

Elements Guide

AP English Literature & Composition Glossary of Essential Terms

Form

Allegory—a form of extended metaphor in which objects, persons, and actions, in a narrative are equated with meanings that lie outside the narrative itself.

Anecdote—a short narrative detailing particulars of an interesting episode or event.

Archetype—the original pattern or model after which other similar things are patterned. An archetype is a recurring pattern of character, symbol, or situation found in the mythology, religion, and stories of all cultures.

Diatribes—writing or discourse characterized by bitter invective or abusive argument, a harangue.

Diary—a record of events, transactions or observations kept daily or at frequent intervals; especially a daily record of personal activities, reflections, or feelings.

Discourse—mode or category of expression.

Argumentation—mode of discourse with the purpose of convincing readers by establishing the truth or falsity of a proposition.

Description—purpose is the picturing of a scene or setting. (most often used with narration)

Exposition—purpose is to explain something.

Narration—purpose is to recount events—usually with description.

Essay—a moderately brief prose discussion of a restricted topic. Classifying the essay has eluded human skill, but some general forms (and their qualities) include:

Formal—serious, purpose, dignity, logical organization, length

Informal—personal element, humor, graceful style, rambling structure, unconventionality or novelty, freedom from stiffness and affectation, incomplete or tentative treatment of subject.

Fable—a brief tale told to point a moral. The characters are frequently animals, but people and inanimate objects are sometimes central. (most famous are those attributed to Aesop)

Genre—used to designate the types or categories into which literary works are grouped according to form, technique, or, sometimes, subject matter. The French term means, “kind,” “genus,” or “type.” The traditional genres include tragedy, comedy, epic, short story, essay, television play, and motion picture scenario.

Novel—a lengthy fictional prose narrative.

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Novella—a shorter fictional prose work that ranges roughly from 50-100 pages in length.

Parable—a short, realistic, and illustrative story intended to teach a moral or religious lesson; a type of allegory; composed or told in response to a specific situation addressing *that* situation, at least implicitly, in an allegorical manner.

Prose—ordinary written or spoken expression—NOT poetry!

Verse—a term referring either to poetry or to an individual poem, that is, any metrical composition.

Drama/Fiction

Act—a major division of the action of a play or drama; usually subdivided into scenes.

Antagonist—the character or force acting in opposition to the protagonist.

Aside—a convention in drama whereby a character onstage addresses the audience to reveal some inner thought or feeling that is presumed inaudible to any other characters on stage who might be in earshot (often seen in Shakespeare plays).

Catastrophe—the culmination of a play's falling action, which in turn follows the climax or the crisis of a drama: e.g., In *Macbeth*, the catastrophe occurs in the penultimate (second to last) scene in which Macbeth dies.

Catharsis—the emotional effect a tragic drama has on its audience.

Character—a figure in a literary work

Dynamic/Round—have the three-dimensional complexity of real people; change (whether for better or for worse) in response to circumstance and experience.

Static/Flat—characterized by a single detail or quality; do not change significantly over the course of a work no matter what action takes place.

Stock—a character in a drama or fiction that represents a type and that is recognizable as belonging to a certain genre: e.g., the “prince charming” in a fairy tale, or the scheming villain in a melodrama.

Climax—the point of greatest tension or emotional intensity in a plot. In drama, the climax follows the rising action and precedes the falling action.

Comedy—broadly defined as any amusing and entertaining work; more narrowly defined, an amusing and entertaining drama. Comedy is contrasted with tragedy.

Comic Relief—a humorous scene or passage inserted into an otherwise serious work. Comic relief is intended to provide an emotional outlet and change of pace for the audience as well as to create a contrast that further emphasizes the seriousness of the work: e.g., the boisterous character Mercutio in *Romeo and Juliet*.

Conflict—a confrontation or struggle between opposing characters or forces in the plot of a narrative work, from which the action emanates and around which it revolves.

Physical—Man vs. Man

Social—Man vs. Society

Internal or Psychological—Man vs. Himself (or his own mind)

Crisis—the moment in a plot when the conflict has intensified to a level at which the protagonist's lot will change decisively, either for the better or for the worse; sometimes called the turning point.

