

Grant High School  
College Prep & Digital Arts Magnet

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# AP English Literature and Composition



## Resource Packet

*"We read to know we're not alone."  
- William Nicholson, Shadowlands*

***Please don't lose this packet -  
we will be using it the entire year.***

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AP Literature and Composition  
GHS College Prep Magnet  
Major Works Data Sheet

Title of Work:		Characteristics of the Genre:	
Author:			
Date of Publication:			
Genre:			
Historical Information about the Period of Publication:		Biographical Information about the Author:	
Plot Summary:			

Major Characters			
Character's Name:	Role (What role does this person have in the story?):	Significance (Why is this character significant to the story?):	Character Traits (What sort of person is this?):
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Description of the Setting(s) and the Mood the Setting(s) Create:	Significance of the Opening Scene:
Major Symbols, Motifs, Images:	Significance of the Ending/Closing Scene:
Themes:	
Possible Topics/Questions for Discussion:	

Description of the Author's Style:	Example that Demonstrates Style and Explanation:
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## THE FUN WORLD OF QUOTE ANALYSIS!

SAY	MEAN	MATTER
<p>This is a <i>direct reference</i> to the text – either through an exact quote or a paraphrase of the quote. Be sure to include the page number in MLA format.</p>	<p>This is about <i>interpretation</i>. You need to cite the context of the quote first, and then give an idea about what it means second.</p> <p>In order to do this, first answer these questions:</p> <ul style="list-style-type: none"> <li>• WHO is speaking?</li> <li>• TO WHOM?</li> <li>• WHAT does the quote say (summarize it!)?</li> <li>• WHERE and WHEN was the quote said?</li> <li>• WHY did the character say the quote?</li> </ul> <p>Once you’ve established the context, “read between the lines” and try to interpret what you think the author means in this particular quote.</p>	<p>This is about the <i>importance or significance</i> of the quote in relation to the theme of the work.</p> <p>In order to do this, answer these questions:</p> <ul style="list-style-type: none"> <li>• What are the implications?</li> <li>• Why is the quote important to the story as a whole?</li> <li>• What is the significance of the quote? What does it reveal about the human condition?</li> <li>• How does this quote relate to the theme and the author’s ultimate purpose?</li> </ul> <p>You should also consider these points:</p> <ul style="list-style-type: none"> <li>• Take a special look at the use of language—particular words, phrases, the tone of the work, symbolism or metaphors.</li> <li>• Connect this passage with the meanings of other passages.</li> </ul>

Allow me to illustrate how this works!

SAY	MEAN	MATTER
“Truth is rarely pure and never simple. Modern life would be very tedious if it were either and modern literature a complete impossibility” (8).	When Algy declares this to Jack early in Act I, he is seeking clarification about the inscription in Jack’s cigarette case. The two are lounging in Algy’s well-appointed living room, and consequently eating all of the sandwiches prepared for Aunt Augusta’s visit. The audience is given insight into Algy’s character; he appears to be a man who enjoys the convoluted nature of British society, as he is a member of the upper echelon and can clearly afford to spend his days lounging about, eating sandwiches and practicing the piano. The biting commentary about “modern life . . . [and] literature” hints at both Algy’s disdain for Victorian societal norms and the fiction of the time – and no doubt echoes Wilde’s own opinion about his social and literary contemporaries.	Wilde’s commentary concerning the nature of truth solidifies his major theme of the play, and ironically evokes laughter from the very people he is denigrating. Wilde’s satire is a social critique of what he believed to be an overly stodgy, materialistic, and myopic upper class. In creating two bumbling protagonists, he sheds light on the nature of Victorian society as Algy and Jack are absurd and (at times) despicable figures who mirror both the people and attitude of the time. The significance of Wilde’s statement is multi-faceted; this quote, when analyzed in light of the title of the work, appears as if Wilde is chastising his society for its frustrating lack of honesty and tendency to become overwrought over trivial matters (as exemplified when Jack states that he nearly employed the services of Scotland Yard to retrieve his cigarette case). However, when taken from a different angle, Wilde’s statement can be regarded as a jab at his literary contemporaries, and their works which he feels are, like society, overworked and entirely too untruthful.

