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|  | **Literary Concepts** |
|  | \*\*The following concepts will be defined, discussed, quizzed, and tested throughout English.\*\* |
| **alliteration** | * the repetition of consonant sounds at the beginning of words   + “meant me mischief” Book X of *The Odyssey* by Homer   + "Then the tap of her high heels..." from "Contents of a Dead Man's Pocket" by Jack Finney   + "While my sixteen-year old son sleeps," from "Same Song" by Pat Mora   + "Waverly Jong had gained a certain amount of fame as 'Chinatown's Littlest Chinese  Chess Champion.'" from "Two Kinds" by Amy Tan   + "Where the quail is whistling betwixt the woods and the wheat-lot."  from "Song of Myself" by Walt Whitman   + She sells sea shells by the sea shore. |
| **allusion** | * a reference to another literary work or to a famous place, person, thing, or event   + The title of Isabel Allende's "And of Clay Are We Created" is a reference to God's creation of man in Genesis   + "There it is, that old Lassie syndrome again, 'What's that, Lassie? Gramps fell down the well?'" from  Cesar's Way by Cesar Millan   + "Seven World Trade Center--a forty-seven story building--collapsed at 5:20 that afternoon." from 102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers by Jim Dwyer and Kevin Flynn   + "I soon found out why Old Chong had retired from teaching piano.  He was deaf. 'Like Beethoven!' he shouted at me." from "Two Kinds" by Amy Tan |
| **ambiguity** | * word with an unclear meaning or multiple meanings   + "A trade, sir, that, I hope, I may use with safe conscience, which is indeed, sir, a mender of bad soles."  from Act I, scene i, lines 13-14, The Tragedy of Julius Caesar by William Shakespeare (mender of bad soles/mender of bad souls)   + She has a bow.  (Does she have a stick with horse hair attached used to play a string instrument, a tied ribbon, or a weapon used in conjunction with arrows?) |
| **anachronism** | * making a chronological mistake by taking something from a period of time and wrongly placing it in a different historical setting   + "Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut." from Act I, Scene ii, lines 260-262 of The Tragedy of Julius Caesar by William Shakespeare (Ancient Romans wore tunics and togas not Elizabethan doublets.)   + Romeo Montague drives his 2009 Honda Fit to Juliet Capulet's house. (Romeo lives during the Renaissance.) |
| **anaphora** | * parallelism * the repetition of a word or phrase in several successive verses, clauses, or paragraphs   + - “Never shall I forget that night, the first night in the camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget that smoke. Never. Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust. Never shall I forget these things, even if I am condemned to live as long as God himself. Never.” from *Night* by Elie Wiesel p. 32     - "And do you now put on your best attire?/ And do you now cull out a holiday?/ And do you now strew flowers in his way/ That comes in triumph over Pompey's blood?/" from Act I, scene i, lines 48-50 from The Tragedy of Julius Caesar by William Shakespeare |
| **anecdote** | * + a short personal account of an incident or event     - The psychology textbook begins its chapter on autism with an account of a typical day from the perspective of an autistic man.     - I opened my research paper on breast cancer with a short summary of my grandmother’s experiences when she discovered and fought the disease herself. |
| **aphorism** | * + a succinct comment expressing an opinion or a general truth     - "Absolute power corrupts absolutely." from John Dalberg-Acton |
| **apostrophe** | * addressing an absent, dead, or abstract entity   + "O Fortune, Fortune! all men call thee fickle;/ if thou art fickle, what dost thou with him/ that is renown'd for faith? Be fickle, Fortune,/ for then, I hope, thou wilt not keep him long,/ but send him back." from Act III, Scene v, Lines 60-64 of The Tragedy of Romeo and Juliet by William Shakespeare   + “Tell me, o Muse, of that ingenious hero who traveled far and wide after he had sacked the famous town of Troy.” from Book I of *The Odyssey* by Homer |
| **aside** | * a dramatic device in which the character speaks his or her thoughts aloud, in words meant to be heard by the audience and not other characters on stage   + - * Caesar, I will (aside) and so near will I be,/ that your best friends shall wish I had been further./"  from Act II, Scene ii, Lines 124-125 in The Tragedy of Julius Caesar by William Shakespeare |
| **assonance** | * repeated vowel sounds   + "And so all the night-tide, I lie down by the side,/ Of my darling, my darling, my life and my/ bride" from "Annabel Lee" by Edgar Allan Poe   + “[...] tree girl/ a me girl [...]’ from “this morning’ by Lucille Clifton |
| **ballad** | * + a song or poem, especially a traditional one or one in a traditional style, telling a story in a number of short regular stanzas, often with a refrain     - “It is an ancient Mariner, And he stoppeth one of three. `By thy long grey beard and glittering eye, Now wherefore stopp'st thou me?  The bridegroom's doors are opened wide, And I am next of kin; The guests are met, the feast is set: Mayst hear the merry din.'[…]”   from the "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge (<http://www.online-literature.com/coleridge/646/>)   * + - folk ballad – ballad relating to the traditional culture passed down in a community or country * It was in and about the Martinmas time,   When the green leaves were a falling,  That Sir John Græme, in the West Country,    Fell in love with Barbara Allan.    He sent his man down through the town,  To the place where she was dwelling:  ‘O haste and come to my master dear,  Gin ye be Barbara Allan.’[…]”  from "Bonny Barbara Allan" by Anonymous (<http://www.bartleby.com/40/10.html>) |
| **biography** | * an account of somebody’s life written or produced by another person   + - Team of Rivals by Doris Kearns Goodwin |
| **blank verse** | * unrhymed poetry written in iambic pentameter   “Come, Casca, you and I will yet ere day  See Brutus at his house; three parts of him    Is ours already, and the man entire  Upon the next encounter yields him ours.”  from Act I, Scene iii, Lines 153-156  in *The Tragedy of Julius Caesar* by William Shakespeare |
| **caesura** | * a deliberate pause in a line of poetry   + "Whose woods these are I think I know." from "Stopping by Wood on a Snowy Evening" by Robert Frost (Even though there is not a punctuation mark noting a pause, the reader pauses between "are" and "I".  You can note this by writing, "Whose woods these are ll I think I know.") |
| **catalog poem** | * presents a list of many different images   + "The pure contralto sings in the organ loft,/ The carpenter dresses his plank, the tongue of his foreplane whistles its wild ascending lisp,/ The married and unmarried children ride home to their Thanksgiving dinner,/ The pilot seizes the king-pin, he heaves down with a strong arm,/ The mate stands braced in the whale-boat, lance and harpoon are ready,/ The duck-shooter walks by silent and cautious stretches,/ The deacons are ordain'd with cross'd hands at the altar,/" from Section 15 in "Song of Myself" by Walt Whitman |