Denouement—From the French word for “unknotting,” a term that both refers to the events following the climax of a plot and implies some ingenious resolution of the dramatic conflict and explanation of the mysteries or misunderstandings of that plot.

Deus ex Machina—from the Latin for “god from a machine,” a phrase referring specifically to the intervention of a nonhuman force to resolve a seemingly unresolvable conflict in a literary work. It also refers more generally to improbable or artificial resolutions of conflicts, such as those provided by unbelievable coincidences or unexpected strokes of good luck.

Epilogue—the concluding section of a work. Also the recitation by an actor of the concluding section of a play (in the form of a speech) often requesting the appreciation of the audience (applause) and kind reviews from the critics: e.g. Prospero's concluding speech from Shakespeare's *The Tempest* begins by saying, “Now my charms are all o'erthrown/And what strength I have's all my own,” and ends by subtly suggesting that the audience applaud: “As you from crimes would pardoned be,/Let your indulgence set me free.”

Exposition—the beginning of a work in which the reader is introduced to the characters, setting, and basic situation of the plot.

Falling Action—the portion of the plot that follows the climax or the crisis and that leads to or culminates in the catastrophe.

Farce—a light dramatic composition that uses highly improbable situations, stereotyped characters, extravagant exaggeration, and violent horseplay.

Foil—in literature, the character who is presented as a contrast to a second character so as to point to or show to advantage some aspect of the second character: e.g. Dr. Watson to Sherlock Holmes.

Hamartia—an inherent defect of character, or the error, guilt, or sin, of the tragic hero in a literary work: e.g. Othello's jealousy or Hamlet's irresolution.

Hero—a mythological or legendary figure often of divine descent who is endowed with great strength or ability, such as those found in early heroic epics like *Gilgamesh*, *Beowulf*, or the *Iliad*.

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Hubris—in classical Greek ethical and religious thought, overweening presumption suggesting impious disregard of the limits governing human action in an orderly universe. It is the sin to which the great and gifted are most susceptible, and in Greek tragedy it is usually the hero's tragic flaw. (Plainspoken: thinking you are capable of more than reason dictates.)

Monologue—an extended speech by one person.

Prologue—the preface or introduction to a literary work; a speech, often in verse, addressed to the audience by one or more of the actors at the opening of a play.

Protagonist—the central character of a drama, novel, short story, or narrative poem. Conversely, the antagonist is the character who stands directly opposed to the protagonist.

Rising Action—in drama and other literature, the events leading up to the climax of the plot.

Scene—traditionally, a subdivision of an act in drama.

Soliloquy—in a play, a monologue delivered by a character while alone on stage that reveals inner thought, emotions, or some other information that the audience needs to know

Tragedy—a serious, often somber drama, written in prose or verse, that typically ends in disaster and that focuses on a character who undergoes unexpected personal reversals.

Tragic Flaw—a character trait in a tragic hero or heroine that brings about his or her downfall.

Verisimilitude—how fully the characters and actions in a work of fiction conform to our sense of reality. To say that a work has a high degree of verisimilitude means that the work is very realistic and believable--it is "true to life."

Villain—a particularly cruel or evil antagonist: e.g. Cruella Deville of Disney's *101 Dalmations* (all antagonists are not necessarily villains)

Fiction

Anecdote—a brief account of some interesting or entertaining and often humorous incident: e.g. "The story about George Washington and the cherry tree is an anecdote. It reveals Washington's honesty and the importance of telling the truth. When his father asked him who chopped down the cherry tree, Washington supposedly replied, 'I cannot tell a lie' and told the truth, even though he expected to be punished for his actions."

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Anticlimax—a rhetorical lapse, usually sudden, that involves a descent from a higher to a lower emotional point—from an event, statement, subject matter, or tone with greater drama, significance, or authorial power to one with less impact or importance.

Character—a figure in a literary work.

Flashback—a scene that interrupts the action of a work to show a previous event.

Foreshadowing—the use of hints or clues in a narrative to suggest future action.

Motivation—a circumstance or set of circumstances that prompts a character to act in a certain way or that determines the outcome of a situation or work.

Narrator—the "voice" that speaks or tells a story.

Plot—the sequence of events or actions in a short story, novel, play, or narrative poem.

Point-of-View—The perspective from which a narrative is told.

First Person—the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it.