### TYING IT ALL TOGETHER

Ok. So here’s the secret as to why I have you toil over your *Say – Mean – Matter* charts with every single piece of fiction that we tackle . . . ready?

This chart represents one complete persuasive body paragraph.

No, seriously! Allow me to demonstrate:

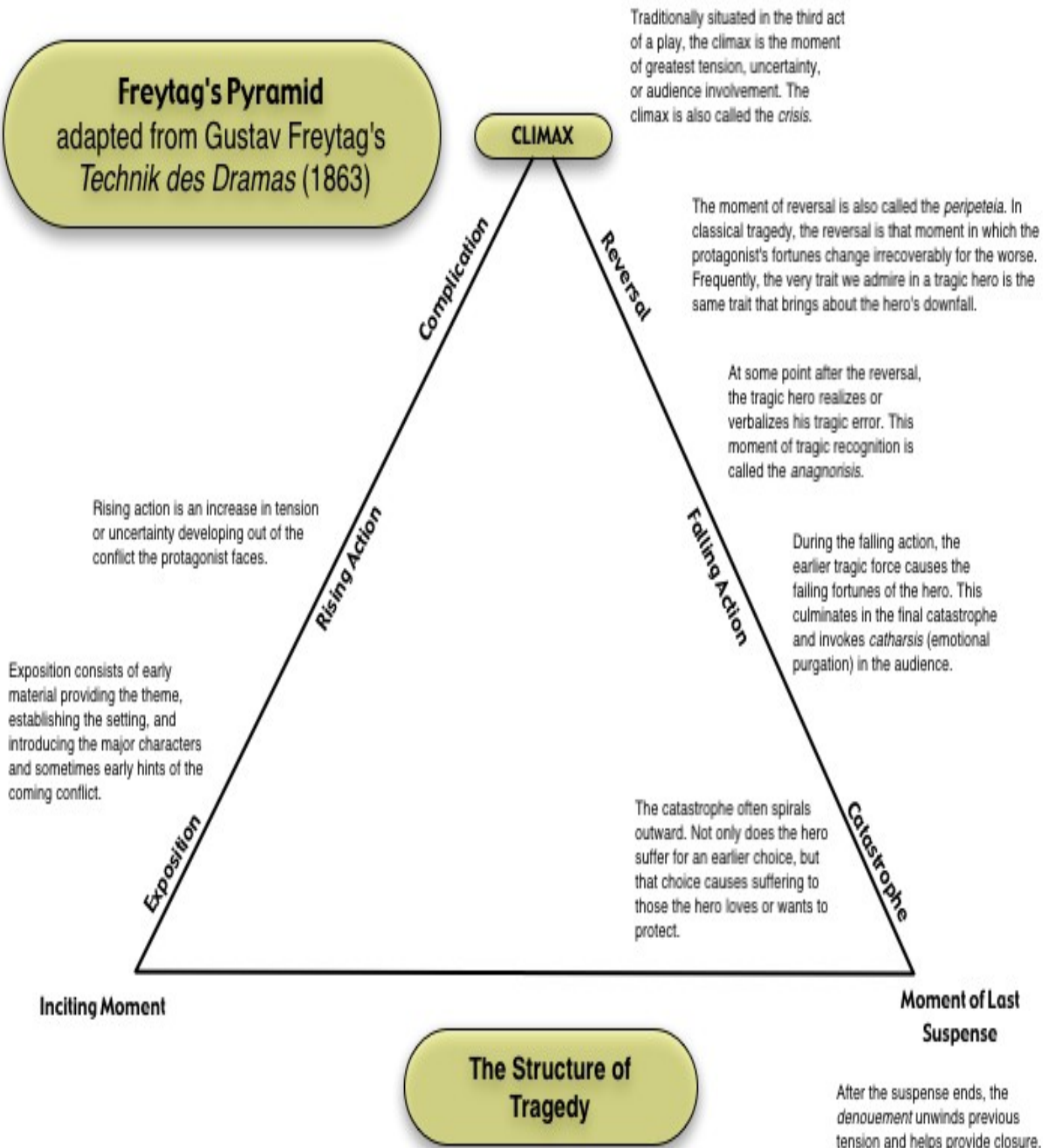
C: Turn your “Mean” column into a single claim

