revealed as a nightmare) is to convey:
 - a. Our inherent need for social interaction
 - b. The importance of fraternity and solidarity
 - c. The dangers of blindly accepting a false reality
 - d. The benefits of individual sacrifice to the community at-large
 - e. The consequences of living in a *secular* society (world without religion)

6. Which of the following events most directly represented Equality's epiphany:
 - a. His acceptance of the job of street sweeper
 - b. When he kissed Liberty's hand
 - c. When escaped from the Palace of Corrective Detention
 - d. When proclaims: "You fools! You thrice-damned fools!"
 - e. When he exclaims: "[...] we are learning to doubt."
7. The Uncharted Forrest metaphorically represents:
 - a. The place no man should go
 - b. The things no man should think
 - c. The manipulation of information by governments
 - d. The fear of the unknown
 - e. The joy of freedom
8. In the novel, religion is never a significant motivational factor because:
 - a. The meaning for life is rooted in brotherhood
 - b. None of the characters have religious beliefs
 - c. The Bible was burned during the Great Rebirth
 - d. Religious beliefs require individualism
 - e. The author avoids the topic of religion
9. From the novel's onset, Equality is characterized as different because:
 - a. He is taller than the others
 - b. He does experiments
 - c. Because all men have egocentric thoughts
 - d. Because no man is exactly like others
 - e. Equality does not want to be a street sweeper
10. The most effective tool Rand used to articulate the theme of the novel is:
 - a. Equality's transformation
 - b. The World Council's reaction to Equality's "discovery"
 - c. The actions taken by the Council of Vocations
 - d. The friendship between Equality and International
 - e. The love Equality has for Liberty

Test Analysis Sample Response

The following is an exemplary analysis of a conceptual test question on Joseph Conrad's *Heart of Darkness*:

3. The main reason Kurtz turns his back on his former existence is:

- (A) his need for power
- (B) his desire to be free from society's limitations
- (C) his personality flaw: lack of restraint
- (D) the attractiveness of the Id
- (E) his fear of what he had become

I chose answer (E) his fear of what he had become. As Kurtz gives in to his savage instinct he drifts away from the restraints of society and begins to live a life of self-loathing in which he is unable to reconcile his former moral code with his present actions. He understands he has been transformed into someone who could not re-assimilate into Western society and cannot fathom how he would act if he were to return.

The class chose answer (D) the attractiveness of the Id. In justification of this answer choice, as Kurtz recognizes the flaws that plague society, his desire to break away from society's restraints grows until he is presented with the opportunity to escape. The setting of the jungle intensifies Kurtz' savage instinct, to which Kurtz is drawn. According to the class, it is this luring of the Id that prevents Kurtz from returning to society.

According to this answer, Kurtz must associate giving into his Id with freedom from society's confines. However, Kurtz does not find freedom in succumbing to his Id; rather, he is more tightly bound to society's codes by his own guilt. The longer Kurtz stays in the jungle, the more savage he becomes, indulging in his personality flaw, which as answer (C) suggests is his lack of restraint, which manifests itself in acts such as the horrific display of decapitated heads on the stakes. The greater this flaw is magnified, the farther away from society he goes and the harder it becomes to turn back, which is why Kurtz turns his back on society. Thus, I think the correct answer is (C) his personality flaw: lack of restraint.

Rationale and Research Support for Test Debate/Test Analysis

The importance of this research stems from the foundational belief that learning can only be meaningful if the learner has a conceptual latticework on which to hang the new information learned. Most high achieving students do this instinctively. They have developed an inherent ability to connect what they are learning to what they already know. Thus, the importance for educators is that strategies and educational practices must be employed that requires all students to think conceptually, activating existing knowledge when learning new material.

The theoretical research connects test debate and test analysis to the constructs of John Dewey, Jean Piaget, Lev Vygotsky, and David Ausubel. The theoretical foundation of this study is supported by the constructivist view that learning is the process of building knowledge from interpretation of experience. Dewey's (1938) progressive model suggests that information be connected to earlier experiences involving actual life experience and articulation of facts and ideas (Dewey, 1938). Piaget (1969) and Vygotsky (1962) expanded the scope of this constructivist connection by suggesting that knowledge was formed through a process of continuous self-construction suggesting that the formation of intellect is a process of development. Ausubel (1962) asserted that learning should activate prior knowledge and make connections during what Ausubel calls *discovery learning*. During this process students rearrange information while integrating it with existing cognitive structures.

This study's contention was that as students understand the metacognitive aspects of test debate and test analysis, they greatly improve their understanding of the conceptual aspects of academic courses, and also better master the content acquisition required for any meaningful learning. Some teachers continue to assess students' understanding using traditional methods while others have embraced the progressive view that meaningful learning requires students to maintain an active role in their learning. This exploratory study considered students' perspectives on the cognitive processes associated with test analysis and test debate as a means to determine the effectiveness of this mode of assessment.

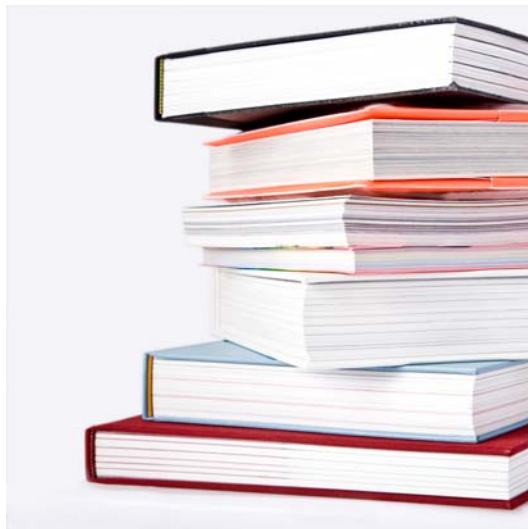
Recent research in the area of critical thinking ties the historical perspective to current research by considering how critical thinking provides students with the skills needed to connect course content with true conceptual understanding. Tsui's (2002) case study research contends that today's students are provided with educational experiences that increase content retention, but do not promote students' ability to improve higher order thinking skills. She observed that class discussion and reflective writing, two key components of test debate and test analysis, promote critical thinking.

Lynd-Balta's (2006) study investigated the impact of specific classroom activities on critical thinking skills in an undergraduate neuroscience course. Lynd-Balta concluded that requiring students to apply content knowledge through problem solving promotes critical thinking skills without sacrificing content retention. Using course content to reflect on existing belief systems is similar to the educational goals of test debate and test analysis.

Schwarm and VanDeGrift (2002) studied the impact of classroom assessments on critical thinking by focusing on how classroom assessments can be used to discover students' conceptual understanding as well as content retention. The researchers concluded that as students better recognized their own misconceptions the students were forced to critically think about the depth of their learning through consistent metacognitive processes. Students realized the benefit of thinking critically about the depth of their understanding (Schwarm & VanDeGrift, 2002).

Literary Devices Handbook

*AP English Literature and Composition
Abridged Edition*



*English Department
North Salem Central Schools*

Dr. Kowgios / Mr. Popken

Allegory An extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric.

EXAMPLE:

1) The [apple](#) that Adam receives from Eve is symbolic of the “knowledge of God and Evil” and is thus allegorical. The serpent is often read as an allegory signifying the tempter, or true evil.

2) In the *New Testament*, Christ makes frequent use of the parable to make statements about “people” in general. For example, the [Good Samaritan](#) is an allegory representing the right thinking and compassionate person. This is a specific rhetorical use of the allegory.

3) Plato’s *Allegory of the Cave* describes the state of the unenlightened, who cannot even believe that enlightenment exists.

Alliteration Repetition of consonant sounds at the beginning of words that are close to one another: Mickey Mouse; Donald Duck.

EXAMPLE:

1) But now I am cabined, cribbed, confined, bound into saucy doubts and fears.—Shakespeare.

2) Duncan is in his grave; after life’s fitful fever he sleeps well—Shakespeare.

Allusion A reference to a well-known person, place, or thing from literature, history, etc.

EXAMPLE:

1) Sir Lancelot fought with *Herculean* strength. (Reference to the mythological hero Hercules).

2) "I have met my *Waterloo*," the mountain climber said after returning from a failed attempt to conquer Everest. (Reference to the Belgian town where Napoleon lost a make-or-break battle).

3) Since my elementary-school days, math has always been my *Achilles heel*. (Reference to the weak spot of Achilles, the greatest warrior to fight in the Trojan War. When his mother submersed him in the River Styx after he was

	<p>born, the magical waters made him invulnerable. His flesh was impervious to all harm—except for the heel of a foot. His mother was grasping the heel when she dipped him into the river. Because the river water did not touch his heel, it was the only part of his body that could suffer harm. He died when a poison-tipped arrow lodged in his heel. Hence, writers over the ages have used the term <i>Achilles heel</i> to refer to a person's most pronounced weakness.</p>
Anachronism	<p>Something that is misplaced in a story because it is out of time.</p> <p>EXAMPLE:</p> <p>In <i>Julius Caesar</i>, a clock strikes though there were no clocks in Caesar's day. In the movie <i>Ben-Hur</i>, Charlton Heston anachronistically wears a wristwatch during the chariot race.</p>
Analogy	<p>Comparison of two similar but different things, usually to clarify an action or a relationship.</p> <p>EXAMPLE:</p> <p>"Harrison Ford is like one of those sports cars that advertise acceleration from 0 to 60 m.p.h. in three or four seconds. He can go from slightly broody inaction to ferocious reaction in approximately the same time span. And he handles the tight turns and corkscrew twists of a suspense story without losing his balance or leaving skid marks on the film. But maybe the best and most interesting thing about him is that he doesn't look particularly sleek, quick, or powerful; until something or somebody causes him to gun his engine, he projects the seemly aura of the family sedan." (Richard Schickel, <i>Time Magazine</i> review of <i>Patriot Games</i>)</p>
Anaphora	<p>Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent.</p> <p>EXAMPLE:</p> <p><u>"What we need in the United States is not</u> division. <u>What we need in the United States is not</u> hatred. <u>What we need in the United States is not</u> violence and lawlessness; but is love and wisdom and compassion toward one another, and a feeling of justice toward those who still suffer within our country whether they be white or whether they be black." -- Robert F. Kennedy, Announcing the death of Martin Luther King</p>
Anecdote	<p>A short, simple narrative of an incident; often used for humorous effect or to make a point.</p> <p>EXAMPLE: From Kurt Vonnegut's <i>Cat's Cradle</i></p> <p>In the autobiographical section of <i>The Books of Bokanon</i> he writes a</p>

parable on the folly of pretending to discover, to understand:

I once knew an Episcopalian lady in Newport, Rhode Island, who asked me to design and build a doghouse for Great Dane. The lady claimed to understand God and His Ways of Working perfectly. She could not understand why anyone should be puzzled about what had been or about what was going to be.

And yet, when I showed her a blueprint of the doghouse I proposed to build, she said to me, "I'm sorry, but I never could read one of those things."

"Give it to your husband or your minister to pass on to God," I said, "and, when God finds a minute, I'm sure he'll explain this doghouse of mine in a way that even you can understand."

She fired me. I shall never forget her. She believed that God liked people in sailboats much better than He liked people in motorboats. She could not bear to look at a worm. When she saw a worm, she screamed.

She was a fool, and so am I, and so is anyone thinks he sees what God is Doing, [writes Bokonon].

Antithesis

The presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs.

EXAMPLE:

"I have a dream that my four little children will one day live in a nation where they will **not be judged by the color of their skin** but **by the content of their character**. I have a *dream* today!"

-- Martin Luther King, Jr., *I Have a Dream*

Aphorism	<p>Short, often witty statement of a principle or a truth about life</p> <p>EXAMPLE: From Shakespeare</p> <p>1) It is not in the stars to hold our destiny, but in ourselves.</p> <p>2) Life is a tale told by an idiot, full of sound and fury, signifying nothing.</p> <p>3) He that is proud eats up himself; pride is his own glass, his own trumpet, his own chronicle.</p>
Apostrophe	<p>Usually in poetry but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction</p> <p>EXAMPLE:</p> <p>For instance, John Donne commands, "<i>Oh, Death, be not proud.</i>" King Lear proclaims, "<i>Ingratitude! thou marble-hearted fiend, / More hideous when thou show'st thee in a child / Than the sea-monster.</i>" Death, of course, is a phenomenon rather than a proud person, and ingratitude is an abstraction that hardly cares about Lear's opinion, but the act of addressing the abstract has its own rhetorical power.</p>
Approximate Rhyme	<p><i>Imperfect rhyme, slant rhyme, half rhyme, approximate rhyme, near rhyme, off rhyme, oblique rhyme</i>: These are all general terms referring to rhymes that are close but not exact: lap/shape, glorious/nefarious.</p> <p>EXAMPLE: Emily Dickinson's "I heard a fly buzz when I died"</p> <p>I heard a fly buzz when I died; The stillness round my form Was like the stillness in the air Between the heavens of storm.</p> <p>The eyes beside had wrung them dry, And breaths were gathering sure For that last onset, when the king Be witnessed in his power.</p> <p>I willed my keepsakes, signed away What portion of me I Could make assignable,-and then There interposed a fly,</p> <p>With blue, uncertain, stumbling buzz,</p>

Between the light and me;
And then the windows failed, and then
I could not see to see.

Aside

In drama, a few words or a short passage spoken by one character to the audience while the other actors on stage pretend their characters cannot hear the speaker's words. It is a theatrical convention that the aside is not audible to other characters on stage.

EXAMPLE: Balcony scene-*Romeo and Juliet*

ROMEO [Aside.]: Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague...

Assonance

Repetition of vowel sounds between different consonants, such as in neigh/fade.

EXAMPLE: Lord Alfred Tennyson, 1809–1892

"The Lady of Shalott"

PART I

ON either side the river lie	side....lie (long i's - si and li)
Long fields of barley and of rye,	
That clothe the wold and meet the sky;	clothe...wold (long o's - clo
and wo)	
And thro' the field the road runs by	
To many-tower'd Camelot;	
And up and down the people go,	
Gazing where the lilies blow	
Round an island there below,	
The island of Shalott.	

Auditory Imagery	A mental image that is similar to an auditory perception
	EXAMPLE: From Matthew Arnold's "Dover Beach"-
	<p style="padding-left: 40px;">"Listen! You hear the grating roar Of pebbles which the waves draw back, and fling, At their return, up the high strand, Begin, and cease, and then again begin, With tremulous cadence slow, and bring The eternal note of sadness in."</p>
Ballad	<p>A narrative poem consisting of quatrains of iambic tetrameter alternating with iambic trimeter. Common traits of the ballad are that (a) the beginning is often abrupt, (b) the story is told through dialogue and action (c) the language is simple or "folksy," (d) the theme is often tragic--though comic ballads do exist, and (e) the ballad contains a refrain repeated several times.</p> <p>EXAMPLE: <u>An Eastern Ballad by Allen Ginsberg</u> I speak of love that comes to mind: The moon is faithful, although blind; She moves in thought she cannot speak. Perfect care has made her bleak.</p> <p style="padding-left: 40px;">I never dreamed the sea so deep, The earth so dark; so long my sleep, I have become another child. I wake to see the world go wild.</p>
Ballad Stanza	<p>Traditionally, ballad measure consists of a four-line stanza or a quatrain containing alternating four-stress and three-stress lines with an ABCB or ABAB rhyme scheme. Works written in ballad measure often include such quatrains.</p> <p>EXAMPLE: The opening stanza to "Earl Brand" illustrates the pattern. Note also the bits of Scottish dialect in phrases such as "hae" for <i>have</i> and "awa" for <i>away</i>.</p> <p style="padding-left: 40px;">Rise up, rise up, my seven brave sons, And dress in your armour so bright; Earl Douglas will hae Lady Margaret awa Before that it be light.</p>
Blank Verse	<p>Unrhymed lines of ten syllables each with the even-numbered syllables bearing the accents. Blank verse has been called the most "natural" verse form for dramatic works, since it supposedly is the verse form most close to natural rhythms of English speech.</p>

EXAMPLE:

Shakespeare's *A Midsummer Night's Dream*-- Theseus' speech to Hippolyta appears in blank verse:

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name. (5.1.12-17)

Cacophony

Harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony

EXAMPLE: From "Jabberwocky" by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Caesura

A rhythmic break or pause in the flow of sound which is commonly introduced in about the middle of a line of verse, but may be varied for different effects. Usually placed between syllables rhythmically connected in order to aid the recital as well as to convey the meaning more clearly, it is a pause dictated by the sense of the content or by natural speech patterns, rather than by metrics.