| **character** | * the persons who take part in the action of a story   + Harrison Bergeron is a character in the story "Harrison Bergeron" by Kurt Vonnegut.   + John is a character in the story "By the Waters of Babylon" by Stephen Vincent Benét.   + types of character * protagonist – main character   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan.  In the film The Incredibles, what kind of character is Bob Par (Mr. Incredible)?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  In the film Aladdin, what kind of character is Aladdin? * antagonist – character in conflict with the main character   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan.  In the film The Incredibles, what kind of character is Syndrome?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  In the film Aladdin, what kind of character is Jafar? * foil – character providing striking contrast to another character   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan. While Bob Par often ignores his family’s needs and tries to instead relive his glory days, his wife Helen is involved with her children and their problems.  She constantly reminds Bob to pay attention to their family instead of reliving the past. Helen therefore is what type of character?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar. While Aladdin believes that pretending to be a prince and lying will win Jasmine's heart, Genie argues that it is most important to "be yourself".  The genie's beliefs are the opposite of Aladdin's beliefs; therefore, Genie is what type of character? * dynamic – a character that changes   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan. When Mr. Incredible realizes the importance of his family, he says “You are my greatest adventure, and I almost missed it.”  This shows that Mr. Incredible is what kind of character?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  Aladdin believes that the only way to win Princess Jasmine's hear is to be a prince.  However, Princess Jasmine really wants to know the truth about Aladdin.  By the end of the story, Aladdin decides that it is best to be true to who you really are.  Because Aladdin goes through a change, he is what kind of character? * static – a character that does not change   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan. Lucius Best (Frozone) is a continual friend of the Pars before and after all supers forced into retirement. This would make him what kind of character?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  Because Jafar continually forms evil plots to become sultan and never realizes or cares that his plans are evil, he remains what kind of character? * round – a character that is complex and multi-faceted   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan. Helen Par has the super power to stretch her body and uses it to fight crime; as a young super she advocated for equality for women; she understand the commitment she has to her husband; as a mother she takes care of her family’s needs. All of these traits make her what kind of character?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  Princess Jasmine is expected to behave like a princess.  However, she has her own set of standards: she wants to marry for love; she wants to be independent; she wants to be treated as an equal; and she wants the truth from people.  This makes her what kind of character? * flat -- a character that is one-dimensional   + In opening scenes of the 2004 Disney Pixar film The Incredibles, Bob Par (Mr. Incredible) is at the top of his superhero game, but is forced into retirement because of a series of lawsuits. While he marries Helen Par (Elastigirl) and begins having a family, he has a difficult time letting go of his glory days as a hero and focusing on his growing family.  As the story progresses, he secretly seeks out hero work, unknowingly becoming employed by Syndrome, a villain who has a master plot to kill off real superheroes and make himself and everyone else fake “supers.” His involvement with Syndrome puts him and his family at risk. Eventually, he comes to realize the importance of his family and living in the present. He and his family manage to defeat Syndrome before he can fulfill his dastardly plan. Edna Mode primary motivation is to design bold clothing, especially for supers. This makes her what kind of character?   + In the 1992 Disney cartoon Aladdin, an adaptation of 1001 Arabian Nights, Aladdin discovers a magical lamp which contains a genie, named Genie.  He is granted three wishes in an effort to improve his chances of falling in love with the princess, Jasmine.  However, Aladdin faces several obstacles mostly posed by the evil vizier, Jafar.  Abu, Aladdin's monkey friend, has one central motivation: to help Aladdin.  That makes him what kind of character? |
| **characterization** | * the methods an author uses to reveal character   + "The rest of Harrison's appearance was Halloween and hardware.  Nobody had ever borne heavier handicaps.  He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses.  The spectacles were intended not only to make him half blind, but to give him whanging headaches besides."  from "Harrison Bergeron" by Kurt Vonnegut * direct characterization—tells what a character is like   through direct statements about a character’s   personality   * through narration   + “The father was caring, especially towards his daughter.” Here the narrator plainly tells us the father was caring by using the word to describe him. * indirect characterization—shows what a character is like * through a character’s actions   + The father *looked lovingly* at his daughter and *stroked her hair gently*. * through a character’s speech   + The father whispered, “*Good night darling. I love you*.’” * through a character’s thoughts   + The father wondered where his daughter was. He worried she might be in trouble. * through a character’s physical appearance   + The father’s tattoo on his left arm revealed his daughter’s name and her birth date. * through the reactions of other characters to the character   + Her mother said to her daughter, “I love your father even more because of the way he cares for you!” * through setting   + Her bedroom was decorated with posters of her favorite movies and people. There were pictures of her friends and her family hung on her wall, but her most treasured picture was the one of her and her father flying a kite on her eleventh birthday, which was on her night stand. |
| **cliché** | * a statement that is so obviously and so often repeated that people find it trite or meaningless * in a jiffy * Diamond in the rough * All’s well that ends well * This too shall pass * Happily ever after * "They were burdened with sash weights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in."  from Harrison Bergeron by Kurt Vonnegut |
| **comic relief** | * a humorous scene, incident, or speech included in a serious drama to provide a change in emotional intensity   + In Disney's 2009 film The Princess and the Frog, the firefly, Ray, serves to lighten the mood between serious scenes with the Shadow Man's demons chasing Prince Naveen.   + In the 1994 Disney film The Lion King, the meerkat, Timon, and the warthog, Pumba, serve to lighten the mood. |