E: The “Say” column; all you need to do is use T.I.E.S. to create the perfect evidence statement

I: You guessed it: your “Matter” column is your interpretation

# Freytag's Pyramid

adapted from Gustav Freytag's  
*Technik des Dramas* (1863)





## THE HERO'S JOURNEY: Joseph Campbell's Monomyth

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Joseph Campbell, an American mythological researcher, wrote a famous book entitled *The Hero with a Thousand Faces*. In his lifelong research Campbell discovered many common patterns running through hero myths and stories from around the world. Years of research lead Campbell to discover several basic stages that almost every hero-quest goes through (no matter what culture the myth is a part of). He calls this common structure "the monomyth."

George Lucas, the creator of *Star Wars*, claims that Campbell's monomyth was the inspiration for his groundbreaking films. Lucas also believes that *Star Wars* is such a popular saga because it taps into a timeless story-structure which has existed for thousands of years.

Many followers of Campbell have defined the stages of his monomyth in various ways, sometimes supplying different names for certain stages. For this reason there are many different versions of the Hero's Journey that retain the same basic elements.

### THE ORDINARY WORLD

Heroes exist in a world is considered ordinary or uneventful by those who live there. Often the heroes are considered odd by those in the ordinary world and possess some ability or characteristic that makes them feel out-of-place.

- *The Wonderful Wizard of Oz*: Dorothy in Kansas
- *The Hobbit*: Bilbo Baggins in Hobbiton
- *Star Wars*: Luke Skywalker on Tatooine
- *The Lion King*: Simba at Pride Rock

### THE CALL TO ADVENTURE

For heroes to begin their journeys, they must be called away from the ordinary world. Fantastic quests don't happen in everyday life. Heroes must be removed from their typical environment. Most heroes show a reluctance to leave their home, their friends, and their life to journey on a quest. But in the end they accept their destiny.

Usually there is a discovery, some event, or some danger that starts them on the heroic path. Heroes find a mystic object or discover their world is in danger. In some cases, heroes happen upon their quest by accident. Campbell puts it like this, "A blunder—the merest chance—reveals an unsuspected world." The new world the hero is forced into is much different than the old one. Campbell describes this new world as a "fateful region of both treasure and danger...a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state...a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight". This description may seem pretty vague, but think of all the various fantasy realms characters have entered throughout the years: Middle-Earth, Oz, Narnia, Wonderland. It could even be outer space, a haunted house, or the Matrix. Regardless of the details, the new world is sure to be filled with adventure.

- *The Wonderful Wizard of Oz*: The tornado
- *The Hobbit*: Gandalf the wizard arrives
- *Star Wars*: R2D2's cryptic message

## REFUSAL OF THE QUEST

During the *Call to Adventure* heroes are given a task or quest which only they can complete. They are faced with a choice: accept the quest or deny it. Their choice might seem like a no-brainer. If they don't accept the quest, there won't be much of a story—or will there? Actually there are stories where heroes *don't* accept their destinies. When this happens, the stage is set for disaster. There's a reason why the powers-that-be have chosen a particular hero. A refusal of the quest only brings trouble.

King Minos, the monarch of Crete who antagonizes the Greek hero Theseus, does not do what the gods ask of him. Poseidon, Lord of the Seas, sends him a beautiful white bull. The god's only order is that Minos must sacrifice the creature back to him. After seeing the magnificent beast, Minos decides he just can't bring himself to do what the god asks and keeps the bull as a personal trophy.