EXAMPLE: Emily Dickinson (first line)

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us - don't tell!
They'd banish us, you know!

How dreary to be somebody!
How public like a frog
To tell one's name the livelong day
To an admiring bog!

Catharsis	<p>An emotional discharge that brings about a moral or spiritual renewal or welcome relief from tension and anxiety.</p> <p>According to Aristotle, catharsis is the marking feature and ultimate end of any tragic artistic work. He writes in his <i>Poetics</i> (c. 350 BCE): "Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; . . . through pity and fear effecting the proper purgation [<i>catharsis</i>] of these emotions" (Book 6.2).</p> <p>Pity and fear are inspired in the audience by the suffering of someone who is morally typical: he or she is not overwhelmingly good or evil, but susceptible to error (as when acting unjustly through ignorance or passion). The protagonist's misfortune therefore inspires pity because it is worse than he or she deserves, and fear because the audience sees in it their own potential errors and suffering.</p> <p>EXAMPLE: Othello; Macbeth; John Proctor; Willy Loman</p>
Characterization	<p>An author or poet's use of description, dialogue, dialect, and action to create in the reader an emotional or intellectual reaction to a character or to make the character more vivid and realistic. Careful readers note each character's attitude and thoughts, actions and reaction, as well as any language that reveals geographic, social, or cultural background.</p> <p>EXAMPLE: Holden Caulfield from <i>Catcher in the Rye</i></p> <p>"What I was really hanging around for, I was trying to feel some kind of a good-by. I mean I've left schools and places I didn't even know I was leaving them. I hate that. I don't care if it's a sad good-by or a bad good-by, but when I leave a place I like to <i>know</i> I'm leaving it. If you don't, you feel even worse."</p>
Cliché	<p>A hackneyed or trite phrase that has become overused. Clichés are considered bad writing and bad literature.</p> <p>EXAMPLE: fast and furious his days are numbered lightning strikes twice read the tea leaves out like a Light. lick his wounds killed his chances noker face</p>

Colloquialism	<p>A word or phrase (including slang) used in everyday conversation and informal writing but that is often inappropriate in formal writing (y'all, ain't).</p> <p>EXAMPLE:</p> <p>YOU don't know about me without you have read a book by the name of <i>The Adventures of Tom Sawyer</i>; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly -- Tom's Aunt Polly, she is -- and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before</p> <p>.-Twain's opening to <i>The Adventures of Huckleberry Finn</i></p>
Conceit	<p>An elaborate or unusual comparison--especially one using unlikely metaphors, simile, hyperbole, and contradiction. One of the most famous conceits is John Donne's "A Valediction: Forbidding Mourning," a poem in which Donne compares two souls in love to the points on a geometer's compass.</p> <p>EXAMPLE:</p> <p>A VALEDICTION FORBIDDING MOURNING. by John Donne</p> <p>AS virtuous men pass mildly away, And whisper to their souls to go, Whilst some of their sad friends do say, "Now his breath goes," and some say, "No."</p> <p>So let us melt, and make no noise, 5 No tear-floods, nor sigh-tempests move; 'Twere profanation of our joys To tell the laity our love.</p> <p>Moving of th' earth brings harms and fears; Men reckon what it did, and meant; 10 But trepidation of the spheres, Though greater far, is innocent.</p>

Dull sublunary lovers' love —Whose soul is sense—cannot admit Of absence, 'cause it doth remove The thing which elemented it.	15
But we by a love so much refined, That ourselves know not what it is, Inter-assurèd of the mind, Care less, eyes, lips and hands to miss.	20
Our two souls therefore, which are one, Though I must go, endure not yet A breach, but an expansion, Like gold to aery thinness beat.	
If they be two, they are two so As stiff twin compasses are two ; Thy soul, the fix'd foot, makes no show To move, but doth, if th' other do.	25
And though it in the centre sit, Yet, when the other far doth roam, It leans, and hearkens after it, And grows erect, as that comes home.	30
Such wilt thou be to me, who must, Like th' other foot, obliquely run ; Thy firmness makes my circle just, And makes me end where I begun	35

Conflict

The opposition between two characters (such as a protagonist and an antagonist), between two large groups of people, or between the protagonist and a larger problem such as forces of nature, ideas, public mores, and so on. Conflict may also be completely internal, such as the protagonist struggling with his psychological tendencies (drug addiction, self-destructive behavior, and so on); William Faulkner famously claimed that the most important literature deals with the subject of "the human heart in conflict with itself"

EXAMPLE:

1) Examples of narratives driven mainly by conflicts between the protagonist and nature include Jack London's "To Build a Fire" (in which the Californian struggles to save himself from freezing to death in Alaska) and Stephen Crane's "The Open Boat" (in which shipwrecked men in a lifeboat struggle to stay alive and get to shore).

2) Examples of narratives driven by conflicts between a protagonist and an antagonist include Mallory's *Le Morte D'arthur*, in which King Arthur faces off against his evil son Mordred, each representing civilization and barbarism respectively.

3) Examples of narratives driven by internal struggles include Daniel Scott Keyes' "Flowers for Algernon," in which the hero struggles with the loss of his own intelligence to congenital mental retardation, and Edgar Allan Poe's "The Tell-Tale Heart," in which the protagonist ends up struggling with his own guilt after committing a murder.

4) In complex works of literature, multiple conflicts may occur at once. For instance, in Shakespeare's *Othello*, one level of conflict is the unseen struggle between Othello and the machinations of Iago, who seeks to destroy him. Another level of conflict is Othello's struggle with his own jealous insecurities and his suspicions that Desdemona is cheating on him.

Consonance

Repetition of identical consonant sounds within two or more words in close proximity, as in boost/best; it can also be seen within several compound words, such as fulfill and ping-pong.

EXAMPLE:

Stopping by Woods on a Snowy Evening

by

Robert Frost (1874-1963)

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

Couplet

Two successive lines of poetry, usually of equal length and rhythmic correspondence, with end-words that rhyme. The couplet, for practical purposes, is the shortest stanza form, but is frequently joined with other couplets to form a poem with no stanzaic divisions.

EXAMPLE:

Where-e'er you find "the cooling western breeze,"
 In the next line, it "whispers through the trees;"
 If crystal streams "with pleasing murmurs creep,"
 The reader's threatened (not in vain) with "sleep."
 -Alexander Pope

Diction	<p>Word choice, an element of style; it creates tone, attitude, and style, as well as meaning. Different types and arrangements of words have significant effects on meaning. An essay written using academic diction would be much less colorful, but perhaps more precise than street slang.</p> <p>EXAMPLE: (informal vs. formal diction)</p> <table> <tr> <td>The layers of dirt were not messed up at all.</td><td>The sedimentary levels were undisturbed.</td></tr> </table>	The layers of dirt were not messed up at all.	The sedimentary levels were undisturbed.
The layers of dirt were not messed up at all.	The sedimentary levels were undisturbed.		
Dystopian Novel	<p>The <i>utopia</i> and its offshoot, the <i>dystopia</i>, are genres of literature that explore social and political structures. Utopian fiction is the creation of an ideal world, or utopia, as the setting for a novel. Dystopian fiction is the opposite: creation of a nightmare world, where utopian ideals have been subverted. Many novels combine both, often as a metaphor for the different directions humanity can take in its choices, ending up with one of two possible futures.</p> <p>EXAMPLE:</p> <p><i>Lord of the Flies</i>, 1984, <i>Anthem</i>, <i>Fahrenheit 451</i>, <i>Brave New World</i></p>		
Elegy	<p>A sad and thoughtful poem lamenting the death of a person.</p> <p>EXAMPLE: (from Walt Whitman's <i>O Captain, My Captain</i>, on the death of Abraham Lincoln)</p> <p>O Captain! My Captain!</p> <p>O Captain! my Captain! our fearful trip is done, The ship has weathered every rack, the prize we sought is won, The port is near, the bells I hear, the people all exulting. While follow eyes the steady keel, the vessel grim and daring;</p> <p>But O heart! heart! heart! O the bleeding drops of red, Where on the deck my Captain lies, Fallen cold and dead.</p>		
End Rhyme	<p>A rhyme occurring in the terminating word or syllable of one line of poetry with that of another line, as opposed to internal rhyme.</p>		

	<p>EXAMPLE: (from Robert Frost's "Stopping by Woods on a Snowy Evening")</p> <p>Whose woods these are I think I know, His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.</p>
Enjambment	<p>The continuation of the sense and therefore the grammatical construction beyond the end of a line of verse or the end of a couplet. This run-on device, contrasted with end-stopped, can be very effective in creating a sense of forward motion, fine-tuning the rhythm, and reinforcing the mood, as well as a variation to avoid monotony.</p> <p>EXAMPLE: From Keats's "Endymion"</p> <p>A thing of beauty is a joy forever: Its loveliness increases; it will never Pass into nothingness but still will keep A bower quiet for us, and asleep Full of sweet dreams, and health, and quiet breathing.</p>
Epic	<p>An extended narrative poem, usually simple in construction, but grand in scope, exalted in style, and heroic in theme, often giving expression to the ideals of a nation or race. Classical epics began with an argument and an invocation to a guiding spirit, then started the narrative <i>in medias res</i>.</p> <p>EXAMPLE: The Iliad and The Odyssey (Homer) Beowulf Paradise Lost (Milton) Don Juan (Lord Byron)</p>
Epithet	<p>An adjective or adjectival phrase, usually attached to the name of a person or thing.</p> <p>EXAMPLE: 1) "Richard the Lion-Hearted," 2) Milton's "ivy-crowned Bacchus" in "L'Allegro" 3) Homer's "rosy-fingered dawn."</p>

Epigraph	<p>The use of a quotation at the beginning of a work that hints at its theme.</p> <p>EXAMPLE:</p> <p>Hemingway begins <i>The Sun Also Rises</i> with two quotations. One of them is “You are all a lost generation” by Gertrude Stein.</p> <p>Mark Twain’s <i>The Adventures of Huckleberry Finn</i> begins with two as well, one, more specifically, a warning: “Persons attempting to find a Motive in this narrative will be prosecuted; persons attempting to find a Moral in it will be banished; persons attempting to find a Plot in it will be shot.”</p>
Equivocation	<p>Ambiguity or uncertainty of meaning in words; misapprehension arising from the ambiguity of terms; the using of a word or phrase in more than one sense.</p> <p>EXAMPLE:</p> <p>"The sign said 'fine for parking here', and since it was fine, I parked there."</p> <p>All trees have bark. All dogs bark. Therefore, all dogs are trees.</p> <p>"Consider that two wrongs never make a right, but that three lefts do." - "Deteriorata", National Lampoon</p>
Ethical Appeal (appeal to ethos)	<p>When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in this type of appeal, but in all cases the aim is to gain the audience’s confidence. (Ethos)</p> <p>EXAMPLE:</p> <p>Acme Gizmotronics, the company that you've trusted for over 100 years, has recently entered the World Wide Web! Now you can purchase our fine products through the internet. Our quality gizmos, widgets, and thingamabobs can be shipped to you within minutes. All come with the famous lifetime guarantee that makes Acme the company that the world depends on for its gizmo needs.</p> <p>Our spokesperson, Mr. Coyote says "<i>I'm not really a coyote, but I play one on TV I've used Acme products for years Their slingshots rocket launchers</i></p>

	<p><i>crowbars, pogo sticks, and power pills are the best around. And don't forget their high-powered dynamite! I buy everything from Acme. They are the company that I trust the most."</i></p> <p>ACME is currently supporting research into a form of clean, ultra-efficient, cesium-based power that promises to usher in a new period of cheap, globally available power. Based on a small island off the coast of Costa Rica, ACME Technology Research is one of our most significant divisions.</p> <p>Interested in learning more about ACME? We thought you might be.</p>
Euphemism	<p>A more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable.</p> <p>EXAMPLE:</p> <p>"He went to his final reward" is a common saying for "he died." These are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.</p>
Existentialist Novel	<p>A novel promoting existentialism, is a philosophical movement which posits that <i>individuals</i> create the meaning and essence of their lives, as opposed to deities or authorities creating it for them.</p> <p>EXAMPLE: (from <i>The Stranger</i>—Camus)</p> <p>"Throughout the whole absurd life I'd lived, a dark wind had been rising toward me from somewhere deep in my future, across years that were still to come, and as it passed, this wind leveled whatever was offered to me at the time, in years no more real than the ones I was living. What did other people's deaths or a mother's love matter to me; what did his God or the lives people choose or the fate they think they elect matter to me when we're all elected by the same fate."</p>
Feminine Rhyme	<p>A rhyme occurring on an unaccented final syllable, as in <i>dining</i> and <i>shining</i> or <i>motion</i> and <i>ocean</i>. Feminine rhymes are double or disyllabic rhymes and are common in the heroic couplet.</p> <p>EXAMPLE: From Goldsmith's "Retaliation: A Poem"</p> <p>Of old, when Scarron his companions invited Each guest brought his dish, and the feast was united,</p>

Figurative Language	<p>Language that contains figures of speech, such as similes and metaphors, in order to create associations that are imaginative rather than literal.</p> <p>EXAMPLE: (Robert Frost's "Nothing Gold Can Stay")</p> <p>Nature's first green is gold, Her hardest hue to hold. Her early leaf's a flower; But only so an hour. Then leaf subsides to leaf. So Eden sank to grief, So dawn goes down to day. Nothing gold can stay.</p>
Flashback	<p>A method of narration in which present action is temporarily interrupted so that the reader can witness past events--usually in the form of a character's memories, dreams, narration, or even authorial commentary (such as saying, "But back when King Arthur had been a child. . ."). Flashback allows an author to fill in the reader about a place or a character, or it can be used to delay important details until just before a dramatic moment.</p> <p>EXAMPLE: "Occurrence at Owl Creek Bridge" (Bierce) "A Rose for Emily" (Faulkner) In <i>The Great Gatsby</i> (Fitzgerald)</p>
Foil	<p>A character that serves by contrast to highlight or emphasize opposing traits in another character.</p> <p>EXAMPLE: In Shakespeare's <i>Hamlet</i>, Laertes the unthinking man of action is a foil to the intelligent but reluctant Hamlet. ("I'll be your foil, Laertes; in mine ignorance / Your skill shall, like a star in the darkest night, Stick fiery off indeed.")</p>
Folk Ballad	<p>Primarily based on an older legend or romance, this type of ballad is usually a short, simple song that tells a dramatic story through dialogue and action, briefly alluding to what has gone before and devoting little attention to depth of character, setting, or moral commentary. It uses simple language, an economy of words, dramatic contrasts, epithets, set phrases, and frequently a stock refrain. The familiar stanza form is four lines, with four or three stresses alternating and with the second and fourth lines rhyming</p>

EXAMPLE:

It was ín and abóut the Mártinmas tíme,
 When the gréen léaves were a fálling,
 That Sír John Gráeme, in the Wést Countrý,
 Fell in lóve with Bárbara Állan

—“Bonny Barbara Allan”

Foot	<p>A unit of rhythm or meter; the division in verse of a group of syllables, one of which is long or accented.</p> <p>EXAMPLE:</p> <p>"The boy stood on the burn ing deck," has four iambic metrical feet. The most common poetic feet used in English verse are the <i>iamb</i>, <i>anapest</i>, <i>trochee</i>, <i>dactyl</i>, and <i>spondee</i>.</p>
Foreshadowing	<p>The use of a hint or clue to suggest a larger event that occurs late in the work.</p> <p>EXAMPLE:</p> <p>In <i>Romeo and Juliet</i>, several times the two youths mention their longing to die. Once, Juliet even mentions that Romeo appears pale, as if he is in a tomb. These instances foreshadow the deaths of the lovers.</p>
Free Verse	<p>A fluid form which conforms to no set rules of traditional versification. The <i>free</i> in free verse refers to the freedom from fixed patterns of meter and rhyme, but writers of free verse employ familiar poetic devices such as assonance, alliteration, imagery, caesura, figures of speech etc., and their rhythmic effects are dependent on the syllabic cadences emerging from the context.</p> <p>EXAMPLE:</p> <p>“By the Bivouack’s Fitful Flame” (Whitman)</p> <p>By the bivouac's fitful flame, A procession winding around me, solemn and sweet and slow--but first I note, The tents of the sleeping army, the fields' and woods' dim outline, The darkness lit by spots of kindled fire, the silence, Like a phantom far or near an occasional figure moving,</p> <p>The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me,) While wind in procession thoughts, O tender and wondrous thoughts, Of life and death, of home and the past and loved, and of those that are far away; A solemn and slow procession there as I sit on the ground</p>