| **conflict** | * struggle between two forces * four main types (there are many others)   + internal     - character vs. self       * "The sniper looked at his enemy falling and he shuddered.  The lust of battle died in him.   He became bitten by remorse.  The sweat stood out in beads on his forehead.  Weakened by his wound and the long summer day of fasting and watching the roof, he revolted from the sight of the shattered mass of his dead enemy.  His teeth chattered, he began to gibber to himself, cursing war, cursing himself, cursing everybody." from "The Sniper" by Liam O'Flaherty (The sniper’s remorse is an example of character vs. self.)   + external     - character vs. character       * "I burst into tears.  I was not going to the United States unless I could take Liberty!  Mami shook me by the shoulders and asked me between clenched teeth if I didn't understand we had to go to the United States or else.  But all I could understand was that a world without Liberty would break my heart.  I was inconsolable.  Mami began to cry." from "Liberty" by Julia Alvarez (The narrator and Mami are arguing over whether or not the narrator can take her dog when they move; however, due to the political situation, the mother, Mami, tries to relate to her daughter how the dog cannot come with them.  The two characters are in conflict over the family's and the dog's future.  This example is character vs. character.)     - character vs. society       * Leonard Mead is from a future society where walking, thinking, and being independent are discouraged. He is stopped one evening by an un-manned police car, who questions him, and because of his refusal to conform to society, he is arrested and taken “To the Psychiatric Center for Research on Regressive Tendencies.”  from “The Pedestrian” by Ray Bradbury     - character vs. nature       * “Once in a while the thought reiterated itself that it was very cold and that he had never experienced such cold. As he walked along, he rubbed his cheek-bones with the back of his mittened hand. He did this automatically, now and again changing hands. But rub as he would, the instant he stopped his cheek-bones went numb, and the following instant the end of his nose went numb.” from “To Build a Fire” by Jack London |
| **connotation** | * set of associative implications constituting the general sense of the word; the emotional connection to a word   + "Acquiesce" feels stronger and more formal than comply although the denotation is almost identical.   + Love as seen as the warm, fuzzy, tingly feelings for a person on which you are crushing. |
| **consonance** | * repetition of two or more consonant sounds   + "She was blindingly beautiful." from "Harrison Bergeron" by Kurt Vonnegut |
| **contrast** | * closely arranging images with strikingly different characteristics   + Analyzing the differences between the novel and the film of The Hunger Games reveals contrast.   + The 1994 Disney film The Lion King and William Shakespeare's Hamlet, tell similar stories of a prince coping with an uncle becoming king after suspicious circumstances surround his father, the king's death.  However, both stories also have many differences.  The differences show contrast. |
| **couplet** | * two lines of verse that form a unit alone or as part of a poem, especially two that rhyme and have the same meter   + "If he be slain, say "Ay"; or if not, "No./Brief sounds determine of my weal or woe." from Act III, Scene ii, lines 50-51 or The Tragedy of Romeo and Juliet by William Shakespeare   + "I am his Highness' dog at Kew;/Pray tell me, Sir, whose dog are you?"by Alexander Pope |
| **denotation** | * the most specific or direct meaning of a word; the dictionary definition of a word   + "Acquiesce" means to accept or comply with.   + Love is virtue directed towards God, self, and one's neighbors.  It is characterized by a sacrifice of self to put the will of God and the needs of others before one's own needs and desires. |
| **dialogue** | * conversation between characters * "How many of them are there?" asked Georg.   "I can't see distinctly," said Ulrich; "nine or ten."  "They are making all the speed they can, brave lads," said Ulrich gladly.  "Are they your men? asked Georg. "Are they your men?" he repeated impatiently, as Ulrich did not answer.  from "The Interlopers" by Saki   "Rainsford!" screamed the general.  "How in God's name did you get here?  "Swam," said Rainsford.  "I found it quicker than walking through the jungle."  The general sucked in his breath and smiled.  "I congratulate you," he said. "You have won the game."  Rainsford did not smile.  "I am still a beast at bay," he said, in a low, hoarse voice.  "Get ready, General Zaroff."  from "The Most Dangerous Game" by Richard Connell |
| **diction** | * the clarity with which somebody pronounces words when speaking or singing   + Slang (nonstandard language; use of contractions; existence of vernacular speech)     - “Nothin’,” he said, but then he snorted again. “A bloody heart attack!” the soldier said. “Can’t get over it—old Billy Boy croaking from a lousy heart attack….A heart attack—can you believe it?”  “Where Have you Gone, Charming Bill?” by Tim O’Brien   + Precise (technical language; detailed measurements or steps)     - A psychology article found in a journal using terms specific to the study.   + Ornate (flowery; lots of flowery language; poetic)     - “They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion.” From “The Masque of the Red Death” by Edgar Allen Poe   + Plain (straightforward narration without large amounts of detail or vivid descriptions with figurative language)     - “My father is a priest; I am the son of a priest. I have been in the dead Places near us with my father—at first, I was afraid. When my father went into the house to sear for the metal, I stood by the door and my heartfelt small and weak. It was a dead man’s house, a spirit house.” –“By the Waters of Babylon” by Stephen Vincent Benet |
| **epic** | * a lengthy narrative poem in elevated language celebrating the adventures and achievements of a legendary or tradition hero   + Beowulf is a long narrative poem that tells of the many heroic feats of the title character. He is of noble stature, has superhuman strength, is charged with a quest of slaying monsters, and dies defending his kingdom. The epic develops the theme of good triumphing over evil and indicates the historical problems of invaders and values of bravery, loyalty and kinsmanship as part of the Anglo-Saxon culture.   + The Odyssey by Homer is a long narrative poem that tells of the many heroic feats of the title character.   His is of noble stature (king of Ithaca), has divine aid (Athena, goddess of wisdom, roots for him), is a hero of the Trojan War (he thought of the horse), and fights many monsters (cyclops, lotus eaters, cannibals, Scylla, Charybdis, etc.).  The epic develops the theme of humility and indicates the historical importance of the gods and goddess, the rules of hospitality, and perseverance for the ancient Greeks. * epic hero – a larger-than-life figure, usually male, who embodies the ideals of a nation or race * Beowulf fulfills the epic hero cycle by proving his worth by stories of conquest, completing his quests to slay monsters, including Grendel. He journeys to the supernatural realm of Grendel’s mother’s lair to fight her and returns victorious. In his final fight against the dragon, he is seemingly defeated, but is helped by Wiglaf to defeat the dragon, and he names the noble Wiglaf king before dying. * Odysseus fulfills the epic hero cycle by proving his worth through a ten year journey home after a ten year war.  