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**The American International School in Egypt**

**Summer Reading Assignments**

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**Grade 9 English/Grade 9 Honors English - Summer Reading Assignment**

***F. FREY INSTRUCTOR.ROOM 308*** ***ffrey@aisegypt.com***

***ASSIGNMENT DUE FIRST DAY OF CLASS UNLESS NOTED/NO EXCEPTIONS***

**Welcome to the World of High School and in particular, Honors Ninth Grade English. In preparation for what’s to come this year in English, you must complete a few “rites of literary passage” over the summer. This should be a joy, not a task because you prepare yourself for a new adventure, a new world, so to speak. I am sure you all wish to be ready! You need to complete the following preparations for your foray into this “Brave New World.” (This is an allusion to a novel by Aldous Huxley; I hope you all know what is an allusion.)**

* ***ALL WORK IS 12 POINT, TIMES ROMAN, MLA STYLE PRESENTATION***
* ***YOU WILL PUT THE PACKET TOGETHER BY SECTION ACCORDING TO THE ROMAN NUMERALS***
* ***YOU WILL CREATE A TITLE PAGE FOR THE FINAL PACKET THAT IS STILL 12 POINTS, AND HAS AN ILLUSTRATION THAT REPRESENTS YOU ON THE FRONT (ANY SIZE THAT WILL FIT). NAME, DATE, HONORS 9***
1. **Literary and Figurative Language Terms:**
* **List and define the following terms. *Put a brief denotative definition AND THEN one which you understand on your own terms, and finally, an example.* You will be tested on them the first day. This is only a beginning list. I am sure you know most of them from eighth grade.**

1. alliteration 10 motif 18. imagery

2. rhyme 11. mood 19. meter

3. idiom 11. tone 20. hyperbole

4. metaphor 12. rhythm 21. symbol (symbolism)

5. simile 13. allusion 22. contrast

6. onomatopoeia 14. assonance 23. synthesis

7. oxymoron 15. allegory 24. analyze

8. personification 16. connotation 25. Denotation

1. **View the following “TED” talk by author, Chimamanda Adichie, about the power of words and stories.**

[**https://www.ted.com/talks/chimamanda\_adichie\_the\_danger\_of\_a\_single\_story**](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story)

* **Take notes**
* **Type (MLA style) a 300-word reaction ESSAY to what she is discussing.**
* **Make sure you have a strong thesis statement.**
* **DO NOT USE ANY FORM OF THE PRONOUNS “I”, YOU, OR WE!**
1. **Read and Annotate the Following Novels: “Animal Farm” by George Orwell and “Brave New World” by Aldous Huxley. As you read these two novels, think about the two different “Utopian” or “perfect” societies portrayed by the authors.**
* **You may download the two books it at the sites provided, or purchase hard copies if you can find them. *THERE WILL BE NO EXCUSES FOR NOT HAVING THE BOOKS!***
* **“Animal Farm” at http://msxnet.org/orwell/print/animal\_farm.pdf**
* **“Brave New World” at https://archive.org/details/ost-english-brave\_new\_world\_aldous\_huxley**
* **If you download the work, you must have *it printed, and bound,* in order to properly annotate it.**
* **For annotations, find a system that works for you:**
* **Read for meaning, not every page is, of course, noted**
* **Circle or underline some vocabulary you like or don’t understand**
* **Passages you like or that make a point**
* **Characters you feel are important or something important they say or do that tells you about them**
* **Make notes and observations to yourself on the sides of the pages.**
* **Don’t get hung up on this too much, this is supposed to help you understand the novel, not slow down the reading process, okay?**

**IV. For one of the novels you will write a 700 word, MLA style essay about the Five Elements of Fiction: Setting, Character, Theme, Plot and Conflicts (major ones that drive the novel) in the novel.**

* **A useful website that will help you with MLA style or many of your language questions is:** [**https://owl.english.purdue.edu/owl/resource/747/01/**](https://owl.english.purdue.edu/owl/resource/747/01/)
* **DO NOT USE ANY FORM OF THE PRONOUNS “I”, “WE” OR “YOU”.**
* **Self Edit using the Six Elements of Writing:**
	+ **Ideas**
	+ **Organization**
	+ **Word Choice**
	+ **Voice**
	+ **Conventions (grammar, etc.)**
	+ **Sentence Fluency**
	+ **Presentation (yes, this makes seven)**
* **This will be due the FIRST day of class.**
1. **For one of the novels you will create a mobile, chart, poster or some other interesting visual project that portrays the Five Elements of Fiction as noted above.**
* **This will be due the SECOND day of class.**

 **\*\*\*\*Do not procrastinate on getting started on these assignments. If you are travelling, that is a good time to read books. Or if you are just sitting around playing video games or surfing the net or absorbed in Facebook; stop and take an hour or two to work on this. Your projects will be done in no time.\*\*\***

**See you at the beginning of school! Be safe in whatever you do!**

**Grade 10 & Grade 10 Honors English - Summer Reading Assignment**

1. Buy a copy of “The Thief and the Dogs” by Naguib Mahfouz in ENGLISH.

2. Read “The Thief and the Dogs” by Naguib Mahfouz in ENGLISH.

3. **Answer six of the following questions. Each question must be answered as completely as possible. You must choose one question from each of the six sections ( Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation ).**

4. This assignment is due on the first Thursday of the first week that you return to school, BEFORE 3:30pm. It must be typed and printed following MLA style.

5. The Questions:

**Bloom's Taxonomy Book Review Questions**

**KNOWLEDGE: ( Follow the instruction on the prompt )**

1. Make a list of facts you learned from the story

2. List the characters and describe them

3. List five new words you learned in the book. Write down their dictionary pronunciation and meaning.

4. If your book was a mystery, tell what the mystery was and how it was solved

5. List ten good words from the book. Put them into a word search

6. What problems does one of the characters have, and how does he or she solve it?

7. Where did the story take place?

8. List the places mentioned in the book.

9. What other books has this author written?

10. What is the time period in which the book happens?

**COMPREHENSION: (Minimum one paragraph. A paragraph must have AT LEAST five sentences)**

11. What was the problem in the book, and how was it solved?

12. Did anyone in the book do something you did not like? Why?

13. What kind of book is this? List three evidences of this.

14. What was the author's purpose or purposes in writing this book?

15.  If you could continue the story, what events would you include? Why?

16. List the five major events in the story in the correct order.

17. Tell in your own words the beginning of the book.

18. Describe what is happening in the first illustration in the book.

19. How did the main character feel during the book? Give evidence of this.

20. What did the title have to do with the book?

21. Tell in your own words how the setting of the story made it more interesting.

**APPLICATION : : ( Minimum one paragraph. A paragraph must have AT LEAST five sentences )**

23. Did this book remind you of anything that has happened to you? What? Why?

24. Did this book give you any new ideas about yourself? Why?

25. What would the main character be likely to do if s/he visited out classroom?

26. If you were in a problem situation like one in the book, how would you have acted? Be sure to tell what the situation is.

27. What lesson did you learn from the story?

28. Tell about a time something similar to what happened in the story happened to you or to someone you know.

29. Write a letter to a friend recommending this book.

30.  Pretend you are one of the characters in the book. Write a diary about the happenings in your life for two consecutive days.

31.  List the places in the book that are important. Then make up a map including these places as you imagine they may look. It may be a city map or a country map or any other kind of map.

32. What changes would have to be made if the book occurred 200 years ago?

**ANALYSIS : : ( Minimum one paragraph. A paragraph must have AT LEAST five sentences )**

33. If your story happened in a foreign land, compare that land to the United States.

34.  If your story occurred long ago, compare that time with today in a good paragraph. If it was a modern story, compare it with a long time ago and tell what would be different.

35.  Pick one of the main characters. Think of a shape that fits that person's traits. Draw the shape. Then describe the character inside the shape.

36. Decide which parts of the book include the five W's (who, what, when, where, why) and the H (how). Then write a good paragraph for a newspaper article including these facts.

37. Write a different ending to the book. Tell why you changed it.

38. Tell five ways the main character is like you.

39. Find one word that describes a character in your book very well. Give five reasons for your choice of words.

40. In a good paragraph, state the main idea of the book.

41.  Compare this book with the last book you read.

42.  Compare two of the characters in this book.

**SYNTHESIS : : ( Minimum one paragraph. A paragraph must have AT LEAST five sentences )**

43.  What part would you change in the story, and why?

44.  Using information from the book about one of the main characters, rewrote the ending of the book.

45. Write another short story using the same characters.

46. Name one character. Rewrite the story from this character's point of view.

47.  Write a poem about this book.

48. Organize this book into three or more sections and give your own subtitle for each section.

49.Design a poster for this book.