Objective—when the narrator reports speech and action, but never comments on the thoughts of other characters, it is the **dramatic third person point of view** or **objective** point of view.

Omniscient—a narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives.

Limited—a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters.

Third Person—the narrator seems to be someone standing outside the story who refers to all the characters by name or as *he*, *she*, *they*, and so on.

Unreliable—a narrator who describes events in the story, but seems to make obvious mistakes or misinterpretations that may be apparent to a careful reader.

Setting—the time and place in which events in a short story, novel, play, or narrative take place.

Stream-of-Consciousness—the literary representation of an author's or character's free-flowing thoughts and feelings.

Subplot-- A subordinate or minor collection of events in a novel or drama. Most subplots have some connection with the main plot, acting as foils to, commentary on, complications of, or support to the theme of, the main plot. Sometimes two opening subplots merge into a main plot.

Theme—the central meaning or message about life revealed in a literary work; a universal truth.

Poetry

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Alliteration—the practice of beginning several consecutive or neighboring words with the same consonant sound: e.g., “The twisting trout twinkled below.”

Assonance—the repetition of accented vowel sounds in a series of words: e.g., the words “cry” and “side” have the same vowel sound and so are said to be in assonance.

Ballad—a poem that recounts a story—generally some dramatic episode—and that has been composed to be sung.

Blank Verse—consists of lines of iambic pentameter without end rhyme.

Cacophony—a mixture of harsh, unpleasant or discordant sounds. Although this term is usually applied to poetry, it can refer to any type of writing and can be either unintentional or purposely used for artistic effect.

Cadence—the melodic pattern just before the end of a sentence or phrase.

Caesura—a pause in a line of poetry. The caesura is dictated not by meter but by natural speaking rhythm. Sometimes it coincides with a poet’s punctuation (a comma or period), but occasionally it occurs where some pause in speech is inevitable.

Conceit—an elaborate and often surprising comparison between two apparently highly dissimilar things.

Consonance—the repetition of a consonant sound within a series of words to produce a harmonious effect: e.g., “And each slow dusk a drawing-down of blinds.” The “d” sound is in consonance, and the “s” sound is also in consonance.

Couplet—two successive lines of rhyming verse, often of the same meter and generally octosyllabic or decasyllabic (8 or 10 syllables).

Dirge—a song or poem that may be sung at a funeral and that is written to lament or commemorate someone’s death; not to be confused with elegy.

Dissonance—harsh, discordant sounds in any type of writing. Some scholars use the terms *dissonance* and *cacophony* synonymously, but others differentiate them, using cacophony to refer to harsh or discordant sounds themselves

Dramatic Monologue—a form of dramatic poetry in which the speaker describes a crucial moment in his or her life to a silent listener—and in the process reveals much about his or her own character. The speaker may be a fictional or historical figure and is clearly distinct from the poet. Often the speaker will reveal the listener’s identity and the dramatic situation in which the monologue is spoken. Robert Browning’s poems “My Last Duchess” and “Porphyria’s Lover” are dramatic monologues.

Elegy—a serious poem of lament, usually mourning a death or other great loss. “The Seafarer” is an example.

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End-Stopped Line—a line that has a natural pause at the end (period, comma, exclamation point, question mark): e.g., “My mistress' eyes are nothing like the sun.
Coral is far more red than her lips red.” (Shakespeare)

Enjambment—The continuation of a sentence from one line of a poem to another. Poets often use enjambment to emphasize rhyming words. Enjambment also helps poets to create a conversational tone, breaking lines at points where people would normally pause in conversation, yet still maintaining the unity of thoughts.

Epic—a long narrative poem that recounts, in formal language, the exploits of a larger-than-life hero. The **epic hero** is usually a man of high social status who embodies the ideals of his people. He is often of great historical or legendary importance. Epic plots typically involve supernatural events, long time periods, distant journeys, and life and death struggles between good and evil. Works like *Beowulf* are called **folk epics** because they have no certain authorship and arise, usually through storytelling, from the collective experiences of a people. **Literary epics**, like John Milton's *Paradise Lost*, are written by known authors.

Euphony—attempting to group words together harmoniously, so that the consonants permit an easy and pleasing flow of sound when spoken, as opposed to **cacaphony** when the poet intentionally mixes jarring or harsh sounds together in groups that make the phrasing either difficult to speak aloud or grating to the ear.