His stories are complete with conquests and fighting monsters, including Polyphemus the cyclops and the Laestragonian cannibals.   He journeys into the underworld to gain insight into how to return home.  He is aided by Athena, the goddess of wisdom. * arête – striving for excellence (in a particular virtue) * Brutus continually strives to do what is honorable, specifically for Rome and its citizens by joining the conspiracy to kill Caesar in William Shakespeare's The Tragedy of Julius Caesar. * Odysseus strives to be intelligent, clever, and sly in Homer's The Odyssey. * até – act performed by the hero to bring his/her downfall * When Brutus makes a pact and joins the conspiracy to kill his friend Caesar in addition to the act of killing Caesar, he eventually brings about his own exile and death in William Shakespeare's The Tragedy of Julius Caesar. * Odysseus tells Polyphemus, the cyclops, his real name.  Thus, Polyphemus now knows who to ask his father, Poseidon, god of the sea, for retribution against in The Odyssey by Homer. * nemesis – punishment that is deserved, especially when it results in somebody’s downfall * Brutus being haunted by Julius Caesar's ghost before and during the battle at Phillippi is an example of punishment in The Tragedy Julius Caesar by William Shakespeare. * Odysseus is lost at sea for ten years, loses all his ships and men, and comes home to find suitors abusing the rule of hospitality and trying to win his wife in The Odyssey by Homer. * hubris – excessive pride and ambition that usually leads to the downfall of a hero in a classical tragedy * Cassius's pride that he is equal to and/or better than Julius Caesar therefore Caesar should not be named king and Brutus's pride in his honor, which blinds him to the intentions of the other conspirators, bring about the two character's death in William Shakespeare's The Tragedy of Julius Caesar. * Odysseus becomes too sure of himself after escaping Polyphemus's cave, which will lead him to make a mistake that will result in him being set adrift for ten years in The Odyssey by Homer. |
| **epithet** | * + a descriptive word or phrase added to or substituted for the name of somebody or something, highlighting a feature or quality * “When the child of morning, rosy-fingered Dawn” Book III of *The Odyssey* by Homer * The following are also examples from *The Odyssey*  by Homer   + - Odysseus, that patient man     - Odysseus, that indomitable man     - Odysseus, never at fault     - Odysseus, raider of cities     - Odysseus, never at a loss     - Clear-eyed, Athena     - Prudent Penelope     - Discreet Telemachus     - Zeus, son of Cronus, king of kings     - Oar-loving Taphians |
| **essay** | * + a short analytic, descriptive, or interpretive piece of literary or journalistic prose dealing with a specific topic, especially from a personal or unsystematic viewpoint * a character analysis paper |
| **euphemism** | * a more favorable name for an unpleasant object or event   + I need to use the restroom instead of I need to pee   + I feel nauseous instead of saying I am going to puke |
| **fable** | * + a short story with a moral, especially one in which the characters are animals (may be about supernatural, mythological, or legendary characters or events) * The Tortoise and the Hare * The Lion and the Mouse * The Boy Who Cried Wolf |
| **farce** | * + a comic play in which authority, order, and morality are at risk and ordinary people are caught up in extraordinary events * Disney's film Freaky Friday sets up the premise of a mother and daughter switching bodies.  Both must learn to walk in the other's shoes in a comedy, which questions authority and morality. |
| **figurative language** | * speech not meant to be taken literally   + similes   + metaphors   + personification   + irony |
| **flashback** | * a section of a literary work that interrupts the chronological presentation of events to relate an event from an earlier time   + When the story "Harrison Bergeron" by Kurt Vonnegut interrupts the story to relate what happened to George and Hazel's son Harrison before the story began. |
| **foreshadowing** | * the writer’s use of hints or clues to indicate the events to come in the plot   + In "The Most Dangerous Game" by Richard Connell, the Zaroff’s island is called Ship-Trap Island. Whitney and Sanger Rainsford discuss its significance while Rainsford is still on the boat. |
| **framework story** | * + underlying plot outline providing a basis for a larger literary piece * In the 1987 film The Princess Bride, a young boy is at home ill when his grandfather stops by to read him an adventure story filled with comedy and true love.  Although the majority of the film is the acting of the story being read as if the audience is in the imaginations of the boy and his grandfather, the audience is occasionally pulled back to the interactions between the boy and his grandfather (usually during the kissing parts).  Thus, the outlying story of the boy and his grandfather provides the outline for the larger piece. |
| **free verse** | * + lines of poetry without fixed metrical pattern, usually having unrhymed lines of varying length * "in Just-    spring   when the world is mud-   luscious the little  lame balloonman [...]"  lines 1-4 from "in Just-" by e.e. cummings |
| **haiku** | * + a three line poem with seventeen syllables—five in line 1, seven in line 2, and five in line 3—that usually contrasts two images from nature or daily life * Wonder Woman falls   twisting away from her foe  a leaf in autumn  by Sara Crow |
| **hyperbole** | * exaggeration used for effect   + I am so tired that I could sleep for a year.   + I am so hungry that I could eat a horse. |
| **idiom** | * a fixed distinctive expression whose meaning cannot be deduced from the combined meanings of its actual words   + She wears her heart on her sleeve.   + It is raining cats and dogs. |
| **imagery** | * descriptive language using the five senses   + sight   "Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice.  The result was that a crystal beard of the color and solidity of amber was increasing its length on his chin."  from "To Build a Fire" by Jack London  smell  "He kept his head to one side to escape the strangling fumes, and held the blazing bunch to the birch-bark." from "To Build a Fire" by Jack London  sound  "There was a sharp, explosive crack that startled him."  from "To Build a Fire" by Jack London  taste  "He smiled agreeably to himself as he thought of those biscuits, each cut open and sopped in bacon grease, and each enclosing a generous slice of fried bacon." from "To Build a Fire" by Jack London  touch  "So long as he walked four miles an hour, he pumped that blood, willy-nilly, to the surface; but now it ebbed away and sank down into the recesses of his body.  The extremities were the first to feel its absence.  His wet feet froze the faster, and his exposed fingers numbed the faster, though they had not yet begun to freeze.  Nose and cheeks were already freezing, while the skin of all his body chilled as it lost its blood." from "To Build a Fire" by Jack London |