Enraged, Poseidon vows revenge and causes Minos' wife to burn with lust for her husband's prized beast. The rest of this story is strictly NC-17. It results in the birth of the Minotaur, a creature half-bull, half-human, a curse to his father King Minos.

Campbell notes that heroes who refuse their quest often become characters in need of rescuing or in Minos' case, the villain of another hero's journey.

- *Star Wars*: Luke refuses the quest until he learns his aunt and uncle are dead
- *The Lion King*: Simba refuses to return to Pride Rock and accept his destiny
- *Groundhog Day*: Example of the negative cycle caused by refusing the call

**ACCEPTING THE CALL:** Once the adventure is accepted, the heroes advance into the next stage of their journey.

## ENTERING THE UNKNOWN

As they embark on their journey, the heroes enter a world they have never experienced before. Very often it is filled with supernatural creatures, breathtaking sights, and the constant threat of death. Unlike the heroes' home, this outside world has its own rules, and they quickly learn to respect these rules as their endurance, strength, and mettle are tested time and time again. After all, it is not the end of the journey which teaches, but the journey itself.

- *The Wizard of Oz*: Dorothy must learn the rules of Oz
- *The Matrix*: Neo must come to grips with the realities and unrealities of the Matrix

## SUPERNATURAL AID

*Supernatural* doesn't have to mean *magical*. There are plenty of hero stories that don't have wizards or witches per se. *Supernatural* simply means "above the laws of nature." Heroes are almost always started on their journey by a character who has mastered the laws of the outside world and come back to bestow this wisdom upon them. This supernatural character often gives them the means to complete the quest. Some of the time the gift is simply wisdom. Other times it is an object with magical powers. In every instance it is something the hero needs to succeed. As Campbell says, "One has only to know and trust, and the ageless guardians will appear." The job of the supernatural assistant is to give the heroes what they need to finish the quest—not finish it for them.

- *The Hobbit*: Gandalf
- *Star Wars*: Obi-Wan Kenobi
- *Cinderella*: Fairy Godmother

**TALISMAN:** A special (and often magical) item that assists the heroes on their quest.

- *The Wizard of Oz*: Ruby Slippers
- *The Hobbit*: The Ring
- *Star Wars*: Lightsaber

## ALLIES / HELPERS

Every hero needs a helper, much like every superhero needs a sidekick. Without the assistance of their companions and helpers along the way, most heroes would fail miserably. For example, in the Greek hero story of Theseus, Minos' daughter Ariadne, after falling hopelessly in love, helps Theseus navigate the Labyrinth. She does this by holding one end of a golden thread while Theseus works his way inward to slay the Minotaur. Without her help, Theseus would never have fulfilled his quest or found his way out of the maze once he did so.

- *Lord of the Rings*: Samwise Gamgee
- *The Wizard of Oz*: The Tin Woodsman, Scarecrow, and Cowardly Lion

## TESTS & THE SUPREME ORDEAL

The heroes progress through a series of tests, a set of obstacles that make them stronger, preparing them for their final showdown. At long last they reach the Supreme Ordeal, the obstacle they have journeyed so far to overcome.

All the heroes' training and toil comes into play now. The journey has hardened them, and it's time for them to show their prowess. Once this obstacle is overcome, the tension will be relieved. The worst is passed, and the quest, while not officially over, has succeeded.

- *Star Wars*: Blowing up the Death Star
- *Lord of the Rings*: Mount Doom
- *The Wizard of Oz*: Defeating the Wicked Witch

## REWARD AND THE JOURNEY HOME

Typically, there is a reward given to heroes for passing the Supreme Ordeal. It could be a kingdom. It could be the hand of a beautiful princess. It could be the Holy Grail. Whatever it is, it is a reward for the heroes' endurance and strength.