50.  Pretend you are a librarian recommending this book to someone. Write a paragraph telling what you would say.

51. Make an eight-section comic strip with captions showing the main events of the story

52. Make a radio announcement t advertise the book. Write it out.

53. Prepare a book jacket that illustrates the kind of book as well as the story

54. Design costumes for the characters

55. The climax of any book or story is the exciting or interesting part. Tell what you think is the climax of the book and why.

56. Choose an interesting character from your book. Think of what his/her dislikes are; then think of a gift you would like to give him/her. Design a greeting card to go along with the gift in which you explain why you gave that gift.

57.  Identify one problem in the book and give an alternate solution one not given by the author.

**EVALUATION :** **: ( Minimum one paragraph. A paragraph must have AT LEAST five sentences )**

58. Who do you think the author intended to read this book and why?

59. If you could only save one character from the book in the event of a disaster, which one would it be and why?

60. Is the title a good one or a poor one and why?

61. Did you like the way the story ended? Why or why not?

62. Which character in the book would you choose for a friend? Why?

63. What did you think was the most interesting part of the book? Why?

64. Tell about the most exciting part of the book, being sure to give at least three reasons why.

**English 11: American Literature Summer Assignment**

**Ms. Zabaneh /** **dzabaneh@aisegypt.com** **Ms. F. Frey /** **ffrey@aisegypt.com**

Welcome to American Literature. You will have to read and annotate the following book as well as write an essay analyzing its main themes. You also need to make sure you know the attached literary terms. You will be quizzed the first day of class, on the literary terms. Take this assignment very seriously. It will be your first essay and assignment grade for Term 1.

1. Print or buy the novel, *The Catcher in the Rye* by J.D. Salinger and bind it. Then read it and annotate it. Use the following colors for annotation:

Yellow: Plot points (exposition, rising action, climax, falling action, denouement)

Green: Theme

Orange: Symbolism

Blue: Characterization

Pink: Figurative language

Pen: Questions/Analysis/Commentary

2. Essay: Assignment:

After you read and annotate the book, write a 4-5-paragraph essay. You should have an intro, two-three body paragraphs and a conclusion. Your thesis statement should be at the end of your intro. You should have two quotes from the text to support your ideas in each body paragraph. Internal Citations and a Works Cited Page are required in MLA Format.

1. In a well-written essay examine Holden’s behavior and relationships at school and at home to determine what is wrong with him. Is Holden an insane person in a sane world, or is he a sane person in an insane world? What are the criteria for insanity or sanity? How does his world and Holden reflect the criterion as you define them?

2. Many novels and plays focus on individuals involved in a struggle to find themselves or to seek a purpose in life. Sometimes the effort pays off; sometimes it does not. Write an essay in which you explain Holden’s search or struggle throughout the novel, assess to what extent it succeeds, and analyze how it contributes to the meaning of the work as a whole.

**Both your annotated text and your essay are due on the FIRST day of school.**

**Your essay must be submitted to Turnitin.com. Your teacher will give you the class code the first week of school.**

**Literary and Figurative Language Terms:**

* **List and define the following terms. *Put a brief denotative definition AND THEN one which you understand on your own terms, and finally, an example.* You will be tested on them the first day. This is only a beginning list. I am sure you know most of them from previous grades.**

1. alliteration 10 motif 18. imagery

2. rhyme 11. mood 19. meter

3. idiom 11. tone 20. hyperbole

4. metaphor 12. rhythm 21. Symbol/symbolism

5. simile 13. allusion 22. contrast

6. onomatopoeia 14. assonance 23. synthesis

7. oxymoron 15. allegory 24. analyze

8. personification 16. connotation 25. Denotation

**IB Language and Literature: Junior Summer Assignment**

**Ms. Zabaneh /** **dzabaneh@aiseegypt.com**

**1. Read and annotate George Orwell’s *1984****.* (Print and bind the book first). You will need at least 5 highlighters for this assignment. Annotate the entire text using the following color code:

Yellow: Plot points (exposition, rising action, climax, falling action, denouement)

Green: Theme

Orange: Symbolism

Blue: Characterization

Pink: Figurative language

Pen: Questions/Analysis/Commentary

Watch the following video if you are not sure how to annotate:

http://www.youtube.com/watch?v=IzrWOj0gWHU

**2*. 1984* Assignment:**

As you read, keep in mind the following themes. Write down at least three (3) significant quotes that deal with each idea. Your quotes should reflect a thorough reading and be from different sections of the book. Include the page number for each quote. Then, comment on the importance or significance of the quote as it relates to the theme or symbol. If there is the use of a literary device or feature in the quote, comment on this as well. These responses should be at least a paragraph in length (8-10 sentences) and be analytical in nature and not a plot re-telling. Be sure to label all entries clearly. This assignment should be written in MLA Format.

1. Power and Control
2. Freedom and Individualism
3. Fear and Isolation
4. Censorship and Manipulation
5. Language and Thought

IB courses are university-level, so your thinking and writing should be the highest quality you can produce. It goes without saying that your paper should be your original work. Your assignment will be submitted on Turnitin.com during the first week of school.

If you have any questions, please feel free to email me during the summer.

See you all in September!

**IB LITERATURE, GRADE 11 – SUMMER READING ASSIGNMENT – 2014/15**

***EXAMS IN MAY, 2015***

**ffrey@aisegypt.com**

**The goal of this course is to *successfully fulfill the requirements of the International Baccalaureate Language A: Literature program*. Therefore, the class seeks to arm its students with the ability to “close read” and analyze a literary text, section of a text, play, poetry, and or film, according to college level theoretical, philosophical, *historical, and cultural constructions.***

**Students will embark on an intellectual “odyssey” over two years that employs a deliberate, careful, structured dissection of various genres and periods of literary works from around the globe, and then *critically* reflect in discursive writing and speech about the social, cultural, scholarly, and historical values of a piece.**

**The rigor of the course also demands that students develop the power of intellectual *interpretation, evaluation, analysis and examination of independent critical theories* in order to write responsively and clearly.**

**Although this summer assignment hopes to help the student begin their journey into IB Literature, it is highly recommended, almost essential, that students take the IB Summer Seminar with Mr. Ernest Rodriguez to better prepare for the next two years of work.**

**ASSIGNMENT #1**

1. **Purchase a hard copy of William Golding’s, “Lord of the Flies”.**
2. **Pre-read the novel by:**
* **Carefully look at the title, author, back and front covers.**
* **Look at the date written and published.**
* **Thumb through the work for illustrations, chapter titles anything that may stand out.**
* **Do you know anything about the author? Maybe briefly review any information about him that you can find.**
1. **Read the work.**
2. **While reading, annotate the novel using the following technique:**
* **Green = Observations, special notes, vocabulary, etc.**
* **Yellow = Theme**
* **Blue = Characters and Characterization**
* **Orange = Plot/Conflicts**
* **Pink = Symbolism**
* **Pen = Notations, questions, etc. in the margins**
1. **Write a 500 word 12 pt. double-spaced essay *reflecting* on how this type of annotation may help you to understand the novel:**
* **What was the hardest part about this process?**
* **What was the most helpful part of this process?**
* **What would you like to add to this process that would help you.**
* **How can you streamline the process to help you?**

**VI. At the bottom of your 500-word essay, create a THESIS STATEMENT about the theme of “Lord of the Flies”. Only a thesis statement, not an essay or anything else.**

**ASSIGNMENT #2/LITERARY TERMS**

1. **Below you will find a long document that is “Literary Terms, Poetic Devices and “Critical Lenses” that you need to learn and apply in your body of work.**

**The HIGHLIGHTED terms are the ones you ABSOLUTELY MUST KNOW for the beginning of the year.**

1. **To help the learning process, you must create a set of flashcards with these terms.**
* **Certain terms will have more than one definition inside it. For example: IRONY. There are several different types of irony. Each type will have ITS OWN FLASHCARD.**
* **Each card will have its own definition on one side and the term on the other. Not just the accepted definition, but also a definition that you will remember and can affectively use.**
* **You must be able to effectively employ these terms, so try them on, model them, wear them (hahaha) if you must!!!! But learn them!**
* **Put them on a large Binder Ring and carry them everywhere you go to learn them: *in the car at the beach on the toilet in the car at the beach on the toilet……this is your chant you will chant them like a yoga mantra…ommm my literary terms..***
* **You will possible have a quiz on these at any time, any place! Trust me, by the end of the term, you will know them better than your name: “What is your name?” “My name is ASIDE”.**
* ***Bring these cards with you the first day of school!***

***I can’t wait to see you all and work with you!!! Email me if you have a problem or to just discuss life…..Frey***

**List of Literary and Poetic Terms /and “Critical Lenses”**

**Abstract**

 Not related to the concrete properties of an object; pertaining to ideas, concepts or qualities.