| **irony** | * a contrast between what appears to be and what really is   + verbal irony – when someone says something but means the opposite   "'Come,' I said, with decision, 'we will go back; your health is precious.  You are rich, respected admired, beloved; you are happy, as once I was.  You are man to be missed.  For me it is not matter.  We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi--'" Montressor to Fortunato in "The Cask of Amontillado" by Edgar Allan Poe   * + situational irony – the contrast between what the reader or characters thinks and what actually happens (opposite of what is expected occurs)   "'Dell,' said he, 'let's put our Christmas presents away and keep'em for a while.  They're too nice to use just at present.  I sold the watch to get the money to buy your combs.'"  from "The Gift of the Magi" by O. Henry (Della Young sells her long hair in order to raise the money for a Christmas present for her husband Jim.  Della buys Jim a watch chain.  After opening their gifts, the Youngs and the audience realize the protagonists each sold their most favored possession for the other's present.  Now, their gifts are useless.)   * + dramatic irony – the reader knows something that a character does not know (the reader or viewer knows more about the true state of affairs than the characters do)   "The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge.  You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat.  At length I would be avenged; this was a point definitively settled--but the very definitiveness with which it easily resolved precluded the idea of risk.  I must not only punish, but punish with impunity.  A wrong is unredressed when retribution overtakes its redresser.  It is equally unredressed when the avenger fails to make himself felt as such as to him who has done the wrong."  from "The Cask of Amontillado" by Edgar Allan Poe (The audience knows that Montressor seeks revenge, but Fortunato does not know what fate awaits him.) |
| **lyric poem** | * + - expresses a speaker’s emotions or thoughts (does not tell a story)     - elegy—a solemn and formal lyric poem that mourns the loss of someone or something       * "I can make a true song   about me myself,  tell my travels,  how I often endured  days of struggle,[...]"  from "The Seafarer" by Anonymous  (<http://www.anglo-saxons.net/hwaet/?do=get&type=text&id=Sfr>)   * + - ode—a long, lyric poem about a serious subject that is written in a dignified style       * "Mara Mori brought me a pair of socks which she knitted herself with her sheepherder's hands, two socks as soft as rabbits.[...]"   from "Ode to My Socks" by Pablo Neruda (<http://www.poemhunter.com/poem/ode-to-my-socks/>)   * sonnet—a fourteen-line lyric poem (most are written in iambic pentameter and have a regular rhyme scheme)   + 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.  Sometime too hot the eye of heaven shines,  And often is his gold complexion dimmed;  And every fair from fair sometime declines,  By chance, or nature's changing course, untrimmed;  But thy eternal summer shall not fade,  Nor lose possession of that fair thou ow'st,  Nor shall death brag thou wand'rest in his shade,  When in eternal lines to Time thou grow'st.  So long as men can breathe, or eyes can see,  So long lives this, and this gives life to thee.  "Shall I Compare Thee to a Summer's Day" (Sonnet 18) by William Shakespeare |
| **malapropism** | * + - ludicrous misuse of a word       * "If you be he, sir, I desire some confidence with you." Nurse from Act II, Scene iv, Line 120 of The Tragedy of Romeo and Juliet by William Shakespeare (The Nurse says confidence, but she mean conference.)       * I have a preposition for you.  (The speaker means proposition.) |
| **metaphor** | * + - a figure of speech that makes a comparison between two things that are unlike but have things in common without the use of “like” or “as”       * "He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, event twenty mules with a single line to the leaders" (33).  Comparing Slim to a prince is an example from Of Mice and Men by John Steinbeck       * “The string of shadow soldiers whose names he did not yet know moved the silence and slow grace of smoke.” From “Where Have You Gone, Charming Billy?” by Tim O’Brien. It compares the soldiers to shadows and smoke. |
| **meter** | * + an arranged pattern of rhythm in a line of verse   + When determining meter, you consider syllables not words as a whole.   + foot—a unit of meter   + anapest—two unstressed syllables, then a stressed syllable (dah dah DAH) [ like *underneath*]   + “And today the Great Yertle, that marvelous he[...]” from*Yertle the Turtle* by Dr. Seuss   + dactyl—has one stressed syllable, then two unstressed syllables (DAH dah dah) [like *hickory*]   + “This is the forest primeval. The murmuring pines and   the [...]” from “Evangeline” by Henry Wadsworth Longfellow   * + iamb—one unstressed and one stressed syllable   iambic pentameter-- consisting of five, metrical feet composed of an unstressed and then stressed syllable (da DUH)   * + “'Twas brillig, and the slithy toves/” from “Jabberwocky” by Lewis Carroll * spondee—two stressed syllables (DAH DAH) * “White founts [...]” from Lepanto by G.K. Chesterson * trochee—has a stressed syllable followed by an unstressed syllable (DAH dah) * Ah, distinctly I remember it was in the bleak   December;/ from “The Raven” by Edgar Allan Poe |
| **modes of writing** | * + - form of writing * expository – writing that provides a detailed description of a theory, problem, or proposal discussing the issues involved, or a commentary on a written text discussing its meaning and implications * narrative – a story or an account of a sequence of events in the order in which they happened * persuasive – writing with the purpose of changing the reader’s opinion on a topic or issue   + - * + pathos—an emotional appeal         + logos—a logical appeal         + ethos—an ethical appeal * technical – writing exhibiting or deriving from technique or the use of a technique |
| **monologue** | * + - a long, dramatic speech used to showcase an actor’s or actress’s talent       * “She is the fairies' midwife, and she comes   In shape no bigger than an agate stone  On the forefinger of an alderman,  Drawn with a team of little atomi  Over men’s noses as they lie asleep.  Her wagon spokes made of long spinners' legs,  The cover of the wings of grasshoppers,  Her traces of the smallest spider’s web,  Her collars of the moonshine’s watery beams,  Her whip of cricket’s bone, the lash of film,  Her wagoner a small gray-coated gnat,  Not half so big as a round little worm  Pricked from the lazy finger of a maid.  Her chariot is an empty hazelnut  Made by the joiner squirrel or old grub,  Time out o' mind the fairies' coachmakers.  And in this state she gallops night by night  Through lovers' brains, and then they dream of love;  On courtiers' knees, that dream on curtsies straight;  O'er lawyers' fingers, who straight dream on fees;  O'er ladies' lips, who straight on kisses dream,  Which oft the angry Mab with blisters plagues,  Because their breaths with sweetmeats tainted are.  Sometime she gallops o'er a courtier’s nose,  And then dreams he of smelling out a suit.  And sometime comes she with a tithe-pig’s tail  Tickling a parson’s nose as he lies asleep,  Then he dreams of another benefice.  Sometime she driveth o'er a soldier’s neck,  And then dreams he of cutting foreign throats,  Of breaches, ambuscadoes, Spanish blades,  Of healths five fathom deep, and then anon  Drums in his ear, at which he starts and wakes,  And being thus frighted swears a prayer or two  And sleeps again. This is that very Mab  That plaits the manes of horses in the night  And bakes the elflocks in foul sluttish hairs,  Which once untangled, much misfortune bodes.  This is the hag, when maids lie on their backs,  That presses them and learns them first to bear,  Making them women of good carriage.  This is she—“  “Queen Mab Speech” spoken by Mercutio in *Romeo & Juliet* by William Shakespeare, Act 1, Scene 4, Lines 55-98 |