	By the bivouac's fitful flame.
Genre	<p>a type of literary work</p> <p>EXAMPLE:</p> <p>novel , poem, short story, or play</p>
Gustatory Imagery	<p>Imagery dealing with taste. This is opposed to visual imagery, dealing with sight, auditory imagery, dealing with sound, tactile imagery, dealing with touch, and olfactory imagery, dealing with scent.</p> <p>EXAMPLE: From “To Earthward” by Frost</p> <p>Love at the lips was touch As sweet as I could bear; And once that seemed too much; I lived on air</p> <p>That crossed me from sweet things, The flow of- was it musk From hidden grapevine springs Down hill at dusk?</p> <p>I had the swirl and ache From sprays of honeysuckle That when they're gathered shake Dew on the knuckle.</p> <p>I craved strong sweets, but those Seemed strong when I was young; The petal of the rose It was that stung.</p> <p>Now no joy but lacks salt That is not dashed with pain And weariness and fault; I crave the stain</p>
Haiku	<p>Japanese form of poetry consisting of three unrhymed lines of five, seven, and five syllables. The elusive flavor of the form, however, lies more in its touch and tone than in its syllabic structure. Haiku are very brief descriptions of nature that convey some implicit insight or essence of a moment.</p> <p>EXAMPLE: (by Liz Rosenburg)</p> <p>Oh God, God!—Calm down Says my son, looking at me, Holding my big hand</p>

Heroic Couplet	<p>Two successive lines of rhymed poetry in iambic pentameter</p> <p>EXAMPLE: From <i>Hamlet</i> (Shakespeare)</p> <p>[...] I'll have grounds <i>More relative than this. The play's the thing</i> <i>Wherein I'll catch the conscience of the king.</i></p>
Hubris	<p>The excessive pride of ambition that leads a tragic hero to disregard warnings of impending doom, eventually causing his or her downfall.</p> <p>EXAMPLE:</p> <p>Odysseus; Othello; Macbeth</p>
Hyperbole	<p>Deliberate exaggeration in order to create humor or emphasis.</p> <p>EXAMPLE: (from Harper Lee's <i>To Kill a Mockingbird</i>)</p> <p>People moved slowly then. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.</p>
Iamb	<p>The most common metrical foot in English verse, it consists of two syllables, a short or unaccented syllable followed by a long or accented syllable, as in <i>a-VOID</i> or <i>the RUSH</i>.</p> <p>EXAMPLE: (from the opening line of John Keats' "Ode to a Nightingale")</p> <p>a DROW -sy NUMB -ness PAINS</p>
Iambic Meter	<p>The organized succession of groups of iambs at regular intervals in lines of poetry, according to definite metrical patterns.</p> <p>EXAMPLE: Shakespeare's <i>Sonnet 130</i>-in iambic pentameter</p> <p>My mistress' eyes are nothing like the sun; Coral is far more red than her lips' red; If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her head. I have seen roses damask'd, red and white, But no such roses see I in her cheeks; And in some perfumes is there more delight Than in the breath that from my mistress reeks. I love to hear her speak, yet well I know That music hath a far more pleasing sound; I grant I never saw a goddess go; My mistress, when she walks, treads on the ground: And yet, by heaven, I think my love as rare</p>

As any she belied with false compare.

Imagery

Words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture

EXAMPLE: (from James Joyce's "Araby")

"While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps, and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease."

In medias res

(Latin: "In the middle[s] of things"): The classical tradition of opening an epic not in the chronological point at which the sequence of events would start, but rather at the midway point of the story. Later on in the narrative, the hero will recount verbally to others what events took place earlier.

EXAMPLE:

In epic poetry-*The Odyssey*; in literature-*Heart of Darkness*; in film-*Star Wars*; on television-*How I Met Your Mother*, *Lost*

Indirect Characterization

The writer reveals information about a character and his personality through that character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him; with direct characterization, the writer makes direct statements about a character's personality and tells what the character is like.

EXAMPLE: (direct vs. indirect characterization)

1) Ed Johnson scratched his head in confusion as the sales rep explained

Dralco's newest engine performance diagnostic computer. The old mechanic hated modern electronics, preferring the old days when all he needed was a stack of manuals and a good set of tools.

2) "That Ed Johnson," said Anderson, watching the old mechanic scratch his head in confusion as the sales rep explained Dralco's newest engine performance diagnostic computer. "He hasn't got a clue about modern electronics. Give him a good set of tools and a stack of yellowing manuals with a carburetor needing repair, and he'd be happy as a hungry frog in a fly-field."

Interior Monologue

Writing that records the conversation that occurs inside a character's head; the author does not attempt to provide (or provides minimally) any commentary, description, or guiding discussion to help the reader untangle the complex web of thoughts, nor does the writer clean up the vague surge of thoughts into grammatically correct sentences or a logical order.

EXAMPLE: (from Dorothy Parker's "A Telephone Call")

PLEASE, God, let him telephone me now. Dear God, let him call me now. I won't ask anything else of You, truly I won't. It isn't very much to ask. It would be so little to You, God, such a little, little thing. Only let him telephone now. Please, God. Please, please, please.

If I didn't think about it, maybe the telephone might ring. Sometimes it does that. If I could think of something else. If I could think of something else. Knobby if I counted five hundred by fives, it might ring by that time. I'll count slowly. I won't cheat. And if it rings when I get to three hundred, I won't stop; I won't answer it until I get to five hundred. Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty.... Oh, please ring. Please.

Invective

A verbally abusive attack

EXAMPLE:

"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."

(William Shakespeare, *The Tragedy of King Lear*, II.2)

Inversion

Reversing the customary (subject first, then verb, then complement) order of elements in a sentence or phrase; Inversion often gains power by focusing attention on the ends of sentences, where readers and listeners naturally pause.

EXAMPLE: (from President John F. Kennedy's inaugural address-1961)

	<p>“Ask not what your country can do for you—ask what you can do for your country.”</p>
Irony	<p>A situation or statement in which the actual outcome or meaning is opposite to what was expected.</p> <p>EXAMPLE: (from <i>Romeo and Juliet</i>)</p> <p>Verbal irony. The words literally state the opposite of the writer's (or speaker's) true meaning. For example, the Prologue in Act I opens with "Two households, both alike in dignity, . . ." When you first read this, you may think that the two families are pretty dignified or honorable. As the play goes on, however, you realize that each family is violently competitive. They are similarly <i>undignified</i>.</p> <p>Situational irony. Events turn out the opposite of what was expected. What the characters and audience think ought to happen isn't what eventually happens. In Shakespeare's play, the young lovers do end up spending eternity together, but not in the way the audience had hoped.</p> <p>Dramatic irony (sometimes called <i>tragic irony</i>). Facts or events are unknown to a character in a play or story but known to you or other characters in the work. For example, the audience knows that Juliet took a sleeping potion and isn't really dead. Romeo's suicide affects the audience even more because of this knowledge.</p>
Litotes	<p>Understatement in which an affirmative is expressed by the negative of the contrary</p> <p>EXAMPLE:</p> <ol style="list-style-type: none"> 1) "The grave's a fine a private place, But none, I think, do there embrace." (Andrew Marvell, "To His Coy Mistress") 2) "for life's not a paragraph And death I think is no parenthesis" (e.e. cummings, "since feeling is first") 3) "We made a difference. We made the city stronger, we made the city freer, and we left her in good hands. All in all, not bad, not bad at all." (Ronald Reagan, Farewell Address to the Nation, January 20, 1989)

Logos

Logos is appeal based on logic or reason.

EXAMPLE: From Martin Luther King Jr.'s "Letter from a Birmingham jail"

"In any nonviolent campaign there are four basic steps: 1) Collection of the facts to determine whether injustices are alive. 2) Negotiation. 3) Self-purification and 4) Direct action. We have gone through all of these steps in Birmingham.

There can be no gainsaying of the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of police brutality is known in every section of this country. Its unjust treatment of Negroes in the courts is a notorious reality. There have been more unsolved bombings of Negro homes and churches in Birmingham than any city in this nation. These are the hard, brutal and unbelievable facts. On the basis of these conditions, Negro leaders sought to negotiate with the city fathers. But the political leaders consistently refused to engage in good faith negotiation."

Lyrical Poetry

A short poem (usually no more than 50-60 lines, and often only a dozen lines long) written in a repeating stanzaic form, often designed to be set to music. Unlike a ballad, the lyric usually does not have a plot (i.e., it might not tell a complete story), but it rather expresses the feelings, perceptions, and thoughts of a single poetic speaker (not necessarily the poet) in an intensely personal, emotional, or subjective manner. Often, there is no chronology of events in the lyrics, but rather objects, situations, or the subject is written about in a "lyric moment." Sometimes, the reader can infer an implicit narrative element in lyrics, but it is rare for the lyric to proceed in the straightforward, chronological "telling" common in fictional prose.

EXAMPLE: In William Wordsworth's "The Solitary Reaper," the reader can guess from the speaker's words that the speaker has come unexpectedly upon a girl reaping and singing in the Scottish Highlands, and that he stops, listens, and thinks awhile before continuing on his way. However, this chain of events is not explicitly a center of plot or extended conflict between protagonist and antagonist. Instead it triggers a moment of contemplation and appreciation. Thus it is not a *plot* in the normal

sense of the word:

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?--
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;--
I listened, motionless and still;
And, as I mounted up the hill
The music in my heart I bore,
Long after it was heard no more.

Masculine Rhyme A rhyme occurring in words of one syllable or in an accented final syllable, such as *light* and *sight* or *arise* and *surprise*.

EXAMPLE: From John Donne's "Lecture upon the Shadow"

Stand still, and I will read to **thee**
A lecture, love, in Love's philosophy.
These three hours that we have **spent**
Walking here, two shadows **went**
Along with us, which we ourselves **produced**.
But now the sun is just above our **head**,
We do those shadows **tread**,
And to brave clearness all things are **reduced**.

Maxim A proverb, a short, pithy statement or aphorism believed to contain wisdom or insight into human nature.

	<p>EXAMPLE:</p> <p>Benjamin Franklin included several celebrated examples in his <i>Poor Richard's Almanack</i> (1733–58), including the maxim ‘Three may keep a secret, if two of them are dead.’</p>
Memoir	<p>An autobiographical sketch--especially one that focuses less on the author's personal life or psychological development and more on the notable people and events the author has encountered or witnessed.</p> <p>EXAMPLE: <i>The Things They Carried</i>(O’Brien); <i>Night</i> (Wiesel); <i>The Color of Water</i> (McBride); <i>Wait Till Next Year</i>(Kearns-Goodwin)</p>
Metaphor	<p>A figure of speech in which one thing is referred to as another.</p> <p>EXAMPLE: "With this faith we will be able to transform <u>the jangling discords of our nation</u> into a <u>beautiful symphony of brotherhood</u>."</p> <p>-- Martin Luther King, <i>I Have a Dream</i></p> <p>Note here there are two metaphors which serve as a comparison for two different but related ideas: 1) racial problems = "jangling discords" and 2) racial problems solved through faith = "beautiful symphony of brotherhood"</p>
Meter	<p>A measure of rhythmic quantity; the organized succession of groups of syllables at basically regular intervals in a line of poetry, according to definite metrical patterns. In English the distinction is between accented and unaccented syllables. The unit of meter is the foot. Metrical lines are named for the constituent foot and for the number of feet in the line: <i>monometer</i> (1), <i>dimeter</i> (2), <i>trimeter</i> (3), <i>tetrameter</i> (4), <i>pentameter</i> (5), <i>hexameter</i> (6), <i>heptameter</i> (7), and <i>octameter</i> (8); thus, a line containing five iambic feet, for example, would be called <i>iambic pentameter</i>.</p> <p>EXAMPLE: (from “The Robin”-Thomas Hardy)</p>

When up aloft
I fly and fly,
I see in pools
The shining sky,
And a happy bird
Am I, am I!

When I descend
Toward the brink
I stand and look
And stop and drink
And bathe my wings,
And chink, and prink.

Metonymy

A figure of speech that uses the name of an object, person, or idea to represent something with which it is associated, such as using “the crown” to refer to a monarch ; Also, “The pen is mightier than the sword.”

EXAMPLE: (from Robert Frost’s “Out, Out--”)

His sister stood beside him in her apron
To tell them "Supper." At the word, the saw,
As if it meant to prove saws know what supper meant,
Leaped out at the boy's hand, or seemed to leap -
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
Half in appeal, **but half as if to keep**
The life from spilling. Then the boy saw all -
Since he was old enough to know, big boy
Doing a man's work, though a child at heart -
He saw all was spoiled. "Don't let him cut my hand off -
The doctor, when he comes. Don't let him, sister!"

(*life* replaces *blood*, which is associated with life)

Multicultural Novel

A novel written by a member of or about a cultural minority group, giving insight into non-Western or non-dominant cultural experiences and values, either in the United States or abroad.

EXAMPLE:

- Chinua Achebe, *Things Fall Apart*
- Amy Tan, *The Kitchen God's Wife*

- Forrest Carter, *The Education of Little Tree*
- Margaret Craven, *I Heard the Owl Call My Name*
- James Baldwin, *Go Tell It on the Mountain*
- Chaim Potok, *The Chosen*
- Isaac Bashevis Singer, *The Penitent*
- Alice Walker, *The Color Purple*

Situation, incident, idea, image, or character□type that is found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a more general theme.

EXAMPLE:

The Inward Struggle	Justice for All
The Quest	Born Again/Recalled to Life
The Faithful Friend	The Corruption of Power
The Love Triangle	Oppression of the Poor
The Betrayal	Big Brother is Watching
Revenge	The Wild Woman
Meeting the Supernatural	Madness
The Search for Identity	Separation

Narrative Poetry

The narration of an event or story, stressing details of plot, incident, and action. Along with dramatic and lyric verse, it is one of the three main groups of poetry.

EXAMPLE: From Coleridge's "The Rime of an Ancient Mariner"

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink

Naturalism

A literary movement seeking to depict life as accurately as possible, without artificial distortions of emotion, idealism, and literary convention. The school of thought is a product of post-Darwinian biology in the nineteenth century. It asserts that human beings exist entirely in the order of nature. Human beings do not have souls or any mode of participating in a religious or spiritual world beyond the biological realm of nature, and any such attempts to engage in a religious or spiritual world are acts of self-delusion and wish-fulfillment. Humanity is thus a higher order animal whose character and behavior are, as M. H. Abrams summarizes,

	<p>entirely determined by two kinds of forces, hereditary and environment. The individual's compulsive instincts toward sexuality, hunger, and accumulation of goods are inherited via genetic compulsion and the social and economic forces surrounding his or her upbringing. Naturalists emphasize the smallness of humanity in the universe; they remind readers of the immensity, power, and cruelty of the natural world, which does not care whether humanity lives or dies.</p> <p>EXAMPLE: Stephen Crane's "The Open Boat," which pits a crew of shipwrecked survivors in a raft against starvation, dehydration, and sharks in the middle of the ocean, and Jack London's "To Build a Fire," which reveals the inability of a Californian transplant to survive outside of his "natural" environment as he freezes to death in the Alaskan wilderness.</p>
Novel	<p>Any extended fictional prose narrative focusing on a few primary characters but often involving scores of secondary characters. The fact that it is in prose helps distinguish it from other lengthy works like epics. We might arbitrarily set the length at 50,000 words or more as a dividing point with the <i>novella</i> and the short story. The English novel is primarily thought of as a product of the eighteenth-century.</p> <p>EXAMPLE: <i>The Catcher in the Rye</i> (Salinger); <i>The Adventures of Huckleberry Finn</i> (Twain); <i>The Great Gatsby</i> (Fitzgerald); <i>Cat's Cradle</i> (Vonnegut)</p>
Novella	<p>An extended fictional prose narrative that is longer than a short story, but not quite as long as a novel. We might arbitrarily assign an approximate length of 20,000-50,000 words.</p> <p>EXAMPLE: <i>Anthem</i> (Rand); <i>Heart of Darkness</i> (Conrad); <i>The Stranger</i> (Camus); <i>Of Mice and Men</i> (Steinbeck)</p>
Octave	<p>A stanza of eight lines, especially the first eight lines of an Italian or Petrarchan sonnet.</p> <p>EXAMPLE: The first eight lines of John Milton's Petrarchan sonnet</p> <p>When I consider how my light is spent, Ere half my days in this dark world and wide, And that one talent which is death to hide Lodged with me useless, though my soul more bent To serve therewith my Maker and present</p>

My true account, lest He returning chide;
 "Doth God exact day-labor, light denied?"
 I fondly ask. But Patience, to prevent
 That murmur, soon replies, "God doth not need
 Either man's work or His own gifts. Who best
 Bear His mild yoke, they serve Him best. His state
 Is kingly: thousands at His bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait."