**Adage**

Wise saying; proverb; short, memorable saying that expresses a truth and is handed down from one generation to the next; short saying that expresses an observation or experience about life; maxim; aphorism; apothegm.

**Allegory**

A story illustrating an idea or a moral principle in which objects take on symbolic meanings. In Dante Alighieri's "Divine Comedy," Dante, symbolizing mankind, is taken by Virgil the poet on a journey through Hell, Purgatory and Paradise in order to teach him the nature of sin and its punishments, and the way to salvation.

**Alliteration**

Used for poetic effect, a repitition of the initial sounds of several words in a group. The following line from Robert Frost's poem "Acquainted with the Night provides us with an example of alliteration,": *I have stood still and stopped the sound of feet."* The repitition of the s sound creates a sense of quiet, reinforcing the meaning of the line.

**Allusion**

A reference in one literary work to a character or theme found in another literary work. T. S. Eliot, in "The Love Song of J. Alfred Prufrock" alludes (refers) to the biblical figure John the Baptist in the line *Though I have seen my head (grown slightly bald) brought in upon a platter, . . .* In the New Testament, John the Baptist's head was presented to King Herod on a platter.

**Ambiguity**

A statement which can contain two or more meanings. For example, when the oracle at Delphi told Croesus that if he waged war on Cyrus he would destroy a great empire, Croesus thought the oracle meant his enemy's empire. In fact, the empire Croesus destroyed by going to war was his own.

**Anachronism**

Use of historically inaccurate details in a text; for example, having a 19th century character using a computer.

**Analogue**

A comparison between two similar things. In literature, a work which resembles another work either fully or in part. If a work resembles another because it is derived from the other, the original work is called the **source**, not an analogue of the later work.

**Analogy**

 Comparison of two things that are alike in some respects; metaphors and similes are both types of analogies.

**Anapest**

In a line of poetry, two unstressed syllables followed by one stressed syllable forming the pattern for the line or perhaps for the entire poem. The following example is by Robert Frost:

**Anecdote**

A very short tale told by a character in a literary work. In Chaucer's "Canterbury Tales," "The Miller's Tale" and "The Carpenter's Tale" are examples.

**Annotation**

Explanatory note that accompanies text; footnote; comment.

**Antagonist**

A person or force which opposes the protagonist in a literary work. In Stephen Vincent Benet's "The Devil and Daniel Webster," Mr. Scratch is Daniel Webster's antagonst at the trial of Jabez Stone. The cold, in Jack London's "To Build a Fire" is the antagonist that defeats the man on the trail.

**Aphorism**

A brief statement which expresses an observation on life, usually intended as a wise observation. Benjamin Franklin's "Poor Richard's Almanac" contains numerous examples, one of which is *Drive thy business; let it not drive thee.* which means that one should not allow the demands of business to take control of one's moral or worldly commitments.

**Apostrophe**

A figure of speech wherein the speaker speaks directly to something nonhuman. In these lines from John Donne's poem "The Sun Rising" the poet scolds the sun for interrupting his nighttime activities:

 Busy old fool, unruly sun,

 Why dost thou thus,

 Through windows, and through curtains call on us?

**Archetype**

Universal symbols that evoke deep and sometimes unconscious responses in a reader. Characters, symbols, images, themes that are common to all human experience. The “quest”, heroes, heaven, hell.

**Aside**

A device in which a character in a drama makes a short speech which is heard by the audience but not by other characters in the play. In William Shakespeare's "Hamlet," the Chamberlain, Polonius, confronts Hamlet. In a dialogue concerning Polonius' daughter, Ophelia, Polonius speaks this aside:

How say you by that? Still harping on my daughter.
Yet he knew me not at first; 'a said I was a fishmonger.
'A is far gone. And truly in my youth I suffered much extremity for love,
very near this. I'll speak to him again.-

**Assonance**

The repetition of vowel sounds in a literary work, especially in a poem. Edgar Allen Poe's "The Bells" conains numerous examples. Consider these from stanza 2:

Hear the mellow wedding bells-

and

From the molten-golden notes,

The repetition of the short e and long o sounds denotes a heavier, more serious bell than the bell encountered in the first stanza where the assonance included the i sound in examples such as *tinkle, sprinkle,* and *twinkle.*

**Autobiography**

The story of a person's life written by himself or herself. William Colin Powell's "My American Journey" is an example. Ernest Hemingway's Nick Adams stories, of which "Big Two-Hearted River" is a sample, are considered autobiographical.

**Avant-garde** means "advance guard" or "[vanguard](http://en.wikipedia.org/wiki/Vanguard_%28disambiguation%29) and is used to refer to people or works that are [experimental](http://en.wikipedia.org/wiki/Experiment) or innovative, particularly with respect to [art](http://en.wikipedia.org/wiki/Art), [culture](http://en.wikipedia.org/wiki/Culture), and [politics](http://en.wikipedia.org/wiki/Politics).Avant-garde represents a pushing of the boundaries of what is accepted as the [norm](http://en.wikipedia.org/wiki/Norm_%28sociology%29) or the [status quo](http://en.wikipedia.org/wiki/Status_quo),

**Ballad**

A story in poetic form, often about tragic love and usually sung. Ballads were passed down from generation to generation by singers. Two old Scottish ballads are "Sir Patrick Spens" and "Bonnie Barbara Allan." Coleridges, "The Rime of the Ancient Mariner" is a 19th century English ballad.

**Bildungsroman**

 A novel or story whose theme is the moral or psychological growth of the main character.

**Biography**

The story of a person's life written by someone other than the subject of the work. Katherine Drinker Bowen's "Yankee from Olympus" which details the life and work of the great jurist Oliver Wendell Holmes, Jr. is an example. A biographical work is supposed to be rigorously factual. However, since the biographer may by biased for or against the subject of the biography, critics, and sometimes the subject of the biography himself or herself, may come forward to challenge the trustworthiness of the material.

**Blank Verse**

A poem written in unrhymed iambic pentameter. Consider the following from "The Ball Poem" by John Berryman:

 What is the boy now, who has lost his ball,

 What, what is he to do? I saw it go

 Merrily bouncing, down the street, and then

 Merrily over-there it is in the water!

**Cacaphony/Euphony**

Cacaphony is an unpleasant combination of sounds. Euphony, the opposite, is a pleasant combination of sounds. These sound effects can be used intentionally to create an effect, or they may appear unintentionally. The cacaphony in Matthew Arnold's lines "And thou, who didst the stars and sunbeams know,/Self-school'd, self-scann'd, self-honor'd, self-secure,/Didst tread on earth unguess'd at," is probably unintentional.

**Caesura**

A pause within a line of poetry which may or may not affect the metrical count (see #62. meter). In scansion, a caesura is usually indicated by the following symbol (//). Here's an example by Alexander Pope:

Know then thyself,//presume not God to scan;
The proper study of Mankind//is Man

**Canto**

A subdivision of an epic poem. Each of the three books of Dante Alighieri's "Divine Comedy" is divided into cantos. For example, in each of the cantos of "The Inferno," Dante meets the souls of people who were once alive and who have been condemned to punishment for sin.

**Caricature**

Literary work or cartoon that exaggerates the physical features, dress, or mannerisms of an individual or derides the ideas and actions of an organization, institution, movement, etc.

**Catastrophe**

The scene in a tragedy which includes the death or moral destruction of the protagonist. In the catastrophe at the end of Sophocles' "Oedipus the King," Oedipus, discovering the tragic truth about his origin and his deeds, plucks out his eyes and is condemned to spend the rest of his days a wandering beggar. The catastrophe in Shakespearean tragedy occurs in Act 5 of each drama, and always includes the death of the protagonist. Consider the fates of Hamlet, Romeo and Juliet, Macbeth, King Lear, and Othello.