After the heroes complete the Supreme Ordeal and have the reward firmly in hand, all that is left is for them to return home. Just because the majority of the adventure has passed doesn't mean that the return journey will be smooth sailing. There are still lesser homebound obstacles to overcome.

- *The Hobbit*: The Battle of Five Armies
- *The Lord of the Rings*: Return to Hobbiton

## MASTER OF TWO WORLDS/ RESTORING THE WORLD

Success on the heroes' quest is life-changing, for them and often for many others. By achieving victory, they have changed or preserved their original world. Often they return with "the exilir," an object or personal ability that allows them to save their world.

The heroes have also grown in spirit and strength. They have proved themselves worthy for marriage, kingship, or queenship. Their mastery of the outside world qualifies them to be giants in their own.

- *Lord of the Rings*: Frodo saves the Shire
- *The Wizard of Oz*: Dorothy rids Oz of the Wicked Witch

## THE MONOMYTH: NOT JUST FOR MYTHOLOGY

While Joseph Campbell's monomyth works best with the traditional form of the quest—folk and fairy tales, myths, legends, and other fantasies—it can be applied to many different genres or types of stories. A quest does not have to include swords and monsters. It can just as easily occur in the *real world*. The monomyth, ageless and universal, exists anywhere and everywhere.

## ARCHETYPES APPEARING IN THE HERO'S JOURNEY

Joseph Campbell was heavily influenced by the Swiss Psychiatrist Carl Jung whose theory of the collective unconscious involved archetypes—recurring images, patterns, and ideas from dreams and myths across various cultures. Below are several archetypes often found in myths and literature:

- **HEROES:** Central figures in stories. Everyone is the hero of his or her own myth.
- **SHADOWS:** Villains, enemies, or perhaps the enemy within. This could be the repressed possibilities of the hero, his or her potential for evil.
- **MENTORS:** The hero's guide or guiding principles.
- **HERALD:** The one who brings the Call to Adventure. This could be a person or an event.
- **THRESHOLD GUARDIANS:** The forces that stand in the way at important turning points, including jealous enemies, professional gatekeepers, or even the hero's own fears and doubts.
- **SHAPESHIFTERS:** In stories, creatures like vampires or werewolves who change shape. In life, the shapeshifter represents change.
- **TRICKSTERS:** Clowns and mischief-makers.
- **ALLIES:** Characters who help the hero throughout the quest.
- **WOMAN AS TEMPTRESS:** Sometimes a female character offers danger to the hero (a femme fatale)

# Active Reading

“Reading is to the mind what exercise is to the body.”  
~Joseph Addison



Many people believe that by moving one's eyes over a piece of text slowly and carefully—in other words, by reading it—that they will automatically comprehend, learn, and remember the content of what they read. But, this could not be more incorrect. To be an effective reader who fully grasps what one reads, who thinks critically about it, and who is able to apply it their own life, you need to do more than sit passively with the book in your hand.

To be an effective reader, you need to be *actively* engaged and involved with the text in front of you. This is no different from the rest of your life. Consider this: do you most effectively learn a musical instrument or a sport by watching someone else play, or by actively working at it and practicing yourself?

Similarly, effective reading is a mental process that requires you to *actively* interact with the text by **identifying, clarifying, making connections, synthesizing, evaluating, and creating new ideas**. This kind of reading is a skill, and becoming a successful active reader will require both an understanding of the purpose of this process and a commitment to incorporating into one's daily life.

- **Identifying**, as we are using it here, means to pick out the main ideas in the text you are reading, as well as any unfamiliar vocabulary terms.
- **Clarifying** means to define new terms and comprehends the meaning of the main ideas.
- **Making Connections** means to show you understand how different main ideas in the text relate to one another, and also to link these ideas to other reading you have done, to other Core classes, to personal experiences, etc.
- **Synthesizing** means to take all the information you have read and critically examined and put it together as a meaningful whole.
- **Evaluating** means to think critically about what you are reading and reason out what to accept or reject from the author's claims.
- **Creating** means to compose a personalized argument that supports a new meaning of the material.