Oedipal/Electra

Oedipus complex: A Freudian term derived from Sophocles' tragedy Oedipus the King. It describes a psychological complex that is predicated on a boy's unconscious rivalry with his father for his mother's love and his desire to eliminate his father in order to take his father's place with his mother. The female equivalent of this complex is called the Electra complex.

EXAMPLE:
 Hamlet; Norman Bates in *Psycho* (Hitchcock)

Olfactory Imagery

Imagery that stimulates the sense of smell.

EXAMPLE: (Robert Frost)

UNHARVESTED

A scent of ripeness from over a wall.

And come to leave the routine road
 And look for what has made me stall,
 There sure enough was an apple tree
 That had eased itself of its summer load,
 And of all but its trivial foliage free,
 Now breathed as light as a lady's fan.
 For there had been an apple fall
 As complete as the apple had given man.
 The ground was one circle of solid red.

May something go always unharvested!
 May much stay out of our stated plan,
 Apples or something forgotten and left,
So smelling their sweetness would be no theft.

Onomatopoeia

The use of words that sound like what they mean, such as "hiss," "buzz," "slam," and "boom."

EXAMPLE: From Browning's "A Meeting at Night"

A tap at the pane, the quick sharp scratch
 And blue spurt of a lighted match.

Oxymoron

A figure of speech composed of contradictory words or phrases

such as “wise fool,” bitter-sweet,” “pretty ugly,” “jumbo shrimp,” “cold fire.”

EXAMPLE: (from various famous poets)

- John Milton's description of God in *Paradise Lost* as 'Dark with excessive bright
- "And faith unfaithful kept him falsely true" from *Idylls of the King* by Alfred, Lord Tennyson
- "O miserable abundance, O beggarly riches!" by the poet John Donne from *Devotions on Emergent Occasion*
- "I do here make humbly bold to present them with a short account of themselves... " by the poet and author Jonathan Swif

Paean

In modern usage, a hymn of praise, joy, or triumph.

EXAMPLE: From E.A. Poe's "A Paean"

I.

How shall the burial rite be read?
The solemn song be sung ?
The requiem for the loveliest dead,
That ever died so young?

II.

Her friends are gazing on her,
And on her gaudy bier,
And weep ! - oh! to dishonor
Dead beauty with a tear!

III.

They loved her for her wealth -
And they hated her for her pride -
But she grew in feeble health,
And they _love_ her - that she died.

Paradox

A statement that seems to contradict itself but that turns out to have a rational meaning.

EXAMPLE:

"I never found the companion that was so companionable as solitude."

--Henry David Thoreau

"I don't hustle with people who are dishonest."

-- Woody Harrelson (from the movie *White Men Can't Jump*)

Parallelism

The technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form.

EXAMPLE:

"Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

-- John F. Kennedy, *Inaugural Address*

Parody

A work that ridicules the style of another work by imitating and exaggerating its elements. . It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.

EXAMPLE:

The Simpsons versions of *Hamlet*, "The Raven," or A *Streetcar* name *Desire*; *Saturday Night Live*

Pathetic Fallacy

The ascribing of human traits or feelings to inanimate nature for eloquent effect, especially feelings in sympathy with those expressed or experienced by the writer, as a "cruel wind," a "pitiless storm."

EXAMPLE: (from Shelley's *Adonais*)

Ocean in unquiet slumber lay,
And the Wild Winds flew round, sobbing in their dismay.

Pathos

The appeal to pathos-an element in experience or in artistic representation evoking pity or compassion

EXAMPLE: From *The Narrative of the Life of Frederick Douglass*

" I have often been awakened at the dawn of day by the most heart-rending shrieks of an old aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood. No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose. The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped the longest. He would whip her to make her scream, and whip her to make her hush; and not until overcome by fatigue, would he cease to swing the blood-clotted cowskin. I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember any thing. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it."

Pentameter

A line of verse consisting of five metrical feet.

EXAMPLE: (Shakespeare's Sonnet 130)

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red;
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

Personification

The attribution of human qualities to a nonhuman or an inanimate object.

EXAMPLE:

Two Sunflowers

Move in the Yellow Room.

"Ah, William, we're weary of weather,"
 said the sunflowers, shining with dew.

"Our traveling habits have tired us.
 Can you give us a room with a view?"

They arranged themselves at the window
 and counted the steps of the sun,
 and they both took root in the carpet
 where the topaz tortoises run.

-William Blake
 (1757-1827)

Petrarchan Sonnet An Italian sonnet form perfected by Petrarch (1304-1374), characterized by an octave with a rhyme scheme of *abbaabba* and a sestet rhyming variously, but usually *cdecde* or *cdccdc*. The octave typically introduces the theme or problem, with the sestet providing the resolution.

EXAMPLE: Edna St. Vincent Millay's Sonnet XLIII

What lips my lips have kissed, and where, and why,
 I have forgotten, and what arms have lain
 Under my head till morning; but the rain
 Is full of ghosts tonight, that tap and sigh
 Upon the glass and listen for reply,
 And in my heart there stirs a quiet pain
 For unremembered lads that not again
 Will turn to me at midnight with a cry.
 Thus in winter stands the lonely tree,
 Nor knows what birds have vanished one by one,
 Yet knows its boughs more silent than before:
 I cannot say what loves have come and gone,
 I only know that summer sang in me
 A little while, that in me sings no more.

Plot The structure and relationship of actions and events in a work of fiction. In order for a plot to begin, some sort of catalyst is necessary. While the temporal order of events in the work constitutes the "story," we are speaking of plot rather than story as soon as we look at how these events relate to one another and how they are rendered and organized so as to achieve their particular effects.

EXAMPLE:

Exposition → Conflict → Rising Action → Turning Point → Falling

Action→Resolution	
Point of View	<p>The perspective from which a story is presented</p> <p>EXAMPLE:</p> <p>Interior Monologue-“This Is My Living Room” (Mcafee) Dramatic Monologue-“The Lady’s Maid” (Mansfield) Diary Narration-“Flowers for Algernon” (Keyes) Letter Narration-“A Bundle of Letters” (James) Subjective Narration-“A & P” (Updike) Detached Autobiography-“First Confession” (O’Connor) Observer Narration-“Johnny Bear” (Steinbeck) Anonymous Narration (Single Char. POV)-“The Stone Boy” (Berriault) Anonymous Narration (Dual Char. POV)-“Unlighted Lamps” (Anderson) Anonymous Narration (Multiple Char. POV)-“The Idiots “ (Conrad) Anonymous Narration (No Char. POV)-“The Lottery (Jackson)</p>
Prose	<p>Ordinary language people use in speaking or writing, as distinguished from the heightened language of poetry. In prose, the line is not treated as a formal unit, nor does it employ the repetitive patterns of rhythm or meter associated with many forms of poetic expression.</p> <p>EXAMPLE: The first scene of <i>Romeo and Juliet</i> is written in prose, until Benvolio and Tybalt, the more important and higher born characters in the play, enter:</p> <p>Abraham: Do you bite your thumb at us, sir? Sampson: No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir. Gregory: Do you quarrel, sir? Abraham: Quarrel, sir? No, sir. Sampson: But if you do sir, I am for you. I serve as good a man as you. Abraham: No better. Samson: Yes, better, sir. Abraham: You lie. Samson: Draw, if you be men. <i>Enter Benvolio</i> Benvolio: Part fools! / Put up your swords. You know not what you do. <i>Enter Tybalt</i> Tybalt: What, art thou drawn among these heartless hinds? / Turn thee, Benvolio, Look upon thy death. Benvolio: I do but keep the peace. Put up thy sword, / Or manage it to part these men with me. (1.1.44–69)</p>
Protagonist	<p>The main character of a literary work.</p> <p>EXAMPLE:</p> <p>Equality (Rand’s <i>Anthem</i>); Holden (Salinger’s <i>Catcher in the Rye</i>); Willy Loman (Miller’s <i>Death of a Salesman</i>)</p>

Proverb	<p>A brief, pithy, popular saying or epigram embodying some familiar truth, practical interpretation of experience, or useful thought</p> <p>EXAMPLE:</p> <p>A fool sees not the same tree that a wise man sees. (Blake) A man may well bring a horse to the water, but he cannot make him drink. (Heywood) As a dog returneth to his vomit, so a fool returneth to his folly. (Bible, Proverbs 26:11)</p>
Pun	<p>A play on two words similar in sound but different in meaning.</p> <p>EXAMPLE:</p> <p>O dreamy eyes They tell sweet lies of Paradise; And in those eyes the lovelight lies And lies--and lies--and lies! --Anita Owen</p>
Purple Patch	<p>Used to describe passages, or sometimes entire literary works, written in prose so overly extravagant, ornate or flowery as to break the flow and draw attention to itself. Purple prose is sensuously evocative beyond the requirements of its context. It also refers to writing that employs certain rhetorical effects such as exaggerated sentiment or pathos in an attempt to manipulate a reader's response.</p> <p>EXAMPLE: (from Edward Bulwer-Lytton's <i>Paul Clifford</i>)</p> <p>It was a dark and stormy night; the rain fell in torrents—except at occasional intervals, when it was checked by a violent gust of wind which swept up the streets (for it is in London that our scene lies), rattling along the housetops, and fiercely agitating the scanty flame of the lamps that struggled against the darkness.</p>
Quatrain	<p>A poem, unit, or stanza of four lines of verse, usually with a rhyme scheme of <i>abab</i> or its variant, <i>xbyb</i>. It is the most common stanzaic form.</p> <p>EXAMPLE: Note the three quatrains in Shakespeare's "Sonnet 18"</p> <p>Shall I compare thee to a summer's day? Thou art more lovely and more temperate. Rough winds do shake the darling buds of May, And summer's lease hath all too short a date.</p> <p>Sometime too hot the eye of heaven shines,</p>

	<p>And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd;</p> <p>But thy eternal summer shall not fade Nor lose possession of that fair thou ow'st; Nor shall Death brag thou wander'st in his shade, When in eternal lines to time thou grow'st:</p> <p>So long as men can breathe or eyes can see, So long lives this, and this gives life to thee.</p>
Quintet	<p>A poem, unit, or stanza of five lines of verse.</p> <p>EXAMPLE: From Coleridge's "Rime of an Ancient Mariner"</p> <p>With throats unslaked, with black lips baked, We could not laugh nor wail; Through utter drought all dumb we stood! I bit my arm, I sucked the blood, And cried, A sail! a sail!</p> <p>With throats unslaked, with black lips baked, Agape they heard me call: Gramercy! they for joy did grin, And all at once their breath drew in, As they were drinking all.</p>
Realism	<p>Any artistic or literary portrayal of life in a faithful, accurate manner, unclouded by false ideals, literary conventions, or misplaced aesthetic glorification and beautification of the world. It is a theory or tendency in writing to depict events in human life in a matter-of-fact, straightforward manner. It is an attempt to reflect life "as it actually is."</p> <p>EXAMPLE: <i>The Adventures of Huckleberry Finn</i> (Twain); <i>Red Badge of Courage</i> (Crane); "An Occurrence at Owl Creek Bridge" (Bierce)</p>
Red Herring	<p>A fallacy in which an irrelevant topic is presented in order to divert attention from the original issue. The basic idea is to "win" an argument by leading attention away from the argument and to another topic. This sort of "reasoning" has</p>

the following form:

1. Topic A is under discussion.
2. Topic B is introduced under the guise of being relevant to topic A (when topic B is actually not relevant to topic A).
3. Topic A is abandoned.

EXAMPLE:

"Argument" for making grad school requirements stricter:

"I think there is great merit in making the requirements stricter for the graduate students. I recommend that you support it, too. After all, we are in a budget crisis and we do not want our salaries affected."

Refrain

A stanza, line, part of a line, or phrase, generally pertinent to the central topic, which is repeated verbatim, usually at regular intervals throughout a poem, most often at the end of a stanza.

EXAMPLE: From Edgar Allan Poe's "The Raven"

"Prophet!" said I, "thing of evil! -- prophet still, if bird or devil!
By that heaven that bends above us -- by that God we both adore,
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore --
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting --
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken! -- quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

Reiteration

Repetition as a point of emphasis

EXAMPLE: From Martin Luther King Jr.'s "I Have a Dream" speech

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

Repetition

A basic artistic device, fundamental to any conception of poetry or rhetoric. It is a highly effective unifying force; the repetition of sound, syllables, words, syntactic elements, lines, stanzaic forms, and metrical patterns establishes cycles of expectation which are reinforced with each successive fulfillment.

EXAMPLE: Emily Dickinson's "I'm Nobody! Who are You?"

I'm nobody! Who are You?

I'm nobody! Who are you?

Are you nobody too?

Then there's a pair of us-don't tell!

They'd banish us you know.

How dreary to be somebody!

how public, like a frog.

To tell your name livelong day

	To an admiring bog!
Rhyme	<p>In the specific sense, a type of echoing which utilizes a correspondence of sound in the final accented vowels and all that follows of two or more words, but the preceding consonant sounds must differ, as in the words, <i>bear</i> and <i>care</i>. In a broader poetic sense, however, <i>rhyme</i> refers to a <i>close similarity</i> of sound as well as an <i>exact</i> correspondence; it includes the agreement of vowel sounds in assonance and the repetition of consonant sounds in consonance and alliteration.</p> <p>EXAMPLE: Nikki Giovanni's "And I Have You"</p> <p>Rain has drops Sun has shine Moon has beams That make you mine Rivers have banks Sands for shores Hearts have heartbeats That make me yours Needles have eyes Though pins may prick Elmer has glue To make things stick Winter has Spring Stockings feet Pepper has mint To make it sweet Teachers have lessons Soup du jour Lawyers sue bad folks Doctors cure All and all This much is true You have me And I have you</p>
Rhyme Scheme	<p>The pattern established by the arrangement of rhymes in a stanza or poem, generally described by using letters of the alphabet to denote the recurrence of rhyming lines.</p> <p>EXAMPLE: From Shakespeare's Sonnet 116 (abab rhyme scheme)</p> <p>Let me not to the marriage of true minds Admit impediments. Love is not love Which alters when it alteration finds, Or bends with the remover to remove: O no! it is an ever-fixed mark That looks on tempests and is never shaken; It is the star to every wandering bark, Whose worth's unknown, although his height be taken.</p>
Satire	<p>A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. It doesn't simply abuse (as in invective) or get personal (as in sarcasm). It targets groups or large concepts rather than individuals.</p> <p>EXAMPLE:</p>

<p><i>Catch-22</i> (Heller); <i>The Adventures of Huckleberry Finn</i> (Twain); <i>Cat's Cradle</i> (Vonnegut); <i>Gulliver's Travels</i> (Swift)</p>	
Septet	<p>A poetic stanza of seven lines.</p> <p>EXAMPLE: from Chaucer's <i>Troilus and Criseyde</i></p> <p>Now here, now there, he hunted them so fast, There was but Greeks' blood; and Troilus Now him he hurt, now him adown he cast; Ay where he went it was arrayed thus: He was their death, and shield of life for us, That as that day there durst him none withstand, While that he held his bloody sword in hand.</p>
Sestet	<p>A term used for the last six lines of an Italian or Petrarchan sonnet to distinguish them from the preceding octave, or any six-line group that has reason to be similarly distinguished from its setting.</p> <p>EXAMPLE: From Elizabeth Barret Browning's "Sonnet LXIII"</p> <p>I love thee with the passion put to use In my old griefs, and with my childhood's faith. I love thee with a love I seemed to lose With my lost saints, - I love thee with the breath, Smiles, tear, of all my life! - and, if God choose, I shall but love thee better after death.</p>
Setting	<p>The general locale, historical time, and social circumstances in which the action of a fictional or dramatic work occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place.</p> <p>EXAMPLE:</p> <p>An understanding and/or appreciation for the Puritan beliefs of sin, for instance, is essential for understanding and /or appreciating Hawthorne's <i>The Scarlet Letter</i>. In some instances, locations can represent forces: fields can suggest openness and opportunity, rooms can suggest seclusion or isolation,</p> <p>Imagine the action taking place elsewhere, at another time, in another culture to realize the effect of a particular setting.</p>

Shakespearean Sonnet

Uses three quatrains; each rhymed differently, with a final, independently rhymed couplet that makes an effective, unifying climax to the whole. Its rhyme scheme is abab, cdcd, efef, gg. Typically, the final two lines follow a "turn" or a "volta," because they reverse, undercut, or turn from the original line of thought to take the idea in a new direction.