Foot—a unit of meter. A metrical foot can have two or three syllables. A foot consists generally of one stressed and one or more unstressed syllables. A line may have one foot, two feet, etc.

Free Verse—consists of lines that do not have a regular meter and do not contain rhyme.

Iamb—a two-foot syllable with the stress on the second syllable. The iambic foot is the most common foot in English.

Image—a word picture created to evoke an emotional response in readers.

Imagery—consists of words or phrases a writer uses to represent persons, objects, actions, feelings, and ideas descriptively by appealing to the senses.

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. Usually *in medias res* is a technique used to heighten dramatic tension or to create a sense of mystery.

Lyric 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.

Meter—the pattern of stressed and unstressed, or accented and unaccented, syllables in a line of poetry.

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Octave—the first 8 lines of a **Petrarchan, or Italian, sonnet**. The octave usually presents a situation, idea, or question.

Ode—a long, serious lyric poem that is elevated in tone and style. Some odes celebrate a person, an event, or even a power; others are more private meditations.

Pentameter—five-foot line (All of Shakespeare’s plays are in *iambic pentameter*).

Persona—the person created by the author to tell a story. Whether the story is told by an omniscient narrator or by a character in it, the actual author of the work often distances himself from what is said or told by adopting a persona—a personality different from his real one. Thus, the attitudes, beliefs, and degree of understanding expressed by the narrator may not be the same as those of the actual author. Some authors, for example, use narrators who are not very bright in order to create irony.

Prosody—the study of sound and rhythm in poetry.

Quatrain—a four-line poem or stanza.

Refrain—the repetition of one or more phrases or lines at intervals within a poem, usually at the end of a stanza.

Repetition—the deliberate use of any element of language more than once—sound, word, phrase, sentence, grammatical pattern, or rhythmical pattern.

Rhyme—The repetition of sounds in two or more words or phrases that appear close to each other in a poem.

End—occurs at the end of lines. A poem’s *rhyme scheme* is the pattern of end rhymes.

Feminine—occurs when the last two syllables of a word rhyme with another word.

Internal—occurs within a line.

Masculine—occurs when one syllable of a word rhymes with another word.

Slant—approximate rhyme (“came” and “vain”)

Scansion—the analysis of the meter of a line of verse. To scan a line of poetry means to note the stressed and unstressed syllables and to divide the line into its **feet**, or rhythmical units.

Sestet—a six-line poem or stanza; also the final six lines of a **Petrarchan, or Italian, sonnet**. In a Petrarchan sonnet, the sestet provides a resolution, comment, or answer to the question or situation posed in the **octave**.

Sonnet—a lyric poem of 14 lines, typically written in **iambic pentameter** and usually following strict patterns of stanza division and rhyme.

English (Shakespearean)—consists of three quatrains followed by a couplet. The rhyme scheme is usually *abab, cdcd, efef, gg*. The rhyming couplet often presents a conclusion to the issues or questions presented in the three quatrains.

Spenserian—same as Shakespearean, but with an interlocking rhyme scheme: *abab, bcbc, cdcd, ee*. The interlocking rhyme scheme pushes the sonnet toward the final couplet, which makes a key point, or comment.

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Italian (Petrarchan)—the octave presents a situation or problem to which the sestet provides an answer or solution. The rhyme scheme is typically *abbaabba cdecde*, or *abbaabba cdcddc*.

Stanza—a group of lines forming a unit in a poem. A stanza in a poem is similar to a paragraph in prose.

Trochee—a metrical pattern in a line of poetry characterized by one stressed syllable followed by one unstressed syllable.

Volta—also called a **turn**, a volta is a sudden change in thought, direction, or emotion near the conclusion of a sonnet.

Figures of Speech

words or phrases that describe one thing in terms of something else. They always involve some sort of imaginative comparison between seemingly unlike things. Not meant to be taken literally, figurative language is used to produce images in a reader's mind and to express ideas in fresh, vivid, and imaginative ways. The most common examples of figurative language, or figures of speech, used in both prose and poetry, are simile, metaphor, and personification.

Allusion—a reference to a mythological, literary, or historical person, place, or thing: e.g., “He met is Waterloo.”