| **omen** | * a phenomenon portending something good or evil   + “Well, now, I will play the prophet, and tell you what is in the mind of the immortals, and what I think will come to pass; although I am no prophet really, and I do not know much about the meaning of birds.” from Book I of *The Odyssey* by Homer |
| **onomatopoeia** | * + - words that sound like they mean       * “Then, from the short hallway at his back, he heard the muffled clang of wire coat hangers in the bedroom closet [...]” from “Contents of the Dead Man’s Pocket” by Jack Finney |
| **oxymoron** | * + - two words that are put together and are contradictory       * “Brawling-love”, “loving-hate”, “heavy-lightness”, “bright-smoke”, and “cold-fire” from Act I, Scene I, of *The Tragedy of Romeo and Juliet* by William Shakespeare |
| **paradox** | * + - a statement that seems contradictory but actually presents a truth and usually proves surprising or shocking       * “slush up the emptiness” from *Fahrenheit 451*  by Ray Bradbury |
| **pathetic fallacy** | * + - the attachment of human traits and feelings to nature (In real life, nature acts independently without human feelings and without reference to human affairs.)       * “And yesterday the bird of night did sit   Even at noon-day upon the marketplace,  Hooting and shrieking. When these prodigies  Do so conjointly meet, let not men say,  “These are their reasons. They are natural.”  For I believe they are portentous things  Unto the climate that they point upon.”  Spoken by Casca in *Julius Caesar* by William Shakespeare, Act 1, Scene 3, Lines 26-33  **Explanation**: Casca believes that the strange events in nature, such as the owl shrieking during midday, is a sign that something bad is about to happen in Rome. |
| **personification** | * + - giving human characteristics to an object, animal, or idea       * “[The river] could eat all the streams we know and still be thirsty.” from “By the Waters of Babylon” by Stephen Vincent Benet       * “The world had been sad since Tuesday” from “A Very Old Man with Enormous Wings by Gabriel Garcia Marquez. |
| **plot** | * + - sequence of events (Freytag’s plot diagram)       * In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford becomes stranded on an island owned by General Zaroff. Rainsford finds himself the prey of Zaroff. In an effort to save his own life, Rainsford begins to hunt the hunter, Zaroff. Tracking Zaroff to his bedroom, Rainsford slays Zaroff and sleeps peacefully.       * 1=exposition—beginning of the story where the setting and characters are introduced   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford and Whitney discuss Jaguar hunting. In addition, they refer to Ship-Trap Island’s negative emotional impact on the crew.   * + - * 2=inciting incident—the action that jumpstarts the events (It is often the introduction of the main conflict.)   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford falls off of the yacht and decides to swim towards Ship-Trap Island.   * + - * 3=rising action—the plot continues with the main conflict growing in complexity   In “The Most Dangerous Game” by Richard Connell, General Zaroff relates to Sanger Rainsford a new hunting quarry. Zaroff offers Rainsford the choice to hunt other human beings or be hunted. Rainsford chooses to be the prey rather than be beaten to death by Zaroff’s servant, Ivan. Rainsford later kills Ivan, and then, he jumps off of a cliff to avoid vicious hunting dogs.   * + - * 4=climax—the main point of interest (The protagonist must make a decision that will determine the outcome of the story.)   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford decides to take the hunt to General Zaroff in order to end the game.   * + - * 5=falling action—the events leading to the resolution of the main conflict   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford surprises General Zaroff by hiding in Zaroff’s bedroom. Rainsford and Zaroff fight.   * + - * 6=resolution—the outcome of the main conflict   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford kills General Zaroff.   * + - * 7=denouement—the tying up of loose ends (The happily or unhappily ever after of the story.)   In “The Most Dangerous Game” by Richard Connell, Sanger Rainsford sleeps in General Zaroff’s bed. |
| **point-of-view** | * + - * + vantage point from which the story is told   first-person – narrator is a character in the story and refers to herself/himself with personal pronouns (I, me, my, mine, myself)(told by a character who is IN the story, the I)  subjective – narrator is a major or minor character who reports events as if they had just happened, who seems unaware of the full meaning of the events   * “It took me a long time to fall asleep last night. I was thinking about this: Erik’s arrival is going to change the football season at Lake Windsor high school. Dad’s arrival is going to change how things are done in the Civil Engineering Department in Tangerine County. Mom’s arrival will change the Homeowners’ Association in Lake Windsor Downs. So what about me? Will I make a difference between winning or losing for the middle school’s soccer team?   I have this sense that great things are expected of us here. Dad calls this a ‘booming area,’ but it’s no Houston. It’s not even a Huntsville. It’s like we’re major-leaguers who’ve been sent down to a minor-league city for a while. We’re expected to do great things here and then move back up to the big leagues.” from *Tangerine* by Edward Bloor  detached – narrator is a major character who recalls events from the vantage point of maturity, has had time to reflect on the meaning of the events   * “At nine o’clock, the previous Sunday’s scenes were repeated. Policemen wielding clubs were shouting, ‘All Jews outside!’   We were ready. I went first. I did not want to look at my parents’ faces. I did not want to break into tears. We remained sitting in the middle of the street like the others two days earlier. The same hellish sun. The same thirst. Only there was no one left to bring us water.  