EXAMPLE: Sonnet 29 (Shakespeare)

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Short Story

The short story is a literary genre of fictional, prose narrative that tends to be more concise and "to the point" than longer works of fiction. Short stories tend to be less complex than novels. Usually a short story focuses on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time.

EXAMPLE:

"The Gift of the Magi" (O Henry); "The Necklace" (de Maupassant); "Araby" (Joyce)

Simile

A figure of speech that uses like, as, or as if to make a direct comparison between two essentially different objects, actions, or qualities

EXAMPLE:

"People in the streets see it now. They're running towards the East River -- thousands of them dropping in like rats. Now the smoke's spreading faster. It's reached Times Square. People are trying to run away from it, but it's no use. They're falling like flies."

-- delivered by Orson Wells (from the original radio broadcast of War of the Worlds)

Soliloquy

A monologue spoken by an actor at a point in the play when the character believes himself to be alone. The technique frequently reveals a character's innermost thoughts, including his feelings, state of mind, motives or intentions. The soliloquy often provides necessary but otherwise inaccessible information to the audience. The dramatic convention is that whatever a character says in a soliloquy to the audience must be true, or at least true in the eyes of the character speaking (i.e., the character may tell lies to mislead other characters in the play, but whatever he states in a soliloquy is a true reflection of what the speaker believes or feels).

EXAMPLE: from Shakespeare's *Hamlet*

HAMLET: To be, or not to be--that is the question:

Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep--
No more--and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep--
To sleep--perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn

	<p>No traveller returns, puzzles the will, And makes us rather bear those ills we have Than fly to others that we know not of? Thus conscience does make cowards of us all, And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprise of great pitch and moment With this regard their currents turn awry And lose the name of action. -- Soft you now, The fair Ophelia! -- Nymph, in thy orisons Be all my sins remembered.</p>
Speaker	<p>The voice of a work; an author may speak as himself or herself or as a fictitious persona</p> <p>EXAMPLE:</p> <p>John from <i>Cat's Cradle</i> (Vonnegut); Nick in <i>The Great Gatsby</i> (Fitzgerald); James in <i>The Color of Water</i> (McBride); Frederick Douglass in <i>Narrative of the Life of Frederick Douglass, An American Slave</i></p>
Sonnet	<p>A fixed form consisting of fourteen lines of 5-foot iambic verse. In the English or Shakespearean sonnet, the lines are grouped in three quatrains (with six alternating rhymes) followed by a detached rhymed couplet which is usually epigrammatic. In the original Italian form (or Petrarchan), the fourteen lines are divided into an octave of two rhyme-sounds arranged <i>abba abba</i> and a sestet of two additional rhyme sounds which may be variously arranged. This latter form tends to divide the thought into two opposing or complementary phases of the same idea.</p> <p>EXAMPLE: Shakespeare's "Sonnet 70"</p>

That thou art blamed shall not be thy defect,
 For slander's mark was ever yet the fair;
 The ornament of beauty is suspect,
 A crow that flies in heaven's sweetest air.
 So thou be good, slander doth but approve
 Thy worth the greater, being woo'd of time;
 For canker vice the sweetest buds doth love,
 And thou present'st a pure unstained prime.
 Thou hast pass'd by the ambush of young days,
 Either not assail'd or victor being charged;
 Yet this thy praise cannot be so thy praise,
 To tie up envy evermore enlarged:
 If some suspect of ill mask'd not thy show,
 Then thou alone kingdoms of hearts shouldst owe.

Stanza

A division of a poem made by arranging the lines into units, sometimes separated by a space, usually of a corresponding number of lines and a recurrent pattern of meter and rhyme.

EXAMPLE: Four stanzas from Walt Whitman's "Song of Myself"

I celebrate myself, and sing myself,
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
 I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
 Born here of parents born here from parents the same, and their
 parents the same,
 I, now thirty-seven years old in perfect health begin,
 Hoping to cease not till death.
 Creeds and schools in abeyance,
 Retiring back a while sufficed at what they are, but never forgotten,
 I harbor for good or bad, I permit to speak at every hazard,
 Nature without check with original energy.

Syllogism

Form of reasoning in which two statements are made and a conclusion is drawn from them

EXAMPLE:

All men are mortal
 Socrates is a man
 Socrates is mortal

Symbolism

Use of symbols or anything that is meant to be taken both literally and as representative of a higher and more complex significance

EXAMPLE:

1. Thumb-biting in *Romeo and Juliet* (meaninglessness and silliness of Montague-Capulet feud)
2. Conch-shell in *Lord of the Flies* (civilization and order)
3. Stockings in *Death of a Salesman* (betrayal and sexual infidelity)

Synecdoche

A figure of speech in which a part of something is used to represent a whole, such as using “boards” to mean a stage or “wheels” to mean a car – or “All hands on deck.”

EXAMPLE:

"Take thy face hence."
(William Shakespeare, *Macbeth* V.iii)

"I should have been a pair of ragged claws
Scuttling across the floors of silent seas."
(T. S. Eliot, "The Love Song of J. Alfred Prufrock")

Syntax

The grammatical structure of a sentence; the arrangement of words in a sentence. It includes length of sentence, kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions, simple, complex, or compound).

Tactile Imagery

Verbal description that evokes the sense of touch.

EXAMPLE: from Robert Frost poems

After Apple-Picking - the fruit to Cherish in hand
Moon Compasses - "So love will take between the hands a face."
The Death of the Hired Man – “Mary touches the harplike morning-glory strings and plays some tenderness.”
The Witch of Coos – “the bed linens might just as well be ice and the clothes snow”
On Going Unnoticed – “You grasp the bark by a rugged pleat,/ And look up small from the forest's feet.”

Theme

The central idea or “message” or a literary work.

EXAMPLE:

Civilization vs. savagery in *Lord of the Flies*
Loss of innocence in *Catcher in the Rye*
Decline of the American Dream in *The Great Gatsby*

Tone

The characteristic emotion or attitude of an author toward the characters, subject, and audience (anger, sarcastic, loving, didactic, emotional, etc.)

EXAMPLE:

	<ol style="list-style-type: none"> 1. The tone of <i>The Grapes of Wrath</i> and <i>Of Mice and Men</i> (Steinbeck) is mournful and sympathetic to the plight of the laborer. 2. The tone of <i>Fahrenheit 451</i> (Bradbury) is foreboding and satirical. 3. The tone of <i>Call of the Wild</i> (London) is romantic and heroic.
Tragedy	<p>A serious play in which the chief character, by some peculiarity of psychology, passes through a series of misfortunes leading to a final, devastating catastrophe. According to Aristotle, <i>catharsis</i> (an emotional discharge that brings about a moral or spiritual renewal or welcome relief from tension and anxiety) is the marking feature and ultimate end of any tragedy. Traditionally, a tragedy is divided into five acts. The first act introduces the characters in a state of happiness, or at the height of their power, influence, or fame. The second act typically introduces a problem or dilemma, which reaches a point of crisis in the third act, but which can still be successfully averted. In the fourth act, the main characters fail to avert or avoid the impending crisis or catastrophe, and this disaster occurs. The fifth act traditionally reveals the grim consequences of that failure.</p> <p>EXAMPLE:</p> <p><i>Oedipus the King</i> (Sophocles); <i>The Tragedy of Othello, the Moor of Venice</i> (Shakespeare); <i>The Crucible</i> (Miller); <i>A Streetcar Named Desire</i> (Williams)</p>
Tragic flaw	<p>Really “<i>hamartia</i>” (“missing the mark”), a misperception, a lack of some important insight, or some blindness that ironically results from one's own strengths and abilities. In Greek tragedy, the protagonist frequently possesses some sort of <i>hamartia</i> that causes catastrophic results after he fails to recognize some fact or truth that could have saved him if he recognized it earlier. The idea of <i>hamartia</i> is often ironic; it frequently implies the very trait that makes the individual noteworthy is what ultimately causes the protagonist's decline into disaster.</p> <p>EXAMPLE:</p> <p>Macbeth's ambition, Brutus's patriotism, Romeo and Juliet's innocence and naiveté, Hamlet's introspection, Othello's moral certitude—all characteristics which make each figure both eminent and tragic.</p>
Triplet	<p>Or a <i>tercet</i>, a unit or group of three lines of verse which are rhymed together or have a rhyme scheme that interlaces with an adjoining triplet/tercet.</p> <p>EXAMPLE:</p> <p style="text-align: center;">The winged seeds where they lie cold and low</p>

Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow.
- Percy Shelly, *Ode to the West Wind*

I shut my eyes and all the world drops dead;
I lift my lids and all is born again.
(I think I made you up inside my head.)
- Sylvia Plath, *Mad Girl's Love Song*

Understatement	<p>The opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.</p> <p>EXAMPLE:</p> <p>In <i>Monty Python's The Meaning of Life</i>, a suburban dinner party is invaded by Death, who wears a long black cloak and carries a scythe. He is the Grim Reaper; the party is over; the guests must all go with him. "Well," says one party guest, "that's cast rather a gloom over the evening, hasn't it?" In another scene, an Army officer has just lost his leg. When asked how he feels, he looks down at his bloody stump and responds, "Stings a bit."</p>
Verse	<p>A line of writing arranged in a metrical pattern, i.e., a line of poetry. Also, a piece of poetry or a particular form of poetry such as <i>free verse</i>, <i>blank verse</i>, etc., or the art or work of a poet.</p> <p>EXAMPLE: from Shakespeare's <i>Macbeth</i> (Blank Verse)</p> <p>She should have died hereafter; There would have been a time for such a word. To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.</p>
Villanelle	<p>A poem in a fixed form, consisting of five 3-line stanzas followed by a quatrain and having only two rhymes. In the stanzas following the first stanza, the first and third lines of the first stanza are repeated alternately as refrains. They are the final two lines of the concluding quatrain.</p> <p>EXAMPLE: Dylan Thomas's "Do Not Go Gentle into That Good Night"</p>

Do not go gentle into that good night,
 Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
 Because their words had forked no lightning they
 Do not go gentle into that good night,

Good men, the last wave by, crying how bright
 Their frail deeds might have danced in a green bay,
 Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
 And learn, too late, they grieved it on its way,
 Do not go gentle into that good night,

Grave men, near death, who see with blinding sight
 Blind eyes could blaze like meteors and be gay,
 Rage, rage against the dying of the light.

And you, my father, there on the sad height,
 Curse, bless, me now with your fierce tears, I pray.
 Do not go gentle into that good night,
 Rage, rage against the dying of the light.

Visual Imagery

The "mental pictures" that readers experience with a passage of literature.

EXAMPLE: "The Red Wheelbarrow" by William Carlos Williams
 so much depends
 upon a red wheel barrow/ glazed with rainwater/ beside the white
 chickens.

III. On Writing

Writing Assignments:

Analysis of poetry, short essays, novels and plays will generally take five forms: (1) timed in-class 40 minute essays that require students to either read and interpret a short piece of literature and construct a response – or interpret a longer work through the lens of a specific prompt, (2) typed revisions of in-class writing assignments, (3) 200 word reflective responses to the literature in the form of weekly journal entries, (4) asynchronous formal, proofed Blog responses to discussion topics posted on the class Blog (www.apenglishlitcomp.blogspot.com), (5) formal MLA research papers that incorporate legitimate literary criticism to support a student generated thesis based interpretation of literary works. Writing assignments are designed to foster the skills need to be a successful college-level writer and thinker.

**** The following writing guide thoroughly outlines all aspects of the Advanced Placement English Literature writing curriculum.***

AP English Lit. Writing Manual

North Salem Middle / High School



Dr. Kowgios / M. Popken

<i>Table of Contents</i>
I. In-Class Literature Based Writing
Brief Description
Essay Key Points
AP Essay Rubric
Literature Based Essay Writing Explanation
Literature Based Essay Writing Graphic Organizer
II. Critical Stance Research Writing
Brief Description
Sample Research Assignment
Research Paper Rubric
Research Paper Checklist
III. Partial Task Writing
Brief Description
Introduction and Conclusions
Sample Essay Introductions
Sample Mini-Essay Tasks
Integrating Quotations
IV. Journal / Blog Writing
Brief Description
How to Write a Good Li. Based Journal Entry
Weekly Journal Rubric
Blog Comment Rubric
V. Stylistic/Mechanical Elements of Writing
Brief Description
Sentence Types
Sentence Beginnings
A Good List of Transitions
“Bad” Writing
Writing Self/Peer-Evaluation
Parallelism

(I)

In-Class Literature Based Writing

Extemporaneous literature-based prompt writing is used to assess all students in grades 6 through 12. The North Salem English Departments maintains a commitment to these tasks represented by the frequency and attention assigned to students' in-class writing skills development. As students work to improve their ability to read a literature based essay questions, interpret the prompt, construct, and most importantly write a response, the material contained within will provide the information they need for improvement.

Students Should:

- ✓ Recognize the importance of the three-pronged approach to literary interpretation: (1) analyze and interpret the literature, (2) discuss the author's literary technique, (3) provide support in the form of specific textual references for both
- ✓ Follow the suggestions for intro, body and conclusions provided on the next page
- ✓ Always maintain the appropriate task focus: never loose touch with the point posed in the question by drifting off into a discussion of plot

Essay Key Points

Introductions:

- New level beyond formulaic
- Grab reader's attention (cautiously)
- Reframe the Question
- Add brief specifics that hint at interpretation
- Must be clear and clean

Supporting Details From Literary Works:

- Integration of quotes versus quotes as appendages
- Using ellipsis so quotes flow into writing
- Appropriately introduce full quotes using strong *verbs*

SAY

exclaimed stammered whimpered pleaded whispered mumbled interrupted retorted
continued explained squealed replied warned objected asked

PHASES OF CREATION / ORGANIZATION

arranged conceived created designed developed devised enabled enhanced formulated
initiated invented innovated originated packaged prepared produced refined reshaped
resolved solved structured

DISCOVER: TO MAKE AWARE

ascertain determine unearth reveal uncover unveil expose unmask divulge

TO THINK

conceive envision imagine realize visualize suppose suspect conjecture surmise
deem reason cogitate speculate deliberate reflect

TO CLARIFY

elucidate illuminate illustrate justify rationalize explicate

Organization:

- You should include 3 body paragraphs per work discussed

Avoid Clichés:

on the other hand	never a dull moment	give 110%
due to the fact that	fall on deaf ears	one game at a time
all walks of life	calm before the storm	just trying to help the team win
leave no stone unturned	nipped in the bud	jump on the band wagon

Task Focus:

- If given element then use it
- You may discuss elements not listed in question, but not at the exclusion of those elements
- Figurative language – give type:

simile	metaphor	paradox
metonymy	apostrophe	hyperbole
allegory	symbol	personification

- Tone: state the tone – hopeful, gloomy,
foreboding, exuberant

Conclusion:

- Expand scope of discussion
- Sharp final observation
- Avoid redundancy

General Points:

- Formal writing – no contraction, no informal diction (kids, guys),
no symbols for words (&)
- Pay attention to sentence beginnings, which often leads to sentence
structure
- Watch pronoun use – sentences with two possible antecedents
- Do not judge the talents of the writers - good or bad -
(sounds like a book report)
- Plan before you write:

Literary Element	Work #1	Work #2
Tone		
Diction		
Fig. Lang		
Imagery		

- Plug away:
 - Do not quit when faced with a challenge
 - Quiet your subconscious random thoughts
 - Do not waffle – “might mean”

NAME: _____

AP Essay Rubric

Category	10	8	6	4
Introduction / Thesis	Evident tone; clear intent; immediate specificity; stylish opening; clear thesis; appropriate topic focus	Clear thesis; evident intent; limited specificity; an effective opening	Restatement of prompt as opening statement; perfunctory thesis statement; some specificity	Thesis vague or absent; general statements; lack of specificity; vapid prose
Ideas & Argument	Interesting; clear; provocative; reasoned; sophisticated; insightful	Thoughtful; mature; reasoned; interesting	Sound; limited in depth; appropriate but inadequately developed	Obvious; shallow; unsound; inaccurate; fatuous
Support	Accurate; cogent in rich detail; comprehensive; convincing; specific	Thorough; persuasive; specific	Apt; sufficient; relevant; clear; general	Not evident; inappropriate; vague
Organization	Stylistic transitions between sentences and paragraphs; unified and coherent paragraphs;	Effective transitions; evident focus	Transitions evident; evident focus;	Vague or unclear focus; random; loose
Syntax & Expression	Varied sentence structure and beginnings; Quotations stylistically incorporated; evident command of rhetorical technique	Sentences varied; effective quotation incorporation; some style	Effective sentence structure; some variety; some lapses in syntax; wordy	Simplistic; pedestrian syntax; repetitious; run-ons and fragments
Diction & Usage	Rich and effective vocabulary; fresh and vivid language and imagery; evident use of strong action verbs; confident active voice	Effective vocabulary; authentic word choice; correct usage	Adequate vocabulary; reliance on linking verbs / verb to be; "thesaurus syndrome"	Inappropriate or immature vocabulary; incorrect word choice; errors in agreement, word omissions
Conclusion	Stylistically and subtly returns to thesis; extends main idea; effective specificity; concludes so that the reader wants to say "AH!"	Returns to thesis and summarizes main points or ideas; some specificity	Summarizes previously stated information; implicitly returns to thesis or main idea	Fails to conclude; repeats previously stated information; adds nothing in many words
Voice	Command of voice; appropriate to audience and topic	Clear; authentic; confident; consistent	Consistent; somewhat mechanical; formulaic	Inconsistent; inappropriate to audience and/or task
Mechanics	Error free	Essentially error free	Some errors which may be distracting	Errors which interfere with communication or meaning
Submission	On time, complete, finished	On time, rushed but finished	On time, unfinished	Late, unfinished

Total Points: _____

AP Grade Range Grade: _____

Literature Based Essay

Explanation of the Parts

The purpose of a literature based essay is for you (the student) to show the reader (teachers) that you understand the author's intended purpose (or meaning), and that you understand how the author revealed this purpose using literary technique (lit. devices). You explain your interpretation of author's purpose and author's technique using specific textual evidence (quotes for literature) to support your thesis (your interpretation of the author's meaning).

Introduction:

Hook: some unique way of getting the reader's attention and introducing the focus of the paper. (Avoid vague, general comments that can be used to start any paper you ever write).

Background Information: The first few sentences of the introduction summarize the meaning or focus of the literature/text. Be sure to provide the title and author somewhere in the intro.

Thesis and Subtopics: The thesis is where you state your interpretation of the author's purpose or meaning. It can be the last of the intro., but it is not required to be. The subtopics are the focus each body paragraph. These subtopics should be a part of the intro.

Body Paragraphs (3 or 6 of these):

Topic Sentence: The first sentence in your body paragraph should include a word or phrase that helps the reader transition to the new idea. State the subtopic and specific idea or attitude about that topic you plan to discuss and show its connection to the thesis.

Quote Set Up: Text quotes will introduce evidence from the literature that supports your thesis and observations. You must effectively introduce the quote by providing the context for quote.

Text Quote: Select evidence from the text that supports your thesis. The evidence can be dialogue or actions as described by the author. The evidence should be directly quoted, using quotation marks and line or page number citations.

Analysis: After the text quote, use two or three lines to explain how this quote supports your thesis.

Conclusion: At the end of the paragraph, make an inference or connection about the overall significance as it relates to the text.

Conclusion:

Restate thesis: Use a transitional phrase to begin your concluding paragraph. The first sentence restates your thesis from the introductory paragraph. Avoid using the same wording you used in your introduction.

Review Subtopics: Write one to three sentences that summarize the three main points from your body paragraphs.

Concluding Thoughts: State and explain the larger significance of your thesis. How does what you have examined in the essay and the text relate to the larger context of the world we live in?

Literature Based Essay

Graphic Organizer

INTRODUCTION	Hook	Background	Thesis	Subtopics	
BODY PARAGRAPH #1	Topic Sentence	Quotes Set Up	Text Quote	Analysis	Conclusion
BODY PARAGRAPH #2	Topic Sentence	Quotes Set Up		Text Quote	
BODY PARAGRAPH #3	Topic Sentence	Quotes Set Up		Text Quote	
CONCLUSION	Restate Thesis	Review Subtopics		Concluding Thoughts	

(II)

* *Critical Stance Research Writing* *

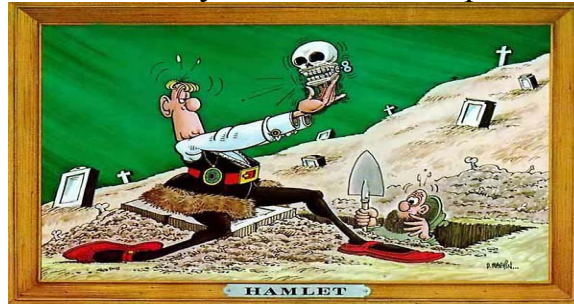
The sample assignment and rubric on the ensuing pages represent the nature and focus of literary criticism based research. Students are expected to take a critical stance on a specific aspect of a work of literature, and support their position by providing corroboration from established sources. Students must use critical thinking skills to evaluate the legitimacy of the sources they reference, and be consistent in their asserted stance.

Students Should:

- ✓ Select a manageable part of the work to discuss
- ✓ Take a clear stance on this issue by offering your own interpretation
- ✓ Use outside sources and specific references to the work to support all claims
- ✓ Make the topic your own while “standing on the shoulders of experts”

Sample Research Assignment

Hamlet, By William Shakespeare



OBJECTIVES:

Locate and Recall:

Collect relevant literary criticism from legitimate sources

Record appropriate documentation/reference information

Sequence information in a logical and cogent organizational structure

Integrate and Interpret:

Formulate a thesis

Correlate supporting data

Interpreting literary criticism

Justify formulated thesis using supporting documentation

Critique and Evaluate:

Corroborate various scholarly literary interpretations

Defend student's own interpretation

Refute contradictory positions

Evaluate objectivity of original interpretation

Validate final conclusion

Students will complete research and composition of a college-level Research Paper that will:

- Clearly establish a thesis
- Use various sources to prove a thesis
- Draw a conclusion
- More sophisticated papers will address present both sides of an argument or multiple interpretations regarding the subject
- Follow MLA format as outlined in the North Salem Research Paper Booklet (e.g., parenthetical citations, direct quote and paraphrasing format and explanation, Works Cited format—including internet and database sources)

Learning Activities:

Students will read and annotate works of literary merit.

Students will participate in literary class discussion to amend initial interpretation.

Students will formulate a thesis.

Students will collect supporting materials that both affirm and contradict thesis.

Students will organize supporting materials.

Students will coordinate information provided through research with initial interpretations.

Students will synthesize various scholarly perspectives with their own.

Students will revise written materials following prerequisites of MLA format.

Students will create a list of reference (Works Cited) cited in the text of the paper.

Students will publish a final draft for submission to teacher and anti-plagiarism online software.

- Your task is to evaluate the text of *Hamlet* by establishing a critical position on one or more aspects of the author's technique used to convey his message.
- You will use the literary criticism provided in class as a starting point to develop a thesis about the work and the author's intent.
- You must mine these sources and other to find substantiation for your position on the play.

Task Specifics:

- ❖ Select an issue from the play, Hamlet
- ❖ Clearly established a thesis
- ❖ Reach a conclusion
- ❖ You must use at least 4 sources other than the text of the play
- ❖ This is not a reflection paper, so avoid the use of "I"
- ❖ The more sophisticated papers will address a controversial topic, and present both sides of the argument with multiple interpretations.
- ❖ 3 to 5 pages in length (more is not better)
- ❖ Follow MLA format as outlined in the North Salem Research Paper Booklet
- ❖ You have four weeks to complete the paper
- ❖ Budget your time. (No late papers will be accepted).

You must submit the paper to Turnitin.com and give a hard copy to me to receive a grade.

Topics

1. Did Gertrude participate in the plan to kill King Hamlet?
2. Was Hamlet truly insane?
3. Discuss Shakespeare's juxtaposition of etiquette and ethics.
4. Did Hamlet truly love Ophelia?
5. Was Claudius a strong or weak character?
6. Identify and discuss the reason's Hamlet does not act more swiftly.
7. Discuss the impulsive nature of Hamlet.
8. Discuss Shakespeare's use of comedy.
9. Discuss the significance of the character Fortinbras.
10. Discuss Shakespeare's worm meat theme.
11. Discuss the concept of leadership as it applies to the play.
12. Discuss the role of women in the play.
13. Analysis of Rosencrantz and Guildenstern's role in the play.
14. Analysis of Laertes's role in the play.
15. Analysis of Polonius's role in the play.
16. False Faces
17. Role of Christian Ethics in the play
18. Discuss how the work is a revenge tragedy.
19. Discuss the author's use of the supernatural.
20. Dissect the "to be or not to be" soliloquy

* Or another teacher approved topic

English Research Paper Rubric

Name of Student - _____

Research Critical Thinking Skills

Locate and Recall:

1. Sequence information
in a logical and cogent organizational structure (5) _____

Integrate and Interpret:

2. Formulate a thesis (5) _____
3. Correlate supporting data (5) _____
4. Interpreting literary criticism (5) _____
5. Justify formulated thesis using supporting documentation (5) _____

Critique and Evaluate:

6. Corroborate various scholarly literary interpretations (5) _____
7. Defend student's own interpretation (5) _____
8. Refute contradictory positions (5) _____
9. Evaluate legitimacy of sources (5) _____
10. Validate final conclusion (5) _____

Research Writing Skills / MLA Format

2. **Introduction:** *interesting beginning/ length/ thesis (10) _____
3. **Body:** *diction/mechanics/ length (10) _____
4. **Conclusion:** *recap of entire paper/ powerful final comments (10) _____
5. **Balance of Direct Quotes, Paraphrasing, Student Work:**
*Form and integration (in text of paper) (10) _____
6. **Work Cited Page/Source Quality:** *variety/ form (10) _____

Total Points: _____

***Submitted to Turn-it-in:* _____**

Research Paper Checklist

Front page

- ___ Proper Heading
- ___ Interesting title (thematic)

Introduction

- ___ Opening sentences reveal relevance of topic
- ___ Opening sentences naturally lead into thesis
- ___ Clearly stated thesis

Body paragraphs

- ___ Logical organization
- ___ Purposeful transitions that provide continuity and direction
- ___ Varied transitions within paragraphs
- ___ Appropriate balance of research and commentary
- ___ Balanced focus (paragraphs should be balanced in length)
- ___ Flawless mechanics (proofread carefully)

Conclusion

- ___ Purposeful transition
- ___ Implications of the issues discussed (expanded scope)
- ___ “Clincher” last sentence

Quotes/In-text Citations (see *Handbook* for verification)

- ___ Appropriate balance of direct quotes, paraphrasing, and long quotes (long quotes not required)
- ___ Introductory statements for quotes (context provided)
- ___ Analysis/Explanation/Conclusions following quotes
- ___ Proper punctuation
- ___ Proper citation format
- ___ All in-text citations have a corresponding text listed in Works Cited

Works Cited page (see *Handbook* for verification)

- ___ Appropriate heading
- ___ Hanging indent
- ___ Alphabetical order
- ___ Proper information and format of documents provided
- ___ All texts listed are cited in body of research paper

Other

- ___ Varied, purposeful manipulation of sentence structure
- ___ Active verbs; precise modifiers (adjectives and adverbs)
- ___ Page numbers (upper right, last name & page number)
- ___ Proper length (4 pages of text)
- ___ Proper font (12 point, Times New Roman, please)

Common Errors:

- ____ Repetitive use of language-particularly with a key term or character's name (e.g., American dream, socialism, slavery, morality, Gatsby, Huck)
- ____ Redundant sentence structure (e.g., subject, verb, ...) or too many simple sentences
- ____ Unclear thesis
- ____ Vague conclusion
- ____ Missing colon between independent clause sentence and independent clause quote
- ____ Over explanation of quotes (when meaning/significance is implied)
- ____ Last name missing from page #'s
- ____ Incomplete documentation for internet sites
- ____ Titles in parenthetical citations need to be "quoted" or *italicized*-see Works Cited
- ____ Refer to author's by last name (Douglass, not Frederick)
- ____ Clichés and colloquialisms-HUNT FOR THESE AND ELIMINATE

(III)

* Partial Task Writing *

An effective way to improve students' overall performance on essays is to focus on specific components of an essay: introductions, body paragraphs, conclusions, quote integration and others. These tasks can become mini-lessons that allow students to gain clarity on the specific objects of each part of the overall essay.

Students Should:

- ✓ Focus on the specific requirements of a particular part of an essay
- ✓ Incorporate the skills used to complete these smaller tasks when writing full essays
- ✓ Recognize that each part of the essay has a specific, unique purpose

Introductions

What can you do to “frame” your thesis?

- Timeliness of topic (e.g., relate to current event in world, your own lives)
- Define an abstract term in your thesis (e.g., tragedy, honor)
- Expand/explore a term from your thesis (e.g., why, who, how)
- Relevant anecdote

You want to logically transition into a comprehensive but clearly stated thesis.

What should follow your thesis statement to conclude introduction paragraph?

- Statement which foreshadows your conclusions in conclusion paragraph

Conclusions

Summary statement

- 1-2 sentences—what have you just proven?

Original, powerful conclusions that transcend text, paper, class

- How does your argument apply to us as a culture, society, nation, humanity?
- What lessons are to be learned?
- What are the benefits of heeding such advice?
- What are the consequences of ignorance?

Integrating Quotations

The problem of clarity

When you use quotations, you're letting someone else speak in the middle of your discourse. That has its uses, of course, but it also risks confusing your reader about who's speaking and what relation the quoted words have to your own argument. Student writers are often oblivious to this risk because they're not used to looking at what they've written from a reader's point of view. But consider the problems your reader faces. He encounters quotations used for many different purposes: to support or amplify an argument, to raise a new point, to present a point of disagreement. Don't assume your reader will know why you're using a particular quotation.

There are two main problems of clarity in using quotations: (1) Distinguishing your own argument from the arguments of various quoted passages; and (2) making sure the reader understands what a quotation is expected to accomplish.

1. Distinguishing your own argument from the argument of a quotation

Often you'll wish to use quotations to summarize positions with which you'll disagree a little or a lot. This is especially likely to happen when you're surveying past studies or perspectives as a way of laying the groundwork for your own argument. Here's how one prominent literary critic, Stephen Greenblatt, deals with previous approaches to Shakespeare's plays:

Those plays have been described with impeccable intelligence as deeply conservative and with equally impeccable intelligence as deeply radical. Shakespeare, in Northrop Frye's words, is "a born courtier," the dramatist who organizes his representation of English history around the hegemonic mysticism of the Tudor myth; Shakespeare is also a relentless demystifier, an interrogator of ideology, "the only dramatist," as Franco Moretti puts it, "who rises to the level of Machiavelli in elaborating all the consequences of the separation of political praxis from moral evaluation."⁸ The conflict glimpsed here could be investigated, on a performance-by-performance basis. . . .

Stephen Greenblatt, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: University of California Press, 1988), 23.

Greenblatt wishes to call attention to the "conflict," as he calls it, between these two views of Shakespeare (conservative or radical). He's not trying to argue that one or the other view is right, and so he crafts the passage to give each view equal weight. In the larger essay from which this excerpt is taken, Greenblatt develops his own perspective,

an interpretive model that stresses "negotiation" and ambivalence rather than imposed and settled meaning.