Apostrophe—a form of personification in which the absent or dead are spoken to as if present and the inanimate, as if animate. These are all addressed directly: e.g., “Milton! Thou shouldn't be living at this hour.”

Euphemism-- The substitution of a mild or less negative word or phrase for a harsh or blunt one, as in the use of "pass away" instead of "die." The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive (or at least neutral light).

Hyperbole—a deliberate, extravagant, and often outrageous exaggeration: e.g., “The shot heard ‘round the world.” It may be used for either serious or comic effect.

Metaphor—a comparison of two unlike things not using “like” or “as”: e.g., “Time is money.”

Onomatopoeia—(imitative harmony) is the use of words that mimic the sounds that they describe: e.g., “hiss,” “buzz,” and “bang.” When onomatopoeia is used on an extended scale in a poem, it is called *imitative harmony*.

Personification—a kind of metaphor that gives inanimate objects or abstract ideas human characteristics: e.g., “The wind cried in the dark.”

Simile—a comparison of two different things or ideas through the use of the words “like” or “as.” It is a definitely stated comparison in which the poet says one thing is like another: e.g., “The warrior fought like a lion.”

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Sound devices—refers to all of the stylistic techniques that convey meaning through sound: rhyme, assonance, consonance, alliteration, and onomatopoeia, for example.

Symbol—any object, person, place, or action that has both a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value: e.g., the land turtle in Steinbeck’s *Grapes of Wrath* suggests or reflects the toughness and resilience of the migrant workers.

Synecdoche (metonymy)—is a form of metaphor. In synecdoche, a part of something is used to signify the whole: e.g., “All hands on deck.” Obviously, the captain wants his crew’s whole bodies on deck, not just their hands! Also, the reverse, whereby the whole can represent a part, is synecdoche: e.g., “Canada played the United States in the Olympic hockey finals.” Obviously, the entire countries did not play, just the hockey teams! Another form of synecdoche involves the container representing the thing being contained: e.g., “The pot is boiling,” when really it is the contents of the pot that are boiling. In one last form of synecdoche, the material from which an object is made stands for the object itself: e.g., “The quarterback tossed the pigskin.” In **metonymy**, the name of one thing is applied to another thing with which it is closely associated: e.g., “I love Shakespeare.” (when the speaker loves Shakespeare’s plays)

Understatement(meiosis, litotes)—is the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is: e.g., “I could probably manage to survive on a salary of two million dollars per year.”

Elements of Style

(Style—the writer’s characteristic manner of employing language.)

Atmosphere—the dominant mood; or emotional effect or appeal

Colloquial—see **slang**.

Connotation—the suggested or implied meanings associated with a words beyond its dictionary definition, or **denotation**. A word can have a positive, negative, or neutral connotation.

Denotation—the literal, or dictionary, meaning of a word.

Dialect—a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language.

Dialogue—a written composition in which two or more characters are represented as conversing or reasoning on some topic; the conversational element of literary or dramatic composition.

Diction—word choice intended to convey a certain effect.

Epigram—a short poem treating concisely, pointedly, and often satirically a single thought or event and often ending with a witticism or ingenious turn of thought.

Invective—see **diatribe**.

Inversion—(**anastrophe**)—in literary style and rhetoric, the syntactical reversal of the normal order of words and phrases in a sentence: e.g. placing noun before adjective “the form divine” or verb before subject “came the dawn.”

Irony—a contradiction or incongruity between appearance or expectation and reality. The disparity may be manifested in a variety of ways, including:

Dramatic—occurs when a character or speaker says or does something that has different meanings from what he or she thinks it means, though the audience and other characters understand the full implications of the speech or action: e.g., Oedipus curses the murderer of Laius, not realizing that he is himself the murderer and so is cursing himself.

Situational—occurs when a situation turns out differently from what one would normally expect—though often the twist is oddly appropriate: e.g., a deep-sea diver drowning in a bathtub is ironic.

Verbal—when a speaker or narrator says one thing while meaning the opposite. An example of verbal irony occurs in the statement, “It is easy to stop smoking. I’ve done it many times.”

Mood—the atmosphere or predominant emotion in a literary work.

Paradox—occurs when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth: e.g., “Much madness is divinest sense.”