**Catharsis**

In literature and art, a purification of emotions. The Greek philosopher Aristotle (384-322 B.C.) used the term to describe the effect on the audience of a tragedy acted out on a theater stage. This effect consists in cleansing the audience of disturbing emotions, such as fear and pity, thereby releasing tension. This purgation occurs as a result of either of the following reactions: (1) Audience members resolve to avoid conflicts of the main character–for example, Oedipus in *Oedipus Rex* and Creon in *Antigone*–that arouse fear or pity or (2) audience members transfer their own pity and fear to the main character, thereby emptying themselves of these disquieting emotions. In either case, the audience members leave the theater as better persons intellectually, morally, or socially. They have either been cleansed of fear of pity or have vowed to avoid situations that arouse fear and pity. In modern usage, catharsis may refer to any experience, real or imagined, that purges a person of negative emotions.

**Characterization**

The method a writer uses to reveal the personality of a character in a literary work: Methods may include (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions. Direct characterization occurs when the audience learns character details through explicit presentation. Indirect characterization occurs when the reader must infer character traits by interpreting actions and speech.

 Flat – characters with only one dominant trait or aspect, such as greed or anger.

 Round- characters that have many traits or aspects to their personality.

 Static- characters that do not change during the course of a story.

 Dynamic- characters that change during the course of a story.

**Classicism**

A movement or tendency in art, music, and literature to retain the characteristics found in work originating in classical Greece and Rome. It differs from Romanticism in that while Romanticism dwells on the emotional impact of a work, classicism concerns itself with form and discipline.

**Cliché**

Overused expression. Examples: *raining cats and dogs*, *snug as a bug in a rug*, *chills running up and down my spine*, *warm as toast*, *short and sweet*. Writers should avoid using clichés whenever possible.

**Climax**

The decisive moment in a drama, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the drama, the part which determines the outcome of the conflict

**Colloquialism**

A **colloquialism** is a [phrase](http://en.wikipedia.org/wiki/Phrase) that is common in everyday, unconstrained conversation, rather than in formal speech, [academic writing](http://en.wikipedia.org/wiki/Formal_writing), or [paralinguistics](http://en.wikipedia.org/wiki/Paralinguistics). Some examples of informal colloquialisms can include words (such as "[y'all](http://en.wikipedia.org/wiki/Y%27all)" or "[gonna](http://en.wikipedia.org/wiki/Gonna)" or "[wanna](http://en.wikipedia.org/wiki/Wanna)"), phrases (such as "[old as the hills](http://en.wiktionary.org/wiki/old_as_the_hills)" and "[graveyard dead](http://en.wiktionary.org/wiki/dead_as_a_doornail)"), or sometimes even an entire [aphorism](http://en.wikipedia.org/wiki/Aphorism) ("[There's more than one way to skin a cat](http://en.wiktionary.org/wiki/There%27s_more_than_one_way_to_skin_a_cat)").

**Comedy**

A literary work which is amusing and ends happily. Modern comedies tend to be funny, while Shakespearean comedies simply end well. Shakespearean comedy also contains items such as misunderstandings and mistaken identity to heighten the comic effect. Comedies may contain lovers, those who interfere with lovers, and entertaining scoundrels. In modern Situation Comedies, characters are thrown into absurd situations and are forced to deal with those situations, all the while reciting clever lines for the amusement of a live or television or movie audience.

**Conceit**

A far-fetched simile or metaphor, a literary conceit occurs when the speaker compares two highly dissimilar things. In the following example from Act V of Shakespeare's "Richard II," the imprisoned King Richard compares his cell to the world in the following line:

I have been studying how I may compare
this prison where I live unto the world:

**Conclusion**

Also called the Resolution" the conclusion is the point in a drama to which the entire play has been leading. It is the logical outcome of everything that has come before it. The conclusion stems from the nature of the characters. Therefore, the decision of Dr. Stockmann to remain in the town at the conclusion of "An Enemy of the People" is consistent with his conviction that he is right and has been right all along.

...I'll be hanged if we are going away! We are going to stay where we are, Katherine . . . This is the field of battle ...this is where the fight will be. This is where I shall triumph!

**Concrete Poetry**

A poem that visually resembles something found in the physical world. A poem about a wormy apple written so that the words form the shape of an apple, as in the following, is an example.

**Conflict**

In the plot of a drama, conflict occurs when the protagonist is opposed by some person or force in the play. In Henry Ibsen's drama "An Enemy of the People" Dr. Thomas Stockmann's life is complicated by his finding that the public baths, a major source of income for the community, are polluted. In trying to close the baths, the doctor comes into conflict with those who profit from them, significantly, his own brother, the mayor of the town.
Another example occurs in the film "Star Wars." Having learned that Princess Lea is being held prisoner by the evil Darth Vader, Luke Skywalker sets out to rescue her. In doing so, he becomes involved in the conflict between the empire and the rebels which Lea spoke of in her holograph message in the drama's **exposition**. Since Luke is the protgonist of "Star Wars," the conflict in the drama crystallizes to that between Luke and Darth Vader.

**Connotation and Denotation**

The denotation of a word is its dictionary definition. The word **wall**, therefore, denotes an upright structure which encloses something or serves as a boundary. The connotation of a word is its emotional content. In this sense, the word **wall** can also mean an attitude or actions which prevent becoming emotionally close to a person. In Robert Frosts "Mending Wall," two neighbors walk a property line each on his own side of a wall of loose stones. As they walk, they pick up and replace stones that have fallen. Frost thinks it's unnecessary to replace the stones since thay have no cows to damage each other's property. The neighbor only says "Good fences make good neighbors." The wall, in this case, is both a boundary (denotation) and a barrier that prevents Frost and his neighbor from getting to know each other, a force prohibiting involvement (connotation).

**Consonance**

The repetition of consonant sounds with differing vowel sounds in words near each other in a line or lines of poetry. Consider the following example from Theodore Roethke's "Night Journey:"

 We rush into a rain

 That rattles double glass.

The repetition of the r sound in *rush*, *rain,* and *rattles,* occurring so close to each other in these two lines, would be considered consonance. Since a poem is generally much shorter than a short story or novel, the poet must be economical in his/her use of words and devices. Nothing can be wasted; nothing in a well-crafted poem is there by accident. Therefore, since devices such as consonance and alliteration, rhyme and meter have been used by the poet for effect, the reader must stop and consider what effect the inclusion of these devices has on the poem.

**Convention**
A customary feature of a literary work, such as the use of a [chorus](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#chorus) in Greek tragedy, the inclusion of an explicit moral in a [fable](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#fable), or the use of a particular rhyme scheme in a [villanelle](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#villanelle). Literary conventions are defining features of particular literary genres, such as novel, short story, sonnet, and play.

**Couplet**

A stanza of two lines, usually rhyming. The following by Andrew Marvell is an example of a rhymed couplet:

 Had we but world enough and time,

 This coyness, lady, were no crime.

**Denouement**

Pronounced Dee-noo-ma, the denouement is that part of a drama which follows the climax and leads to the resolution.

**Dialogue**

In drama, a conversation between characters. One interesting type of dialogue, **stichomythia**, occurs when the dialogue takes the form of a verbal duel between characters.

**Diction**

An author's choice of words. Since words have specific meanings, and since one's choice of words can affect feelings, a writer's choice of words can have great impact in a literary work. The writer, therefore, must choose his words carefully. Discussing his novel "A Farewell to Arms" during an interview, Ernest Hemingway stated that he had to rewrite the ending thirty-nine times. When asked what the most difficult thing about finishing the novel was, Hemingway answered, "Getting the words right."

**Didactic Literature**

Literature disigned explicitly to instruct as in these lines from Jacque Prevert's "To Paint the Portrait of a Bird."

 Paint first a cage

 with an open door

 paint then

 something pretty

 something simple

 something handsome

 something useful

 for the bird

**Doggerel**

Trivial or bad poetry.

**Dramatic Monologue**

In literature, the occurrence of a single speaker saying something to a silent audience. Robert Browning's "My Last Duchess" is an example wherein the duke, speaking to a non-responding representative of the family of a prospective new duchess, reveals not only the reasons for his disapproval of the behavior of his former duchess, but aspects of his own personality as well.

**Elegy**

A lyric poem lamenting death.

**Elision**
The omission of an unstressed vowel or syllable to preserve the [meter](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#meter) of a line of poetry. Alexander uses elision in "Sound and Sense":

"Flies o'er th' unbending corn...."

**Enjambment**
A run-on line of poetry in which logical and grammatical sense carries over from one line into the next. An enjambed line differs from an end-stopped line in which the grammatical and logical sense is completed within the line. In the opening lines of Robert Browning's "My Last Duchess," for example, the first line is end-stopped and the second enjambed:

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now....