I looked at my house in which I had spent years only seeking my God: fasting to hasten the coming of the Messiah; imaging what my life would be like later. Yet I felt little sadness. My mind was empty.” from *Night* by Elie Wiesel  observer – narrator is a minor character who plays the role of eyewitness and/or confidante (his/her sources are what he/she hears and sees and what the main characters tell him/her)   * “He was one of the first to reach the scene, because while other reporters were fighting their way to the edges of that morass in jeeps, bicycles, or on foot, each getting there however he could, Rolf Carlé had the advantage of the television helicopter, which flew him over the avalanche. We watched on our screens the footage captured by his assistant’s camera, in which he was up to his knees in muck, a microphone in his hand, in the midst of the bedlam of lost children, wounded survivors, corpses, and devastation. The story came to us in his calm voice[…]” from “And of Clay We Are Created” by Isabel Allende   third-person – narrator is someone outside of the story relating the plot events  omniscient – (all knowing – like God) the narrator reveals the inner thoughts and feelings of all the characters in the story   * “It began one day in summer about thirty years ago, and it happened to four children.   Jane was the oldest and Mark was the only boy, and between them ran everything.  Katherine was the middle girl, of docile disposition and a comfort to her mother. She knew she was a comfort, and docile, because she’d heard her mother say so. And the others knew she was, too, by now, because ever since that day Katherine *would* keep boasting about what a comfort she was, and how docile, until Jane declared she would utter a piercing shriek and fall over dead if she heard another word about it. This will give you some idea of what Jane and Katherine were like.  Martha was the youngest, and very difficult.  The children never went to the country or lake in the summer, the way their friends did, because their father was dead and their mother worked very hard on the newspaper, the one almost nobody on the block took. A woman named Miss Bick came in every day to care for the children, but she couldn’t seem to care for them very much, nor they for her.” from *Half Magic* by Edward Eager  limited – the narrator reveals the inner thoughts and feelings of only one character in the story   * “The house shook.   Wrapped in her quilt, Meg shook.  She wasn’t usually afraid of the weather.—It’s not just weather, she thought.—It’s weather on top of everything else. On top of Meg Murray doing everything wrong.  School. School was all wrong. She’d been dropped down to the lowest section of her grade. That morning one of her teachers had said crossly, ‘Really, Meg. I don’t understand how a child with parents as brilliant as yours are supposed to be can be such a poor student. If you don’t manage to do a little better you’ll have to stay back next year.’  The window rattled madly in the wind, and she pulled the quilt close about her.  Everybody was asleep. Everybody except Meg.  How could they sleep? All day long there had been hurricane warnings. How could they leave her up in the attic in the rickety brass bed, knowing that the roof might be blown right off the house, and she tossed out into the wild night sky to land who knows where?  --You asked to have the attic bedroom, she thought to herself savagely.” from *A Wrinkle in Time*  by Madeleine L’Engle  objective – (like a reporter) narrator reports only what characters say and do (does not tell thoughts and does not comment on action)   * “Señor Bauche Alcalde stepped forward, raised his right hand to the exact position which Cicero took when denouncing Catiline, and pronounced a short discourse, indicting Villa for personal bravery on the field on six counts, which he mentioned in florid detail. He was followed by the Chief of Artillery, who said: "The army adores you. We will follow you wherever you lead. You can be what you desire in Mexico." Then three other officers spoke in the high-flung, extravagant periods necessary to Mexican oratory. They called him "The Friend of the Poor," "The Invincible General," "The Inspirer of Courage and Patriotism," "The Hope of the Indian Republic." And through it all Villa slouched on the throne, his mouth hanging open, his little shrewd eyes playing around the room. Once or twice he yawned, but for the most part he seemed to be speculating, with some intense interior amusement, like a small boy in church, what it was all about. He knew, of course, that it was the proper thing, and perhaps felt a slight vanity that all this conventional ceremonial was addressed to him. But it bored him just the same.” from “The Rise of Pancho Villa” from *Insurgent Mexico* by John Reed |
| **prologue** | * + - * + narrator explains what the play will be about and it catches the audience’s attention at the beginning of the play   “Two households, both alike in dignity  (In fair Verona, where we lay our scene),  From ancient grudge break to new mutiny,  Where civil blood makes civil hands unclean.  From forth the fatal loins of these two foes  A pair of star-crossed lovers take their life,  Whose misadventured piteous overthrows  Doth with their death bury their parents' strife.  The fearful passage of their death-marked love  And the continuance of their parents' rage,  Which, but their children’s end, naught could remove,  Is now the two hours' traffic of our stage—  The which, if you with patient ears attend,  What here shall miss, our toil shall strive to mend.”  Spoken by the Chorus in *Romeo & Juliet* by William Shakespeare, Prologue, lines 1-15  **Explanation**: The Chorus explains that two households in Verona, Italy are at war with one another. Two lovers from the opposing households get caught in the middle, creating great tragedy for the families. Their doomed love is the story of the play. |
| **prose** | ordinary speech or writing without metrical structure |
| **pun** | a play on words  The mechanics took a coffee brake after lunch. |
| **quatrain** | * a verse of poetry consisting of four lines, especially one with lines that rhyme alternately   + “Stopping By Woods on a Snowy Evening”   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.   My little horse must think it queer  To stop without a farmhouse near  Between the woods and frozen lake  The darkest evening of the year.   He gives his harness bells a shake  To ask if there is some mistake.  The only other sound's the sweep  Of easy wind and downy flake.   The woods are lovely, dark and deep.  But I have promises to keep,  And miles to go before I sleep,  And miles to go before I sleep.   By Robert Frost |
| **repetition** | * reoccurrence of words or phrases for effect   + In the poem “I Am Offering This Poem” by Jimmy Santiago Baca, the narrator repeats “I love you” after each of the four stanzas to emphasize his love for his significant other.   + “’Walking, just walking, walking?’” from “The Pedestrian” by Ray Bradbury |
| **rhetorical question** | * a question asked for effect that neither expects nor requires an answer |