Sometimes one will want to use a controversial source. The best tack is to set up the quotation in such a way that you show understanding of the controversy:

ORIGINAL

Many Germans participated in genocide: "an enormous number of ordinary, representative Germans became—and most of their fellow Germans were fit to be—Hitler's willing executioners" (Goldhagen 454).

REVISION

Scholars have long debated what degree of responsibility ordinary Germans bore for the Holocaust. For Daniel Goldhagen the answer is clear: "an enormous number of ordinary, representative Germans became—and most of their fellow Germans were fit to be—Hitler's willing executioners" (454).

The original presents Goldhagen's words without any cognizance of the controversy surrounding his argument. The revision, by contrast, takes note of the controversy. It may now go on to agree or disagree with Goldhagen, or take a more nuanced view. The key point is that it's created space for the writer's own view, rather than crowding that view and the quotation's perspective together.

2. Explaining the point or sense of a quotation

The other main problem of clarity that arises with quotations is to explain a quoted passage's point. This is especially important when the original text is ironic or carries some other non-obvious meaning. For example, the original passage below presents a quotation from Shakespeare's great villain, Iago, without doing anything to note its irony:

ORIGINAL

Iago says to Othello, "Who steals my purse steals trash; . . . / . . . / But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed" (3.3.157-61).

REVISION

Drawing Othello further into his web, Iago suggests that public embarrassment would be intolerable: "Who steals my purse steals trash; . . . / . . . / But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed" (3.3.157-61). Iago, of course, is utterly contradicting his earlier declamation to Cassio on the folly of reputation (2.3.256-

61).

The revision does a much better job of helping the reader make sense of the quotation, its place in Shakespeare's play, and its function in the essay's argument.

Integrating quotations

Quotations need to be worked into texts, but some efforts to do this actually stop essays dead in their tracks. Here a student thinks she must officially begin the quotation with a clause like *He states*:

ORIGINAL

The tension builds when Brutus accuses Cassius of accepting bribes. He states, "Let me tell you, Cassius, you yourself / Are much condemned to have an itching palm, / To sell and mart your offices for gold . . ." (4.3.9-11).

REVISION

The tension builds when Brutus accuses Cassius of accepting bribes: "Let me tell you, Cassius, you yourself / Are much condemned to have an itching palm, / To sell and mart your offices for gold . . ." (4.3.9-11).

Cutting *He states* allows a stronger, livelier bridge to the quotation.

In similar fashion, students often feel they must announce that a quotation or paraphrase serves as an example. But such careful announcements (along the lines of *you've just read an example of what I'm talking about*) can drag an essay down:

ORIGINAL

The Duke, disguised as a friar, gets a woman named Mariana to take Isabel's place. This is one example of how the Duke plans just as a director would do.

REVISION

The Duke, disguised as a friar, gets Mariana to take Isabel's place. Here the Duke acts like a skilled director.

The revision sweeps the original's slow phrasing (*This is one example of how*) into one word, *Here*. And notice that in the revision the writer came up with a sharper verb and tighter phrasing.

As you think about integrating quotations, keep looking for ways to be more concise and lively:

ORIGINAL

REVISION

In *The Prince* Machiavelli states that the general requirement of a prince is to "endeavor to avoid those things which would make him the object of hatred and contempt" (64).

In *The Prince* Machiavelli states that a prince should "endeavor to avoid those things which would make him the object of hatred and contempt" (64).

Make sure your quotations fit grammatically into the essay. They can't simply be stuck in anywhere. Like any other elements of writing, quotations must be presented so as to make grammatical sense. Thus a quotations that's an independent clause must not be spliced onto another independent clause:

WRONG

Hawking is at heart a rational empiricist, "I think there is a universe out there waiting to be investigated and understood" (44).

RIGHT

Hawking is at heart a rational empiricist: "I think there is a universe out there waiting to be investigated and understood" (44).

In general, introduce a quotation with a colon if the quotation consists of one or more complete sentences and the introductory sentence also stands as a complete sentence.

If the quotation is not a complete sentence, then you need to weave it into your own sentence as you would any other word, phrase, or clause:

In medieval Europe love "was not the normal basis of marriage" (Trevelyan 64).

Fortinbras recasts Hamlet in his own image, as a "soldier" (5.2.385).

In Chapter 2 of the *Second Treatise*, Locke defines the state of nature as "a state of perfect freedom . . ." (8).

Let's look more closely at how to introduce quotations.



Signal phrases and statements

Signal phrases and statements let you introduce quotations with a minimum of fuss but enough information to help the reader make sense of them. Often you'll want to specify the author and text; other times you'll want to provide some other background or context-

setting information. No universal rule applies, except to ask yourself what your reader needs to know to understand a quotation and its connection to your argument.

The Founders understood the new Constitution as "a republican remedy for the diseases most incident to republican government" (Madison 343).

In Federalist 51 Madison observes, "Different interests necessarily exist in different classes of citizens" (345).

Students often use weak or vague signal phrases:

ORIGINAL

Another point about sexual difference is made by Rubin. She says, "The human subject . . . is always either male or female" (171).

REVISION

Rubin questions whether unbiased kinship diagrams are even possible: "The human subject . . . is always either male or female" (171).

The original opens with an unhelpful sentence that specifies a topic but not an argument. It follows with the choppy, rhythmless "She says" to introduce the quotation. The revision presents Rubin's argument in a nutshell, and the "even" explicitly ties the sentence back to an ongoing discussion, helping the reader keep the flow in mind. The revision also eschews "She says" in favor of an economical colon that moves speedily to the quotation.

One common way to build signal phrases is with the *According to x* construction:

According to W. C. Jordan, there were about 100,000 Jews in France in the middle of the 11th century (202).

According to Rich, we need to be careful about the risk of "presentism," of projecting present meanings on past events (3).

According to the Polish critic Jan Kott the play is best understood as a "great staircase," an endless procession of falling and rising kings (10).

Another technique, and one in keeping with the **Nuts and Bolts** preference for action-oriented writing, is to use clauses with the cited scholar as subject and a signaling verb to orient the quotation. Indeed, signal phrases (or clauses) are a great place to get strong verbs into academic writing. Here are some variations on the basic signal phrase construction of *author + verb (+ that)*:

Rich warns us that we need to be careful about the risk of "presentism," of projecting present meanings on past events (3).

Patterson reviews the legal limits placed on the murder of slaves (190-93).

Depending on what you want your reader to know, you can provide all sorts of explanatory material in a signal phrase. Here, for instance, a writer identifies his sources' scholarly expertise in order to make the citation more persuasive:

The economic historians Nathan Rosenberg and L. E. Birdsell note that in the early capitalist period (from the late fifteenth century on) people had to outgrow firms based on kinship and separate their personal finances from their firm's finances. . . . [A long quotation follows]

Francis Fukuyama, *Trust: The Social Virtues and the Creation of Prosperity* (New York: Free Press, 1995), 154.

Whether or not you need such explanations depends on your audience; in this case Fukuyama was writing for a general audience that would not be expected to be familiar with the names of the cited scholars.

One more comment about integrating quotations into an essay: pay attention to rhythm. Here's an instance in which the writer elegantly integrates a quotation into her own prose. See if you can figure out what she did:

"Folktales," Calvino said, "are real." They catalog potential destinies, the trials of achieving maturity and a full humanity. They are psychologically apt, of course; but Italian folktales also owe a great deal to social realities, to history and to class. . . .

Harrison, *Italian Days*, 436.

First, the writer breaks up the quotation with that inserted signal phrase *Calvino said*. That separates Calvino's subject, *folktales*, from the predicate, *are real*. The effect is to solemnize Calvino's judgment, giving it the rhetorical oomph of truth (this is a highly effective writer's trick). Second, the writer uses the quotation's shortness and simplicity as

a springboard to her own more complex sentences and diction. This balancing of long against short, complex against simple, detail against general, is something good writers do all the time—even with the quotations woven into their texts.

Punctuating quotations

Students get confused about punctuating quotations. For in-text quotations, the rules of American usage are fairly simple: commas and periods go inside the quotation marks (by convention rather than for any rational reason), and all other punctuation marks go outside. If, however, these other punctuation marks are part of the original quotation, then you put them inside the quotation marks.

If, as is usually the case, a parenthetical citation follows the quotation, it generally goes inside the terminal punctuation. Here's an original passage and various possibilities in quoting from it:

SOURCE

At this point I cannot suppress a sigh and a last hope. What is it that I especially find utterly unendurable? That I cannot cope with, that makes me choke and faint? Bad air! Bad air! The approach of some ill-constituted thing; that I have to smell the entrails of some ill-constituted soul!

How much one is able to endure: distress, want, bad weather, sickness, toil, solitude. Fundamentally one can cope with everything else, born as one is to a subterranean life of struggle . . .

Friedrich Nietzsche, *On the Genealogy of Morals*. Trans. Walter Kaufmann and R. J. Hollindale. *Modern Political Thought: Readings from Machiavelli to Nietzsche*, ed. David Wootton (Indianapolis: Hackett, 1996), 917.

Various quoted versions showing different punctuation:

Nietzsche's melancholic energy is unmistakable: "At this point I cannot suppress a sigh and a last hope. What is it that I especially find utterly unendurable? That I cannot cope with, that makes me choke and faint? Bad air! Bad air!" (917)

"I cannot suppress," Nietzsche says, "a sigh and a last hope" (917).

Nietzsche finds some consolation in the sheer catalog of human suffering: "How much one is able to endure: distress, want, bad weather, sickness, toil, solitude. Fundamentally one can cope with everything else. . ." (917).

"What is it," Nietzsche asks, "that I especially find utterly unendurable?" (917)

What did Nietzsche mean when he complained about "bad air" (917)?

Nietzsche envisioned the human condition as "a subterranean life of struggle" (917); his own difficult life bears testimony to this description.

--from *The Nuts and Bolts of College Writing*

(IV)

* *Journal Writing Blog Writing* *

These shorter reflective writing assignments require students to draw conclusions, weigh and comment on the assertions of their classmates, and make connections between themes studied and the outside world. The journal entries and blog posts provide students with opportunities to reflectively comment on key course concepts.

(Rubrics used to grade these assignments are attached)

Students Should:

- ✓ Recognize the necessity to use critical thinking skills when completing these tasks
- ✓ Metacognitively reflect on what they think, and assess the foundations of their beliefs in regard to the prompt
- ✓ Address the assertions of others by respectfully seeking clarification and additional support for their claims
- ✓ Recognize the difference in audience when writing a blog compared to a journal

How to Write a Good Literature Based Journal Entry

- ✓ Use journals to explore literary, cultural, historical, international/national/ local issues.
- ✓ Be informed. Research and reflect on issues before you put your pen to the paper.
- ✓ This task is designed to improve your ability to expand the topics discussed in class.
- ✓ Make connections between the topics discussed in class and other literary works, aspects of popular culture that you observe, and personal experiences you may have.
- ✓ Use Standard English to write your journals, but these may be less formal than in-class essays, blogs or formal research papers.
- ✓ Pay attention to the length requirements indicated on the rubric.
- ✓ Do not merely repeat the things you heard in class. Make your own insightful observations and comparisons. Show the reader that you are thinking!
- ✓ Below is a brief list recommended reads and views that may help spark the thinking process:

NY Times (Sundays)

Newsweek Magazine

Time Magazine

National Nightly News (6:30 PM daily on CBS, NBC, ABC)

CBS Sunday Morning (Sundays, 9:00 AM on CBS) LATE SLEEPERS USE TIVO

OR VCR

60 Minutes (Sunday, 7:00 PM, CBS)

Name: _____

SCORE: _____

Date: _____ Entry Number: _____

Title/Topic: _____

Weekly Journal Rubric

Language / Conventions	Sophisticated writing devoid of errors	Good control of language with only a few errors	Solid control of language with several errors	Limited control of language with many errors	Not recognizable as English
Length of Entry	Entry is approximately 200 words in length	Entry is approximately 150 words in length	Entry is approximately 100 words in length	Entry is approximately 50 words in length	No entry completed
Depth of Thought	Entry is insightful and thought provoking	Entry shows some insight and thought beyond scope of prompt / class discussion	Entry is solid, and makes some good observations	Entry is basic / restates content or concept from class discussion without expanding topic	Irrelevant observations with no connection to course work
Reflection on Class Discussion	Conveys a relevant and thoughtful connection between literature / life/ student observations	Conveys a sound connection between literature / life/ student observations	Entry attempts to make a connection between literature / life / student observation	Connection made is limited, not relevant or confusing	Entry does not convey a connection between literature / life/ student observations

Dr. Kowgios 2009

Name: _____ **SCORE:** _____

Discussion Topic #: _____

Blog Comment Rubric

Score	25	20	15	0
<i>Comment Insights and Sophistication</i>	Commentary indicates critical thinking and understanding of the literature as well as the issues covered in the class.	Commentary indicates some critical thinking and understanding of the literature as well as the issues covered in the class.	Commentary indicates little critical thinking and understanding of the literature as well as the issues covered in the class.	Blog entries are generally simple retellings of personal events.
<i>Personal Response to Key Concepts</i>	Blog entry conveys extensive evidence of a personal response to the issues raised in the readings/class discussion, and demonstrates the author's growth through reflection.	Blog entry conveys evidence of a personal response to the issues raised in the readings/class discussion, and demonstrates that the author is capable of reflecting on learning.	Blog entry conveys little evidence of a personal response to the issues/concepts raised in the readings/class discussion.	Blog entries show no personal response is made to the issues/concepts raised in the readings/activities.
Assignment Completion	Blog entry is completed on time and is the appropriate length.	X	Blog entry is either late or not the appropriate length.	Blog entry is late and is not the appropriate length.
<i>Engaged Writing</i>	Blog entry shows a very good command of Standard English and has some flair and originality.	Blog entry shows a good command of Standard English. No problems for your audience.	Blog entry demonstrates some evidence of correct spelling, grammar, punctuation, etc. Audience will have little trouble reading your blog.	Blog entries use incorrect grammar and syntax consistently, making it difficult for others to follow.

(V)

**Stylistic/Mechanical Elements of Writing **

Successful completion of any writing task requires students to do two things: (1) display an understanding of the task, and (2) write a stylistic mechanically sound essay, paper, or journal/blog entry. Students must use sophisticated sentence structure, powerful verbs, varied sentence beginnings, and stylistic elements to convey their position on a particular topic.

Students Should:

- ✓ Understand how to vary sentence structure to enhance meaning
- ✓ Select verbs that are powerful and avoid excessive use of linking verbs
- ✓ Pay particular attention to sentence beginnings since they often dictate the flow of the essay

Sentence Types

1. Simple (an independent clause -- for the sake of our discussion we will simplify and use the term simple sentence) - often the most powerful of sentences

Simple Sentence

2. Compound (two simple sentences joined by a coordinating conjunction)

Simple Sentence

C.C

Simple Sentence

(Use when joining similar or related structures or information...lists, descriptions)

Simple Sentence

S.C.

Simple Sentence

3. Complex (two simple sentences joined by a subordinating conjunction)

(Use when joining unequal structures: shows relationship of ideas)

4. Compound / Complex (three simple sentences joined by a C.C and a S.C.)

Subordinating Conjunction

after	since
although	so that
as	though
as if	unless
as long as	until
as though	when
because	where
before	whether
even though	while
how	if

Coordinating Conjunctions

and but nor for or so yet

Sentence Beginnings

Adjective Clause

Subject + relative pronoun (that which who whom whose) at beginning

Sarah, who had lived in the Philippines, still had many friends there.

Participial Phrases

Participle (verb+ing) and complements that modify subject

Hiking in the Sierra Nevada, Paulo encountered a mountain lion.

Adverb Clause

Begin with a subordinating conjunction

after	how	till (or 'til)
although	if	unless
as	inasmuch	until
as if	in order that	when
as long as	lest	whenever
as much as	now that	where
as soon as	provided (that)	wherever
as though	since	while
because	so that	
before	than	
even if	that	
even though	though	

After the judge announced her decision, ...

Infinitive phrase

Begin with Infinitive verb

To sing with a rock band is Jon's dream.

Noun Clause

Begin with What That Who Whom Whatever Whoever Whomever

What I liked best about my trip to Mexico...

That NS will win the game...