Proverb—(**Aphorism**)—a concise, pointed, epigrammatic statement that purports to reveal a truth or principle. Aphorisms can be attributed to a single person, such as Benjamin Franklin’s aphorisms in *Poor Richards Almanac*. Proverbs are usually so generally known that authorship is now unknown.

Pun—a play on words that are identical or similar in sound but have sharply diverse meaning. Puns can have serious as well as humorous uses: e.g., when Mercutio is bleeding to death in *Romeo and Juliet*, he says to his friends, “Ask for me tomorrow, and you shall find me a *grave* man.”

Sarcasm—the use of verbal irony in which a person appears to be praising something but is actually insulting it: e.g., “As I fell down the stairs headfirst, I heard her say, ‘Look at that coordination.’”

Satire—a literary genre that uses irony, wit, and sometimes sarcasm to expose humanity’s vices and foibles, giving impetus to change or reform through ridicule.

Shift or turn—refers to a change or movement in a piece resulting from an epiphany, realization, or insight, gained by the speaker, a character, or the reader.

Slang (Colloquialism)—language peculiar to a particular region or group; local or regional dialect (way of speaking)

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Theme—the central message of a literary work. It is not the same as a subject, which can be expressed in a word or two: courage, survival, war, pride, etc. The theme is the idea the author wishes to convey about that subject. It is expressed as a sentence or general statement about life or human nature. A literary work may have many themes, and most themes are not directly stated but are implied. The reader must think about all the elements of the work and use them to make inferences, or reasonable guesses, as to which themes seem to be implied. An example of a theme on the subject of pride might be that pride often precedes the fall.

Tone—the writer’s or speaker’s attitude toward a subject, character, or audience, and it is conveyed through the author’s choice of words and detail. Tone can be serious, humorous, sarcastic, indignant, objective, etc.

Voice—the authorial presence that pervades a literary work, lying behind or beyond such things as imagery, character, plot, or even theme.

Syntax

the arrangement of words and the order of grammatical elements in a sentence.

Anaphora—the repetition of the same word or group of words at the beginning of successive clauses: e.g., “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills.” (Winston Churchill)

Antithesis—is a direct juxtaposition of structurally parallel words, phrases, or clauses for the purpose of contrast: e.g., “Sink or swim.”

Balanced sentence—a sentence in which phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., “He maketh me to lie down in green pastures; he leadeth me beside the still waters.”

Chiasmus—an inverted relationship between the syntactic elements of parallel phrases: e.g. Romeo’s statement that Juliet is “too early seen unknown and known too late.”

Coherence—the quality of a paragraph or composition in which sentences are clearly and logically connected to one another.

Complex Sentence—contains an independent clause and one or more subordinate clauses: e.g., “Because the singer was tired, she went straight to bed after the concert.”

Compound-Complex—contains two or more independent clauses and one or more subordinate clauses: e.g., “The singer bowed while the audience applauded, but she sang no encores.

Ellipsis—in its oldest sense as a rhetorical device, *ellipsis* refers to the artful omission of a word implied by a previous clause. For instance, an author might write, “The American soldiers killed eight civilians, and the French eight.” The writer of the sentence has left out the word *soldiers* after French, and the word *civilians*

Definitions are not original. Sources include *Merriam Webster’s Encyclopedia of Literature* (1995, Merriam-Webster, Incorporated), *The Bedford Glossary of Critical and Literary Terms, second edition* (2003, Bedford/St. Martin’s), *The AP Vertical Teams Guide for ENGLISH* (2002, College Entrance Examination Board), *Glencoe Literature: The British Tradition* (2002, Glencoe/McGraw Hill), and Merriam-Webster Online Dictionary (Merriam-Webster.com, accessed September, 2006). 12

after *eight*. However, both words are implied by the previous clause, so a reader has no trouble following the author's thought.

Inverted Sentence—involves constructing a sentence so the predicate comes before the subject: e.g., “In California grow the oranges.” This is a device in which typical sentence patterns are reversed to create an emphatic or rhythmic effect.

Juxtaposition—a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, often creating an effect of surprise or wit.

Loose Sentence—(**cumulative sentence**)—makes complete sense if brought to a close before the actual ending: e.g., “We reached Edmonton that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.” The sentence *could* end before the modifying phrases without losing its coherence.