| **rhyme** | words that sound alike including at least the final vowel sound  “Mary Mary quite contrary,  How does your garden grow?  With silver bells and cockles shells  And pretty maids all in a row.  approximate rhyme/inexact rhyme/off rhyme – words that are not spelled the same but have the same or similar sound  I leant upon a coppice gate  When Frost was spectre-**gray**,  And Winter's dregs made desolate  The weakening eye of **day**.  The tangled bine-stems scored the sky  Like strings of broken **lyres**,  And all mankind that haunted nigh  Had sought their household **fires**.  Lines 1-8 from “The Darking Thrush” by Thomas Hardy  end rhyme – words that rhyme at the end of a line of poetry  “The shattered water made a misty din.  Great waves looked over others coming in,  And thought of doing something to the shore That water never did to land before.”    Lines 1-4 from “Once by the Pacific” by Robert Frost  internal rhyme – words that rhyme within a line of poetry  Once upon a midnight dreary, while I pondered weak and weary, Over many a quaint and curious volume of forgotten lore, While I nodded, nearly napping, suddenly there came a tapping, As of some one gently rapping, rapping at my chamber door. `'Tis some visitor,' I muttered, `tapping at my chamber door - Only this, and nothing more.'  Lines 1-6 from “The Raven” by Edgar Allan Poe |
| **rhyme scheme** | the pattern of rhyme  “The shattered water made a misty din. **a**  Great waves looked over others coming in, **a**  And thought of doing something to the shore  **b** That water never did to land before.” **b**  Lines 1-4 from “Once by the Pacific” by Robert Frost |
| **rhythm** | regular pattern of accented syllables  iambic pentameter is a type of rhythm:  da DUH / da DUH / da DUH / da DUH / da DUH |
| **satire** | writing that ridicules or criticizes something else  “A Modest Proposal” by Jonathan Swift  *The Daily Show* with Jon Stewart on Comedy Central |
| **setting** | the time and place of the action  Set in the early 1900s, “The Most Dangerous Game” by Richard Connell begins on a yacht in the Caribbean Sea and moves to Ship-Trap Island.  “Contents of the Dead Man’s Pocket” by Jack Finney takes place around 7:00 p.m. in the 1940s. The action occurs in the living room of an apartment on the eleventh story of a building located on Lexington Avenue. It is a cold, autumn night. |
| **simile** | comparison using “like” or “as”  “They were singing the Star song in the outer changer and it was like the buzzing of bees in my head” from “By the Waters of Babylon” by Stephen Vincent Benet  “My knowledge made me happy—it was like a fire in my heart.” from “By the Waters of Babylon” by Stephen Vincent Benet |
| **soliloquy** | a speech in which a character reveals his/her thoughts while alone on stage   * Exeunt Brutus   “Well, Brutus, thou art noble. Yet I see  Thy honorable mettle may be wrought  From that it is disposed. Therefore it is meet  That noble minds keep ever with their likes,  For who so firm that cannot be seduced?  Caesar doth bear me hard, but he loves Brutus.  If I were Brutus now and he were Cassius,  He should not humor me. I will this night,  In several hands, in at his windows throw,  As if they came from several citizens,  Writings all tending to the great opinion  That Rome holds of his name, wherein obscurely  Caesar’s ambition shall be glancèd at.  And after this let Caesar seat him sure,  For we will shake him, or worse days endure.”  Spoken by Cassius in *Julius Caesar* by William Shakespeare, Act 1, Scene 2, Lines 303-317  **Explanation**: Cassius is alone on stage and reveals his thoughts of Brutus as honorable but able to be manipulated. He plans to place fake letters in Brutus’s window to persuade Brutus to join the conspiracy to kill Julius Caesar before Caesar becomes king and ruins the Roman Republic. |
| **stereotype** | * an oversimplified standardized image of a person or group |
| **suspension of disbelief** | * when a literary work asks you to believe something by temporarily interrupting your current beliefs about something else * “My only love sprung from my only hate!   Too early seen unknown, and known too late!  Prodigious birth of love it is to me,  That I must love a loathèd enemy.”  Spoken by Juliet in *The Tragedy of Romeo & Juliet* by William Shakespeare, Act 1, Scene 5, Lines 138-141  **Explanation**: Juliet has only just met Romeo, and it seems unbelievable that she already loves him. To make matters worse and more unbelievable, she has fallen in love with the son of her family’s mortal enemy, and she does not believe she can change her affection. As the audience, we have to suspend our disbelief at such quick feelings of love and fortune for us to enjoy the story. |
| **symbolism** | the practice of representing things using something else   * symbol – something used in place of or to represent something else * In the short story “The Masque of the Red Death” by Edgar Allen Poe, “Prince Prospero” is a symbol for wealth and extravagance as his name is the root of the word “prosperous.” |
| **synecdoche** | * a part that represents a whole   + “Friends, Romans, countrymen, lend me your ears” spoken by Antony in Act 3, Scene 2, Line 71 in Shakespeare’s *Julius Caesar*. Antony’s reference to “ears” means he wants their whole attention to listen to him speak. It doesn’t literally mean he wants them to give him their physical ears. |
| **tanka** | * a Japanese poetic form with five unrhymed lines and exactly thirty-one syllables—five in line 1, seven in line 2, five in line 4, seven in lines 4 and 5—and it usually evokes a strong feeling with a single image   + On the white sand   Of the beach of a small isle  In the Eastern Sea  I, my face streaked with tears,  Am playing with a crab  By Ishikawa Takuboku |
| **theme** | * central message or insight into life presented by a literary work   + One theme of “The Most Dangerous Game” by Richard Connell is that big game hunting for the sake of killing for a trophy is immoral.   + One theme of “Contents of the Dead Man’s Pocket” by Jack Finney is that love is more important than work and money. |
| **tone** | * the author’s attitude towards the subject, characters, or audience (also may be referred to as mood or atmosphere)   + The tone of “The Most Dangerous Game” by Richard Connell is threatening, dangerous, foreboding, suspenseful, gloomy, grim, and spooky.   + The tone of “Contents of the Dead Man’s Pocket” by Jack Finney is tense and suspenseful. |
| **tragedy** | * literary work that presents the downfall of a dignified character or characters involved in historically or socially significant events (Events are caused by errors in judgment and have a cause and effect relationship. Results usually end in death.) * *Romeo and Juliet* by William Shakespeare * *Julius Caesar* by William Shakespeare * *Hamlet* by William Shakespeare * *Macbeth* by William Shakespeare * *Frankenstein or the Modern Prometheus* by Mary Shelley |
| **tragic hero** | the character in a tragedy that has a flaw or error in judgment   * In Shakespeare’s *Romeo and Juliet,* Romeo’s tragic flaw is that he acts impulsively. He quickly falls in love with a Capulet, the sworn enemy of his family. He kills Tybalt (also a Capulet) in rage at a street fight, and he kills himself before realizing Juliet really isn’t dead. * In Shakespeare’s *Julius Caesar*, Brutus’s tragic flaws are that he is prideful of his honor, and he too willingly trusts that the other conspirators are honorable as well. His choice to betray and kill Caesar before he becomes king leads to a civil war and his own death. |
| **understatement** | litotes  a statement that is deliberately less forceful or dramatic for effect  “Ay, ay, a scratch, a scratch” spoken by Mercutio in Act 3, Scene 1, Line 62 in Shakespeare’s *Romeo and Juliet.* Mercutio is fatally stabbed by Tybalt. Calling a fatal stab wound a mere scratch is not what we would expect. |