**Epic**

In literature generally, a major work dealing with an important theme. "Gone with the Wind," a film set in the antebellum (pre-Civil War) and Civil War South, is considered an epic motion picture. In poetry, a long work dealing with the actions of gods and heroes. John Milton's "Paradise Lost" is a book length epic poem consisting of twelve subdivisions called books. Homer's "The Iliad" and "The Odyssey" are epic poems, the former concerning the Greek invasion of Troy; the latter dealing with the Greek victory over the Trojans and the ten-year journey of Odysseus to reach his island home.

**Epigraph**

A brief quotation which appears at the beginning of a literary work.

**Epiphany**

A sudden or intuitive insight or perception into reality or the essential meaning of something usually brought on by a simple or common occurrence or experience.

**Episode**

Scene or incident in a literary work.

**Epithet**

In literature, a word of phrase preceding or following a name which serves to describe the character. Consider the following from Book 1 of Homer's "The Iliad:"

**Zeus-loved** Achilles, you bid me explain
The wrath of **far-smiting** Apollo.

**Euphemism**

A mild word of phrase which substitutes for another which would be undesirable because it is too direct, unpleasant, or offensive. The word "joint" is a euphemism for the word "prison."

**Exposition**

In drama, the presentation of essential information regarding what has occurred prior to the beginning of the play. In the exposition to William Shakespeare's "Romeo and Juliet," two servants of the house of Capulet discuss the feud between their master and the house of Montague, thereby letting the audience know that such a feud exists and that it will play an important role in influencing the plot.
In the exposition to the film "Star Wars," Luke Skywalker sees a 3D holograph projection of the Princess Lea warning that she is a prisoner of Darth Vader and begging for help.

**Fable**

A brief tale designed to illustrate a moral lesson. Often the characters are animals as in the fables of Aesop.

**Falling Action**

The falling action is the series of events which take place after the climax. In Shakespeare's "Julius Caesar," Cinna, the poet, is mistaken for Cinna, the conspirator, and killed; Antony and Octavius argue, Brutus and Cassius argue, the battle at Philippi is agreed upon, and the ghost of Caeser appears to Brutus. In Ibsen's, "An Enemy of the People," Dr. Thomas Stockmann has been declared an enemy of the people and he and his family and supporters are harrassed by the townspeople. The Stockmanns decide to leave the town. However, events occur which change Dr. Stockmann's mind about leaving. The falling action of a drama leads to the conclusion

**Farce**

A type of comedy based on a humorous situation such as a bank robber who mistakenly wanders into a police station to hide. It is the situation here which provides the humor, not the cleverness of plot or lines, nor the absurdities of the character, as in situational comedy. Eugene Ionesco's "Les Chaises" (The Chairs), a one-act drama in which two old people, isolated on an island prepare for visitors, is an example. The visitors are invisible, but the stage fills with chairs to accommodate them. In the end, a deaf-mute narrator "addresses" the couple.

**Figurative Language**

In literature, a way of saying one thing and meaning something else. Take, for example, this line by Robert Burns, *My luv is a red, red rose.* Clearly Mr. Burns does not really mean that he has fallen in love with a red, aromatic, many-petalled, long, thorny-stemmed plant. He means that his love is as sweet and as delicate as a rose. While, figurative language provides a writer with the opportunity to write imaginatively, it also tests the imagination of the reader, forcing the reader to go below the surface of a literary work into deep, hidden meanings.

**Figure of Speech**

An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech which are based on comparisons. Metonymy, synecdoche, synesthesia, apostrophe, oxymoron, and hyperbole are other figures of speech.

**Flashback**

A reference to an event which took place prior to the beginning of a story or play. In Ernest Hemingway's "The Snows of Kilamanjaro," the protagonist, Harry Street, has been injured on a hunt in Africa. Dying, his mind becomes preoccupied with incidents in his past. In a flashback Street remembers one of his wartime comrades dying painfully on barbed wire on a battlefield in Spain.

**Foil**

A character in a play who sets off the main character or other characters by comparison. In Shakespeare's "Hamlet" Hamlet and Laertes are young men who behave very differently. While Hamlet delays in carrying out his mission to avenge the death of his father, Laertes is quick and bold in his challenge of the king over the death of his father. Much can be learned about each by comparing and contrasting the actions of the two.

**Foot**

The basic unit of measurement in a line of poetry. In scansion, a foot represents one instance of a metrical pattern and is shown either between or to the right or left of vertical lines.

The meter in a poem is classified according both to its pattern and the number of feet to the line. Below is a list of classifications:

monometer = one foot to a line
Dimeter = two feet to a line
Trimeter = three feet to a line
Tetrameter = four feet to a line
Pentameter = five feet to a line

**Foreshadowing**

In drama, a method used to build suspense by providing hints of what is to come.

**Free Verse**

Unrhymed Poetry with lines of varying lengths, and containing no specific metrical pattern. The poetry of Walt Whitman provides us with many examples.

**Genre**

A literary type or form. Drama is a genre of literature. Within drama, genre include tragedy, comedy and other forms.

**Hamartia**

Serious character flaw of the main character (protagonist) of a Greek tragedy. Often, this flaw is great pride, or [hubris](http://www.cummingsstudyguides.net/xLitTerms.html#hubris). But it may also be prejudice, anger, zealotry, poor judgment, an inherited weakness, or any other serious shortcoming.

**Hubris**

 Greek work for PRIDE, which generally is the root of the tragic flaw/hamartia of a hero in a tragedy.

**Hyperbole**

A figure of speech in which an overstatement or exaggeration occurs as in the following lines from Act 2, scene 2 of Shakespeare's "Macbeth." In this scene, Macbeth has murdered King Duncan. Horrified at the blood on his hands, he asks:

 Will all great Neptune's ocean wash this blood

 Clean from my hand? No. This my hand will rather

 The multitudinous seas incarnadine,

 Making the green one red.

Literally, it does not require an ocean to wash blood from one's hand. Nor can the blood on one's hand turn the green ocean red. The hyperbole works to illustrate the guilt Macbeth feels at the brutal murder of his king and kinsman.

**Imagery**

A word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work. The following example of imagery in T. S. Eliot's "The Love Song of J. Alfred Prufrock,"

 When the evening is spread out against the sky

 Like a patient etherized upon a table.

uses images of pain and sickness to describe the evening, which as an image itself represents society and the psychology of Prufrock, himself.

**Inference**

A judgment based on reasoning rather than on direct or explicit statement. A conclusion based on facts or circumstances. For example, advised not to travel alone in temperatures exceeding fifty degrees below zero, the man in Jack London's "To Build a Fire" sets out anyway. One may infer arrogance from such an action.

**In Medias Res**

Latin phrase for *in the middle of things*. It means that a story begins in the middle of the plot, usually at an exciting part. The writer of the story later uses [flashback](http://www.cummingsstudyguides.net/xLitTerms.html#flashback) to inform the reader of preceding events. The Greek poet Homer originated this technique in his two great epics, [The Iliad](http://www.cummingsstudyguides.net/TheIliad.html#Iliad) and [The Odyssey](http://www.cummingsstudyguides.net/Odyssey.html#Odyssey).

**Invective**

 The use of angry and insulting language.

**Irony**

Irony takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. Macbeth murders his king hoping that in becoming king he will achieve great happiness. Actually, Macbeth never knows another moment of peace, and finally is beheaded for his murderous act. In **dramatic irony**, the audience knows something that the characters in the drama do not. For example, the identity of the murderer in a crime thriller may be known to the audience long before the mystery is solved. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant. A character may refer to a plan as brilliant, while actually meaning that (s)he thinks the plan is foolish. **Sarcasm** is a form of verbal irony. Pervasive irony created by a structural feature such as a naive protagonist whose viewpoint is consistently wrong, shared by neither author nor reader is known as **structural irony**.  The repeated use of a catch phrase and other similar phrases gives the novel an ironic vocabulary, another device that can create structural irony. The title of a story or novel is also an element of **structural irony**. When situational irony is associated with the notion of fate, or a deity, manipulating events so as to “frustrate and mock” a character in a literary work, situational irony has become its near-twin, cosmic irony.

**Jargon**

Vocabulary understood by members of a profession or trade but usually not by other members of the general public.

**Juxtaposition**

Placing of two items side by side to create a certain effect, reveal an attitude, or accomplish some other purpose.

**Literary Theory**

Systematic study of the nature of literature and the methods for analyzing literature. There are many schools of literary criticism such as: Cultural Studies, Deconstruction, Gender Studies/Feminism, Marxist, Modernism, New Historicism, Post-Colonialism, Post-Modernism, Psychoanalytic, Reader-Response, and Structuralism. All of these schools view literature through a particular paradigm and interpret its meaning through that lens.