Source: Essay Edge.com http://www.erraticimpact.com/cyberedit/lf_transition.html

Lesson Four: Style and Tone

Transitions

Applicants often ignore transitions to their own detriment. A good essay must use transitions within paragraphs and especially between paragraphs to preserve the logical flow of the essay. An essay without good transitions is like a series of isolated islands; the reader will struggle to get from one point to the next. Use transitions as bridges between your ideas. As you move from one paragraph to the next, you should not have to explain your story in addition to telling it. If the transitions between paragraphs require explanation, your essay is either too large in scope or the flow is not logical. A good transition statement will straddle the line between the two paragraphs.

You should not have to think too much about how to construct transition sentences. If the concepts in your outline follow and build on one another naturally, transitions will write themselves. To make sure that you are not forcing your transitions, try to refrain from using words such as, “however,” “nevertheless,” and “furthermore.” If you are having trouble transitioning between paragraphs or are trying to force a transition onto a paragraph that has already been written, then this may indicate a problem with your overall structure. If you suspect this to be the case, go back to your original outline and make sure that you have assigned only one point to each paragraph, and that each point naturally follows the preceding one and leads to a logical conclusion. The transition into the final paragraph is especially critical. If it is not clear how you arrived at this final idea, you have either shoe-horned a conclusion into the outline, or your outline lacks focus.

If you are confident in your structure, but find yourself stuck on what might make a good transition, try repeating key words from the previous paragraph and progressing the idea. If that doesn't work, try this list of common transitions as your last resort:

If you are adding additional facts or information:

as well, and, additionally, furthermore, also, too, in addition, another, besides, moreover

If you are trying to indicate the order of a sequence of events:

first of all, meanwhile, followed by, then, next, before, after, last, finally, one month later, one year later, etc.

If you are trying to list things in order of importance:

first, second etc., next, last, finally, more importantly, more significantly, above all, primarily

If you are trying to connect one idea to a fact or illustration:

for example, for instance, to illustrate, this can be seen

To indicate an effect or result:

as a result, thus, consequently, eventually, therefore,

To indicate that one idea is the opposite of another:

nonetheless, however, yet, but, though, on the other hand, although, even though, in contrast, unlike, differing from, on the contrary, instead, whereas, nevertheless, despite, regardless of

When comparing one thing to another:

In a different sense, similarly, likewise, similar to, like, just as, conversely.

A Good List of Transitions

A useful way to help your reader follow the logical movement within a paragraph (or between paragraphs, for that matter) is to use transitions to mark turns in the road, and pointers to remind him where he's going. Using transitions and pointers can help you keep a paragraph—and the whole essay—organized and easy to follow. Here are common transitions and pointers:

and	last of all
then	in fact
so	for example
on the other hand	however
or	first, second, etc.
before	all in all
and so	therefore
against this	although
also	on the contrary
after	now
consequently	thus
at the same time	despite this
furthermore	
still	
often	
nevertheless	
because	
similarly	
frequently	
in short	
since	
likewise	
sometimes	
in the same way	
for	
though	
at times	
finally	
if	
another	
but	
in other words	
indeed	
for instance	
yet	

“Bad” Writing

Listed below are the 10 winners of this year's Bulwer-Lytton Contest, aka the "Dark and Stormy Night Contest" run by the English Department of San Jose State University, wherein one writes only the first line of a bad novel:

10. "As a scientist, Throckmorton knew that if he were ever to break wind in the echo chamber, he would never hear the end of it."

9. "Just beyond the Narrows, the river widens."

8. "With a curvaceous figure that Venus would have envied, a tanned, unblemished oval face framed with lustrous thick brown hair, deep azure-blue eyes fringed with long black lashes, perfect teeth that vied for competition, and a small straight nose, Marilee had a beauty that defied description."

7. "Andre, a simple peasant, had only one thing on his mind as he crept along the East wall: 'Andre creep... Andre creep... Andre creep.'"

6. "Stanislaus Smedley, a man always on the cutting edge of narcissism, was about to give his body and soul to a back alley sex-change surgeon to become the woman he loved."

5. "Although Sarah had an abnormal fear of mice, it did not keep her from eeking out a living at a local pet store."

4. "Stanley looked quite bored and somewhat detached, but then penguins often do."

3. "Like an over-ripe beefsteak tomato rimmed with cottage cheese, the corpulent remains of Santa Claus lay dead on the hotel floor."

2. "Mike Hardware was the kind of private eye who didn't know the meaning of the word 'fear'; a man who could laugh in the face of danger and spit in the eye of death -- in short, a moron with suicidal tendencies."

AND THE WINNER IS.....

1. "The sun oozed over the horizon, shoved aside darkness, crept along the greensward, and, with sickly fingers, pushed through the castle window, revealing the pillaged princess, hand at throat, crown asunder, gaping in frenzied horror at the sated, sodden amphibian lying beside her, disbelieving the magnitude of the frog's deception, screaming madly, 'You lied!'"

Writing Self/Peer-Evaluation

N. Kowgios / D. Popken

Name on Paper: _____

Name of Student Completing Form: _____

General Guidelines:

Students should number the lines of their essays for later reference.

Include enough information to cite examples in essay, but you do not need to copy entire passage (a few words and the line number)

Sentence Beginnings:

Sentence Structure:

Strong Simple Sentences:

Strong Simple Compound:

Strong Simple Complex:

Strong Simple Compound-Complex:

Verb Use:

Verbal:

Participles:

Infinitives:

Gerunds:

Other Strong Diction:

Mechanics:

Explanation of Author's Purpose Through Essay's Discussion of Literary Elements:

Specific References to Text:

Bridge Between Example / Lit. Element / Author's Purpose:

Depth of Understanding Revealed Through Broader Insights in Student Writing:

Parallelism from *Michael Harvey's The Nuts and Bolts of College Writing*
(<http://nutsandbolts.washcoll.edu/rhetoric.html>)

Parallelism is one of the most useful and flexible rhetorical techniques. It refers to any structure which brings together parallel elements, be these nouns, adjectives, verbs, adverbs, or larger structures. Done well, parallelism imparts grace and power to passage:

The prince's strength is also his weakness; his self-reliance is also isolation.

In Machiavelli's world, Sheldon Wolin observes, moral ends have been replaced by ironies; answers have been replaced by questions.

The characters are all watching one another, forming theories about one another, listening, contriving

One side sees Lincoln as a bold and shrewd leader, sincerely committed to abolishing slavery; the other sees him as an opportunistic politician, concerned only to defend the union in any way possible.

Problems with faulty parallelism are very common, because many people know (or think they know) what they want to say, and don't scrutinize what they actually write. In the following examples the parallel elements in the revisions are emphasized:

ORIGINAL

REVISION

Someone acquiring knowledge is similar to finding a new path in a dense forest.

Acquiring knowledge is similar to *finding* a new path in a dense forest.

Machiavelli advocates relying on one's own strength, leaving as little to chance as possible, and the need to get rid of sentimental attachments.

Machiavelli advocates *relying* on one's own strength, *leaving* as little to chance as possible, and *ridding* oneself of sentimental attachments.

Touchstone satirizes courtly manners, woos Audrey, and he tries to avoid marriage.

Touchstone *satirizes* courtly manners, *woos* Audrey, and *tries to avoid* marriage.

One frequent source of trouble is nested lists—when one sublist occurs within another list. The writer of this sentence lost track and thought the final comma signaled the last item in the main list:

Open faculty positions are advertised in all regional city and community newspapers, in national outlets such as the *Higher Education Journal*, the publications of the Hispanic American Association of Colleges and Universities, and the African American Association of Colleges and Universities.

The trick is to recognize that this is actually a nested list and maintain parallelism within each list:

Open faculty positions are advertised in all regional city and community newspapers and in national outlets such as the *Higher Education Journal* and the publications of the Hispanic American Association of Colleges and Universities and the African American Association of Colleges and Universities.

The list is technically okay, but its complexity makes it a bit hard to read. One could rearrange the list to emphasize different elements and allow some pauses.

Open faculty positions are advertised in all regional city and community newspapers, in national outlets such as the *Higher Education Journal*, and in targeted outlets like the publications of the Hispanic American Association of Colleges and Universities and the African American Association of Colleges and Universities.

Note that among other changes the revision adds the word *targeted*, which makes it easier to get the list's logic. As ever, revision is equal parts rewriting and rethinking.

One other problem with parallelism is fairly common, though this is a stylistic rather than a grammatical lapse. Writers often repeat too much in the parallel elements, detracting from parallelism's economical elegance:

ORIGINAL

Socrates led a private life, as opposed to a public life.

REVISION

Socrates led a private rather than a public life.

Parallelism can be employed in many different ways. One spin is inversion or chiasmus, in which parallel elements are carefully reversed for emphasis. A famous example comes from President John F. Kennedy's inaugural address (1961):

Ask not what your country can do for you—ask what you can do for your country.

Inversion often gains power by focusing attention on the ends of sentences, where readers and listeners naturally pause. Kennedy's example shows this, as does the next example, from a 19th-century religious leader defending his honesty despite his change of religion:

I have changed in many things: in this I have not.

By putting the prepositional phrase *in this* at the beginning of the second clause, the speaker is able to end on that emphatic final *not*.

-From *The Nuts and Bolts of College Writing*

IV. AP English Literature Exam

Exam Overview:

The AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students can deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students should consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.

Reading

The course should include intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit. The works chosen should invite and gratify rereading.

Reading in an AP course should be both wide and deep. This reading necessarily builds upon the reading done in previous English courses. These courses should include the in-depth reading of texts drawn from multiple genres, periods, and cultures. In their AP course, students should also read works from several genres and periods -- from the sixteenth to the twenty-first century -- but, more importantly, they should get to know a few works well. They should read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students should consider the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context should provide a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

Writing

Such close reading involves the experience of literature, the interpretation of literature, and the evaluation of literature. All these aspects of reading are important for an AP course in English Literature and Composition, and each corresponds to an approach to writing about literary works. Writing to understand a literary work may involve writing response and reaction papers along with annotation, freewriting, and keeping some form of a reading journal. Writing to explain a literary work involves analysis and interpretation, and may include writing brief focused analyses on aspects of language and structure. Writing to evaluate a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation, and argument.

Writing should be an integral part of the AP English Literature and Composition course, for the AP Examination is weighted toward student writing about literature. Writing assignments should focus on the critical analysis of literature and should include expository, analytical, and argumentative essays. Although critical analysis should make up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written. The goal of both types of writing assignments is to increase students' ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do.

Writing instruction should include attention to developing and organizing ideas in clear, coherent, and persuasive language; a study of the elements of style; and attention to precision and correctness as necessary. Throughout the course, emphasis should be placed on helping students develop stylistic maturity, which, for AP English, is characterized by the following:

- Wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness
- A variety of sentence structures, including appropriate use of subordinate and coordinate constructions
- A logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis
- A balance of generalization with specific illustrative detail
- An effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis

It is important to distinguish among the different kinds of writing produced in an AP English Literature and Composition course. Any college-level course in which serious literature is read and studied should include numerous opportunities for students to write. Some of this writing should be informal and exploratory, allowing students to discover what they think in the process of writing about their reading. Some of the course writing should involve research, perhaps negotiating differing critical perspectives. Much writing should involve extended discourse in which students can develop an argument or present an analysis at length. In addition, some writing assignments should encourage students to write effectively under the time constraints they encounter on essay examinations in college courses in many disciplines, including English. (The College Board, 2008)

- ✓ Essentially first year college courses
- ✓ Frees space in college schedule for more interesting courses (other than freshman English)
- ✓ Check with admissions office for school's policy on scores
- ✓ 30% score 4 or 5 / 30% score 3 / 40% score 1 or 2
- ✓ Test format: 3 hour exam / 150 point scale / only receive one score from ETS

Section I: (60 minutes)

45% of grade
 50-55 multiple choice questions
 Raw score calculated like SAT (.25 penalty)
 4 or 5 prose/poetry passages - 10-15 questions each
 Raw score multiplied by 1.3

Section II: (120 minutes)

55% of grade
 27 max. points (0-9 per essay)
 analysis of a poem / analysis of prose / open essay
 each essay read by different evaluator
 essay score multiplied by 3.0556
 essay holistically scored
 ETS recommends: read works from 1600 to present

Advanced Placement English Literature
Examination Key Points

Part I:

- 4, 5 or 6 literary passages
- Some poetry and some prose
- Do not pre-judge difficulty of pieces of literature
- Answer as many questions as you can
(If you can eliminate any answer – you should answer the question)
- Types of Multiple Choice Questions:
 - **Allusion Question**
 - Very specific question
 - Hard to answer correctly if you do not recognize the allusion
 - Easy if you know the allusion
 - **Context Definition**
 - Testing vocabulary
 - Replace the word in the passage with the answer and judge
 - **Dominant Device**
 - Dominant lit device or technique
 - What does the author do the most: use participles, use imagery
 - Trick: could use all answers, but which is most dominant
 - **Effect Question**: the sentence or line in these questions usually-
 - Introduce an idea
 - Set the tone
 - Solidify something
 - Serve as a thesis
 - **Infer/Suggest**
 - Look for deeper meaning
 - Do not be afraid to pick the obvious answer
 - **Literary Devices**
 - Eliminate the ones you know are wrong
 - Pick from remaining
 - **Except Questions**
 - X-out all of the correct answers
 - What is left is the except answer
 - **Passage as a Whole**
 - Idea present throughout the work
 - All or many answers may be present, but pick most predominate
 - If answer fits for only part – it is wrong
 - Most abstract usually wrong
 - Answers with exact words from text are usually wrong
 - **Pronoun/Antecedent**
 - What noun is the pronoun referring to

- Usually not the most obvious choice
- Replace pronoun with the noun to test possibilities
- Quotes
 - Look for answer that represents main point in the quote
 - Do not be distracted by the main idea of the passage
- Structure of a Poem
 - You must know types of poem
 - Look for clues in rhyme scheme
 - Stanza construction
 - Lyric types
 - Narrative types
- Tone
 - Check combinations
 - If one word does not apply – it is wrong
- “According to the speaker”
 - (Trick) only what the speaker means at that point
 - Usually specific to the subject matter
 - Testing context relevance

Part II:

Essays 1 and 2 (poetry / prose interpretation):

- The intro is key:
 - Grab the readers attention
 - Know your audience: AP teachers and college professors
 - Include titles and authors
 - Use a quote or smart turn of phrase to show style
- Use frequent quotes
- Do not plot-tell
- If lit device is identified in the question you must use it in essay
- If no lit element is mention is mention you must insert the appropriate some that you select
- Essay must show how the author’s technique supported the author’s purpose
- Use powerful verbs and vary sentence structure
- Vary sentence beginnings

Essay 3 (novel or play read during class):

- You must select an APPROPRIATE work
- Note the phrase: “Then write”
 - Identify the specific points
 - Plan response based on these points
- Use powerful verbs and vary sentence structure
- Vary sentence beginnings

AP English
Multiple Choice Strategies to Consider:

1. **Assess passages.** To be considered when planning order of attack: difficulty of passage, length of passage, and number of questions.
2. **Annotate the readings.** To be considered: paragraph summary, thesis statements, figurative language, rhetorical devices, and unique syntax/diction.
3. **Cover the answers.** When applicable, attempt to answer questions using text before reviewing choices.
4. **Examine context of passages.** When analyzing specific lines, back up and read ahead to recognize context.
5. **Strategically skip questions.** When you have *no clue* what the question is asking, circle it, skip it, and come back to it later if you have time. BE CAREFUL COMPLETING YOUR SCANTRON.
6. **Pace yourself.** Four passages=15 minutes per passage. Five passages=12 minutes per passage. If you borrow from Peter to pay Paul...
7. **Finish the test.** The only way to earn points is to answer questions. Skip a passage and your chances of passing are markedly reduced.
8. **Check your answers.** Time to spare? Revisit skipped questions. Thoroughly substantiate tough questions. CHECK YOUR SCANTRON FOR ERRORS.

AP English Results Comparisons with NY State and Nation

(Percentage denotes number of students taking or passing an English AP exam in high school)

NY State Participation % in English	15.3%
US Participation % in English	12.2%
<u>North Salem Participation %</u>	<u>41%</u>
NY % Scoring 3 or Higher	9.6% (62%)
US % Scoring 3 or Higher	7.1% (58%)
<u>North Salem Students Scoring 3 or Higher</u>	<u>35% (85%)</u>