**Litotes**

Creation of a positive or opposite idea through negation. Examples: (1) I am *not unaware* of your predicament. (2) This is *no small problem*. (3) I'm *not forgetful* that you served me well.–John Milton.

**Lyric Poem**

A short poem wherein the poet expresses an emotion or illuminates some life principle. Emily Dickinson's "I Heard a Fly Buzz-When I Died" is a lyric poem wherein the speaker, on a deathbed expecting death to appear in all its grandeur, encounters a common housefly instead.

**Malapropism**

Unintentional use of an inappropriate word similar in sound to the appropriate word, often with humorous effect. The word derives from the name *Mrs. Malaprop*, a character in *The Rivals*, a 1775 play by Richard Brinsley Sheridan. Sheridan invented her name from the French words *mal à propos*, loosely translated as *badly chosen*, *not right for the occasion*, or *not appropriate*. Mrs. Malaprop has the habit of using near-miss words. For example, she observes that she does not have much *affluence* over her niece and refers to *contiguous* countries as *contagious* countries.

**Metaphor**

A figure of speech wherein a comparison is made between two unlike quantities without the use of the words "like" or "as." Jonathan Edwards, in his sermon "Sinners in the Hands of an Angry God," has this to say about the moral condition of his parishioners:

There are the black clouds of God's wrath now hanging directly over your heads, full of the dreadful storm and big with thunder;

The comparison here is between God's anger and a storm. Note that there is no use of "like" or "as" as would be the case in a simile

**Meter**

A regular pattern of unstressed and stressed syllables in a line or lines of poetry. Below is an illustration of some commonly used metrical patterns:

**Metonymy**

A figure of speech in which a word represents something else which it suggests. For example in a herd of fifty cows, the herd might be referred to as fifty **head** of cattle. The word "head" is the word representing the herd.

**Mise en Scène** [meez on sen]

In a stage play, the stage set (including the walls, furniture, etc.) and the arrangement of the actors; the process of arranging the set and the actors.

**Modernism**

Modernism was a revolt against the conservative values of [realism](http://en.wikipedia.org/wiki/Realism_%28arts%29). Arguably the most paradigmatic motive of modernism is the rejection of tradition and its reprise, incorporation, rewriting, recapitulation, revision and parody in new forms. Modernism rejected the lingering certainty of [Enlightenment thinking](http://en.wikipedia.org/wiki/Age_of_Enlightenment) and also rejected the existence of a compassionate, all-powerful Creator God.

**Mood (vs. Atmosphere)**

The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

**Motif**

A distinctive feature or repeated theme or idea in a piece of literature.

**Myth**

An unverifiable story based on a religious belief. The characters of myths are gods and goddesses, or the offspring of the mating of gods or goddesses and humans. Some myths detail the creation of the earth, while others may be about love, adventure, trickery, or revenge. In all cases, it is the gods and goddesses who control events, while humans may be aided or victimized.

**Narrator**
The voice and implied speaker of a fictional work, to be distinguished from the actual living author. For example, the narrator of Joyce's "Araby" is not James Joyce himself, but a literary fictional character created expressly to tell the story. Faulkner's "A Rose for Emily" contains a communal narrator, identified only as "we." See [*Point of view*](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#point_of_view).

**Narrative Poem**

A poem which tells a story. Usually a long poem, sometimes even book length, the narrative may take the form of a plotless dialogue as in Robert Frost's "The Death of the Hired Man." In other instances the narrative may consist of a series of incidents, as in Homer's "The Iliad" and "The Odyssey," John Milton's "Paradise Lost."

**Naturalism**

In literature, an extreme form of [realism](http://www.cummingsstudyguides.net/xLitTerms.html#realism) that developed in France in the 19th Century. It was inspired in part by the scientific determinism of Charles Darwin, an Englishman, and the economic determinism of Karl Marx and Friedrich Engels, both Germans.

**Nihilism**

Nihilism (a term derived from the Latin word *nihil*, meaning *nothing*) is a philosophy that calls for the destruction of existing traditions, customs, beliefs, and institutions and requires its adherents to reject all values, including religious and aesthetic principles, in favor of belief in nothing.

**Novel**

A fictional prose work of substantial length. The novel narrates the actions of characters who are entirely the invention of the author and who are placed in an imaginary setting.

**Objective Correlative**

a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked

**Objectivity**

Ability of an author to keep his opinions and preachments out of a poem, a play, a short story, a novel, or any other literary work that he writes. Modern readers tend to admire objectivity in an author.

**Ode**

A poem in praise of something divine or expressing some noble idea.

**Onomatopoeia**

A literary device wherein the sound of a word echoes the sound it represents. The words "splash." "knock," and "roar" are examples. The following lines end Dylan Thomas' "Fern Hill:"

 Out of the whinnying green stable

 On to the fields of praise.

The word "whinnying" is onomatopoetic. "Whinny" is the sound usually selected to represent that made by a horse.

**Oration**

Speech delivered with great emotion to spur listeners to action.

**Oxymoron**

A combination of contradictory terms, such as used by Romeo in Act 1, scene 1 of Shakespeare's "Romeo and Juliet:"

 Why then, O brawling love! O loving hate!

 O heavy lightness, serious vanity;

 Misshapen chaos of well-seeming forms!

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

**Parable**

A brief story, told or written in order to teach a moral lesson. Christ's tale of the Good Samaritan (Luke 10: 30-7) is an example.

**Paradox**

A situation or a statement that seems to contradict itself, but on closer inspection, does not. This line from John Donne's "Holy Sonnet 14" provides an example:

 That I may rise, and stand, o'erthrow me,

The poet paradoxically asks God to knock him down so that he may stand. What he means by this is for God to destroy his present self and remake him as a holier person.

**Parallel Structure**

A repetition of sentences using the same structure. This line from Abraham Lincoln's Gettysburg Address provides an example:

 The world will little not nor long remember what we say here,

 but it can never forget what they did here.

**Parody**

A literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone, such as a poem which exaggerates the use of alliteration in order to show the ridiculous effect of overuse of alliteration. (See [**Satire**](http://www.tnellen.com/cybereng/lit_terms/terms/Literary.Terms.3.html#Satire) for related information.

**Pastoral**

A literary work that has to do with shepherds and rustic settings. Christopher Marlowe's "The Passionate Shepherd to His Love" and Robert Burns' "Sweet Afton" are examples.

**Pathetic Fallacy**

A fallacy of reason in suggesting that nonhuman phenomena act from human feelings, as suggested by the word "pathetic" from the Greek *pathos;* a literary device wherein something nonhuman found in nature-a beast, plant, stream, natural force, etc.-performs as though from human feeling or motivation. In Jack London's *To Build a Fire,* "The cold of space," London writes, "smote the unprotected tip of the planet, . . ." The word "smote" suggests nature deliberately striking the northern tip of the earth with severe cold.
The poetry of William Wordsworth is replete with instances of pathetic fallacy-weeping streams, etc.
*Suggested by Richard Battin, Managing Editor - The News-Sentinel - Fort Wayne, Indiana. Definition agonized over by Sam McClintic and Tom Campbell, Bell High School.*

**Personification**

A figure of speech in which something nonhuman is given human characteristics. Consider the following lines from Carl Sandburg's "Chicago:"

 Stormy, husky, brawling,

 City of the big shoulders:

Carl Sandburg description of Chicago includes shoulders. Cities do not have shoulders, people do. Sandburg personifies the city by ascribing to it something human, shoulders. "Justice is blind." is another example.

**Picaresque novel.**

An episodic, often autobiographical novel about a rogue or picaro (a person of low social status) wandering around and living off his wits. The wandering hero provides the author with the opportunity to connect widely different pieces of plot, since the hero can wander into any situation. Picaresque novels tend to be satiric and filled with petty details.

**Plot**

The structure of a story. The sequence in which the author arranges events in a story. The structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by antagonist, creating what is called, conflict. A plot may include flashback or it may include a subplot which is a mirror image of the main plot. For example, in Shakespeare's, "King Lear," the relationship between the Earl of Gloucester and his sons mirrors the relationship between Lear and his daughters.

**Point of View**

A piece of literature contains a speaker who is speaking either in the first person, telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. The perspective used is called the Point of View, and is referred to either as first person or third person. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as omniscient (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called limited omniscience.

**Postmodernism**

A movement away from the viewpoint of [modernism](http://en.wikipedia.org/wiki/Modernism). More specifically it is a tendency in contemporary culture characterized by the problem of [objective truth](http://en.wikipedia.org/wiki/Objective_truth) and inherent suspicion towards [global cultural narrative or meta-narrative](http://en.wikipedia.org/wiki/Metanarrative). It involves the belief that many, if not all, apparent realities are only social constructs, as they are subject to change inherent to time and place. It emphasizes the role of language, power relations, and motivations; in particular it attacks the use of sharp classifications such as male versus female, straight versus gay, white versus black, and imperial versus colonial.

**Protagonist**

The hero or central character of a literary work. In accomplishing his or her objective, the protagonist is hindered by some opposing force either human (one of Batman's antagonists is The Joker), animal (Moby Dick is Captain Ahab's antagonist in Herman Melville's "Moby Dick"), or natural (the sea is the antagonist which must be overcome by Captain Bligh).

**Pun**

A play on words wherein a word is used to convey two meanings at the same time. The line below, spoken by Mercutio in Shakespeare's "Romeo and Juliet," is an example of a pun. Mercutio has just been stabbed, knows he is dying and says:

Ask for me tomorrow and you shall find me a **grave** man.

Mercutio's use of the word "grave' renders it capable of two meanings: a serious person or a corpse in his grave.

**Quatrain**

A four-line stanza which may be rhymed or unrhymed. A **heroic quatrain** is a four line stanza rhymed abab. John Donne's "A Valediction Forbidding Mourning" is a poem of nine heroic quatrains: The following is the first stanza of the poem:

 As virtuous men pass mildly away

 And whisper to their souls, to go,

 Whilst some of their sad friends do say,

 The breath goes now, and some say, no:

**Realism**

In literature, a movement that stressed the presentation of life as it is, without embellishment or idealization. However, it was not as extreme in this presentation as [Naturalism](http://www.cummingsstudyguides.net/xLitTerms.html#naturalism).

**Redundancy**

Writing flaw in which unnecessary wording is used. Examples: Wrong: Her dress was green in color. Right: Her dress was green. Wrong: The president will arrive at 3 p.m. this afternoon. Right: The president will arrive at 3 p.m. Wrong: Please repeat that statement again. Right: Please repeat that statement.

**Resolution**

The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs-the way things are going to be from then on.

**Rhyme**

In poetry, a pattern of repeated sounds. In **end rhyme**, the rhyme is at the end of the line, as in these lines from "Ars Poetica" by Archibald MacLeish:

 A poem should be palpable and mute

 As a globed fruit

 Dumb

 As old medallions to the thumb

**Eye rhyme** is a form of rhyme wherein the look rather than the sound is important. "Cough" and "tough" do not sound enough alike to constitute a rhyme. However, if these two words appeared at the ends of successive lines of poetry, they would be considered eye rhyme.

**Half rhyme/Slant rhyme/near rhyme -** occurs when the final consonants rhyme, but the vowel sounds do not (chill-Tulle; Day-Eternity).

**Rhyme,  Feminine** Rhyme in which the final two syllables of one line mimic the sound of the final two syllables of another line. Examples: *repeat, deplete*; *farrow, narrow*; *scarlet; varlet*.
**Rhyme,  Internal** Rhyme that occurs inside a line. Example: The knell of the bell saddened me.
**Rhyme,  Masculine** Rhyme in which the final syllable of one line mimics the sound of the final syllable of another line. Examples: *black, back*; *hell, well; shack, black.*

**Rhyme Scheme**

The pattern of rhymed words in a stanza or generalized throughout a poem, expressed in alphabetic terms.

In an analysis of a poem, the rhyme scheme above could be expressed as AABA BBCB CCDC DDDD.

**Rhythm**

Recurrences of stressed and unstressed syllables at equal intervals, similar to meter. However, though two lines may be of the same meter, the rhythms of the lines may be different. Relates to the pace or rate at which one would read certain metrical constructions in language.

**Rising Action**

The part of a drama which begins with the **exposition** and sets the stage for the climax. In a five-act play, the exposition provides information about the characters and the events which occurred before the action of the play began. A **conflict** often develops between the protagonist and an antagonist. The action reaches a high point and results in a **climax**, the turning point in the play.

**Romance**

In the Middle Ages, tales of exciting adventures written in the vernacular (French) instead of Latin. The medieval romances were tales of chivalry or amorous adventure occurring in King Arthur's court. "Sir Gawain and the Green Knight" is an example of a medieval romance.

**Romanticism**

In literature, a movement that championed imagination and emotions as more powerful than reason and systematic thinking.

**Saga**

A story of the exploits of a hero, or the story of a family told through several generations. Stories of the exploits of Daniel Boone or Davey Crockett are sagas in the former sense. Alex Haley's "Roots" would be considered a saga in the latter sense.

**Satire**

A piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt. Jonathan swift's "Gulliver's Travels" satirizes the English people, making them seem dwarfish in their ability to deal with large thoughts, issues, or deeds.

**Scansion**

A close, critical reading of a poem, examining the work for meter.

**Setting**

The time and place in which a story unfolds. It includes (1) the time and period of history, (2) the place, (3) the atmosphere, (4) the clothing, (5) the living conditions, and (6) the social climate.

**Short Story**

A short fictional narrative. It is difficult to set forth the point at which a short story becomes a short novel (novelette), or the page number at which a novelette becomes a novel. Here are some examples which may help in determining which is which: Ernest Hemingway's "Big Two-Hearted River" is a short story; John Steinbeck's "Of Mice and Men" is a novelette; and Nathaniel Hawthorne's "The Scarlet Letter" is a novel.

**Simile**

A figure of speech which takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as" in the comparison, as in this line from Ezra Pound's "Fan-Piece, for Her Imperial Lord": *clear as frost on the grass-blade.* In this line, a fan of white silk is being compared to frost on a blade of grass. Note the use of the word "as" in the comparison.

**Soliloquy**

In drama, a moment when a character is alone and speaks his or her thoughts aloud. In the line *"To be, or not to be, that is the question:"* which begins the famous soliloquy from Act 3, scene 1 of Shakespeare's "Hamlet" Hamlet questions whether or not life is worth living, and speaks of the reasons why he does not end his life.

**Sonnet**

A lyric poem of fourteen lines whose rhyme scheme is fixed. The rhyme scheme in the Italian form as typified in the sonnets of Petrarch is abbaabba cdecde. The Petrarchan sonnet has two divisions: the first is of eight lines (the octave), and the second is of six lines (the sestet). The rhyme scheme of the English, or Shakespearean sonnet is abab cdcd efef gg. (See [**Rhyme Scheme**](http://www.tnellen.com/cybereng/lit_terms/terms/Literary.Terms.2.html#Rhyme Scheme)). The change of rhyme in the English sonnet is coincidental with a change of theme in the poem. See [Theme.](http://www.tnellen.com/cybereng/lit_terms/terms/Literary.Terms.3.html#Theme) The meter is iambic pentameter.

**Southern Gothic**.

Fictional genre with a setting in the Southern United States that vests its stories with foreboding and grotesquerie. Begun in the twentieth century, Southern Gothic replaces the romanticism of nineteenth-century Gothic works with realism. However, southern Gothic retains the disturbing elements of earlier Gothic works, whether in the form of a deranged character, a forbidding forest, or a sense of impending doom. Among the writers associated with this genre are Flannery O'Connor, William Faulkner, Carson McCullers, and Tennessee Williams.

**Stanza**

A major subdivision in a poem. A stanza of two lines is called a couplet; a stanza of three lines is called a tercet; a stanza of four lines is called a quatrain. Robert Frost's "Acquainted with the Night," consists of four rhymed tercets followed by a rhymed couplet. The following illustrates the look of a stanza:

 I have been one acquainted with the night.

 I have walked out in rain-and back in rain.

 I have outwalked the furthest city light.

 I have looked down the saddest city lane

 I have passed by the watchman on his beat

 And dropped my eyes, unwilling to explain.

**Stereotype**

An author's method of treating a character so that the character is immediately identified with a group. A character may be associated with a group through accent, food choices, style of dress, or any readily identifiable group characteristic. Examples are the rugged cowboy, the bearded psychiatrist, and the scarred villain.

**Stream of Consciousness**

 A literary style in which one's thoughts and feelings are depicted in a continuous and uninterrupted flow

**Style**

Many things enter into the style of a work: the author's use of figurative language, diction, sound effects and other literary devices. Ernest Hemingway's style derives, in part, from his short, powerful sentences. The style of the Declaration of Independence can be described as elegant.

**Subjectivity**

 judgment based on individual personal impressions and feelings and opinions rather than external facts

**Suspense**

Suspense in fiction results primarily from two factors: the reader's identification with and concern for the welfare of a convincing and sympathetic character, and an anticipation of violence. The following line from Elizabeth Spencer's "The Name of the Game" is an example of a suspense maker:

He was an innocent, this boy; the other boys were out to get him.

**Symbolism**

A device in literature where an object represents an idea. In William Blake's "The Lamb," the speaker tells the lamb that the force that made him or her is also called a lamb:

 Little lamb, who made thee?

 Little lamb, who made thee?

 Little lamb, I'll tell thee,

 Little lamb, I'll tell thee!

 He is called by thy name,

 For he calls himself a lamb;

The symbol of the lamb in the above lines corresponds to the symbolism of the lamb in Christianity wherein Christ is referred to as The Lamb of God.

**Synecdoche**

A figure of speech wherein a part of something represents the whole thing. In this figure, the head of a cow might substitute for the whole cow. Therefore, a herd of fifty cows might be referred to as "fifty head of cattle." In Alfred Lord Tennyson's "Ulysses" Ulysses refers to his former companions as *free hearts, free foreheads-*

**Synesthesia**

One sensory experience described in terms of another sensory experience. Emily Dickinson, in "I Heard a Fly Buzz-When I Died," uses a color to describe a sound, the buzz of a fly: *with blue, uncertain stumbling buzz*

**Syntax**

The way words are put together to form phrases, clauses, and sentences. It is sentence structure and how it influences the manner in which a reader perceives the writing.

**Tension**

The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

**Theatre of the Absurd**

A drama based on an absurd situation. In Samuel Beckett's "Waiting for Godot," two characters spend the entire play waiting for someone named Godot, who is supposed to solve their problems, but who never appears. Instead, Godot's servant appears, but only to tell the two that Godot will not appear that day. The waiting commences again and is only broken by the occasional appearance of the servant who tells them that Godot will, once again, not appear that day.
Eugene Ionesco's "Rhinoceros" is another example.

**Theme**

An ingredient of a literary work which gives the work unity. The theme provides an answer to the question *What is the work about?* There are too many possible themes to recite them all in this document. Each literary work carries its own theme(s). The theme of Robert Frost's "Acquainted with the Night" is loneliness. Shakespeare's "King Lear" contains many themes, among which are blindness and madness. Unlike plot, which deals with the action of a work, theme concerns itself with a work's message or contains the general idea of a work.

**Thespian**

Actor or actress. Also, an adjective referring to any person or thing pertaining to Greek drama or drama in general. The word is derived from *Thespis*, the name of a Greek of the 6th Century B.C. who was said to have been the first actor on the Greek stage.

**Tone**

Tone expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety-the entire gamut of attitudes toward life's phenomena. Here is one literary example: The tone of John Steinbeck's short novel "Cannery Row" is non-judgmental. Mr. Steinbeck never expresses disapproval of the antics of Mack and his band of bums. Rather, he treats them with unflagging kindness.

**Tragedy**

According to A. C. Bradley, a tragedy is a type of drama, which is pre-eminently the story of one person, the hero. The story depicts the trouble part of the hero's life in which a total reversal of fortune comes upon a person who formerly stood in high degree, apparently secure, sometimes even happy. The suffering and calamity in a tragedy are exceptional, since they befall a conspicuous person, e. g., Macbeth is a noble at first, then a king; Hamlet is a prince; Oedipus is a king. Moreover, the suffering and calamity spread far and wide until the whole scene becomes a scene of woe. The story leads up to and includes the death (in Shakespearean tragedy) or moral destruction (in Sophoclean tragedy) of the protagonist.

**Understatement**

A statement that lessens or minimizes the importance of what is meant. For example, if one were in a desert where the temperature was 125 degrees, and if one wee to describe thermal conditions saying "It's a little warm today." that would be an understatement. In Shakespeare's "Macbeth," Macbeth, having murdered his friend Banquo, understates the number of people who have been murdered since the beginning of time by saying "Blood hath been shed ere now." The opposite is **hyperbole**.

**Verisimilitude**

Having the appearance of truth; realism. In a fictional work, a writer creates unreal characters and situations and asks the reader to pretend that they are real. To help the reader in this task, the writer tells his tale in such a way that he makes it seem credible–that is, he gives it “verisimilitude.” *Verisimilitude* is derived from the Latin words *veritas* (*truth*) and *similis* (*similar*). Thus, verisimilitude in a literary work confers on it the quality of appearing true or similar to the truth.

**Verse**

 Writing arranged with a metrical rhythm, typically having a rhyme

***CRITICAL LENSES: Methodology or way, or perspective for analyzing literature, film, music and art. It is the reader’s interpretation and then articulation of what the work means to the reader or writer by employing a particular strategy. We will be reviewing these over the year…..look up and write down a brief explanation of these on your own.***

* **Biographical**
* **Psychological**
* **Historical**
* **Marxist Cultural**
* **Gender (Feminist, Gay and Lesbian)**
* **Mythological**
* **Structuralist**
* **Post-Modern**
* **Deconstructionist**

**Grade 12 English - Summer Reading Assignment**

Summer Reading 2014

English 12/ Mr. Jeff Fetters

American International School of Egypt

Read the novel *the curious incident of the dog in the night-time* by Mark Haddon. You will find a free online version by clicking on the following link. Print this assignment and bring it with you to class on our first meeting. Be prepared to discuss and use your knowledge of the book in several other projects and assignments within the first two weeks of school.

<http://innerline.chat.ru/curious_dog.pdf>

1. A critic has said that one important criterion for a great work of literature is its ability to make the reader feel both a sense of pleasure and discomfort. By this standard, do you think Mark Haddon’s *the curious incident of the dog in the night-time* is a great work of literature? In 250-300 words, justify your position with specific examples from the text. (30 points)

2. Analyzing a story’s plot may involve the chronological sequencing of events within the story. Some narratives can have both plots and sub-plots, the latter of which may be revealed as the primary plot unfolds. If the primary plot of the story conveys Christopher’s discovery and solving of the violent death of his neighbor’s dog, what might the novels sub-plots be? How do these sub-plots get revealed through the course of the novel? How do the sub-plots relate to the story’s major plot? In a well-constructed essay, describe these sub-plots and their purpose in the story. While doing so, consider the following list of central ideas and how the different plots advance these ideas. (30 points)

* *Education*: how we learn; what we teach
* *Growth and change*: what makes us grow and change; why we stay the same
* *Truth and reality*: what is real or true, or not, and how is this subjective; why we lie; what shapes our notion of truth and reality
* *Journeys*: the places—literal, figurative—that we go; the paths that we take to get there
* *Diversity*: being different, being the “other” in society

3. In the box below, chart five obstacles/ challenges on the timeline that Christopher faced in the novel. They may be from any moment after he discovered Wellington’s dead body. They should be in chronological order as they happened and should be clearly identifiable as obstacles or challenges. (10 points)

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4. Help Christopher finish the cover of his book! Think of the things that are important to him and some of the recurring symbols/ elements of the story. He started drawing the cover but wasn’t able to finish. Continue with the line that has been started and complete the design. Follow with a paragraph explaining the symbolism in your drawing and why Christopher would choose this image for his book cover. (10 points)

 

5. Read the following article “What About George?” by Saki Knafo.

<http://www.nytimes.com/2010/01/10/nyregion/10hardware.html?pagewanted=all&_r=0>

Answer the following questions from the article: (20 points)

1. List three (3) examples of George’s talent with numbers.
2. Explain what George’s father David did to guarantee a job for George until his retirement.
3. What qualities make George an ideal worker?
4. Describe George’s routine. What kind of things does he repeat daily?

**IB Language & Literature, Grade 12 – Summer Reading Assignment**

1. Buy 5 colored highlighter pens (green / yellow / blue / pink / orange )

2. Read “The Handmaid’s Tale” by Margaret Atwood

3.  Annotate “The Handmaid’s Tale” by Margaret Atwood using this technique:

        Green = Other

        Yellow = Theme

        Blue = Characters and Characterization

Pink = Symbolism

Orange = Plot Points

Pen = notations in the margins

4. Write a one page reflection on what it was like to annotate using this method. Answering the following questions:

1. What did you know about annotation before the assignment?

2. What **specific**steps do you think it will be REALLY important to remember if you have to do this type of work again in the future?

            a.

            b.

            c.

3. What was the easiest part of this assignment for you?

4. What was the most difficult part of this assignment for you?

5. Was the assignment beneficial to you? How and why?