To help train yourself to be an active reader, there are several things you will be asked to do. To start, you'll need 3 colored pens:

### **Red Pen: Identifying/Clarifying Key Terms**

As you are reading, use red pen to circle or underline vocabulary terms. These can include both words that are unfamiliar to you, and essential key words that a reader needs to know in order to understand the text.

- Once you have identified unfamiliar and key vocabulary terms, define them in the margins. Make sure it's clear which definition goes with which word (an arrow can work well for this).
- If you've looked up a word but you're still unclear about what the author means in that particular sentence or passage, try *defining the word in context*. In other words, try rewriting the sentence in your own words using the definition (or synonyms) you found.
- It is always important to "double check" that you understand the meaning of the words in a passage. Even if you think you understand all of the vocabulary in a text, identifying and defining the words that are most essential to the author's main ideas will help you think more clearly and deeply about what the author is trying to communicate.

### **Blue Pen: Identifying/Clarifying Main Ideas**

Blue pen should be used to identify the main ideas in a section of the reading.

- Underline key words or phrases that you think are the main and most important ideas the author wants to get across. The purpose is not to underline everything! You should be focused on identifying only what is most essential.
- When you underline, you must paraphrase *in your own words* what the author is saying in the margins. This is the step that will help clarify your understanding; underlining alone accomplishes nothing. Remember that this is a summary, meaning that it should be brief (just a few words or a phrase). You are *not* rewriting the whole passage here!
- Identifying the main ideas in a reading does not necessarily mean you need to summarize each paragraph. You should identify the main ideas when:
  - ✓ You don't understand what the author is saying. (Often the process of paraphrasing helps clarify, especially when paired with the vocabulary work of your red pen!)
  - ✓ You come across a passage that is essential to understanding the whole text.
  - ✓ The author presents a new idea.

### **Black Pen: Responding/Analyzing Main Ideas**

Black pen is for analyzing and responding to the text. Underline the part of the text you want to respond to, and then use the space in the margin to make your notes. These kinds of annotations can include:

- *Clarifying Questions* (i.e. a question that can be supported with a factual answer). A good active reader might pause and research the answer, and come back and annotate the text once they've found it.
- *Analytical Questions* (i.e. a question that can help you to gain further insight into a text). A good active reader not only asks analytical questions, but also tries to answer them.
- Your *evaluation/opinion* of a particular passage or idea
- *Examples to support* the author's point
- *Examples or counter-arguments to refute* the author's point
- *Inferences or predictions* about what might happen next (in fiction) or what the author might say next (in a non-fiction text)
- *Connections* to other classes, texts, or personal experiences (Use your outside/prior knowledge to interact directly with ideas stated in the text!)

**INTEGRATING QUOTES: THE “T. I. E. S.” METHOD**  
(stolen liberally from a variety of sources)

**Warning: Don’t Drop That Quote!**

A “dropped” or “floating” quote is one which is simply plopped into a paragraph with no integration with your own words. It’s as if you copied and pasted the quote in. To avoid this, use smooth “T.I.E.S.” between quotations and your own writing. You needn’t use the whole sentence. Chop the quote down to the nugget of meaning that best fits your sentence or paragraph structure.

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**T.I.E.S.: Tag, Introduce, Embed, Split**  
(all quotes are cited using MLA guidelines)

- ❖ **Tag:** Quote first, context second.
  - “But the 1950s were not, in the end, as calm and contented as the politics and the popular culture of the time suggested,” cautions historian Alan Brinkley, author of *American History: A Survey* (817).
  - “Secretly, of course--I was all for the Burmese,” Orwell confides (par.2).
  - “Can’t repeat the past? Why of course you can!” counters Gatsby(116).
- ❖ **Introduce:** Context first, quote second.
  - According to historian Alan Brinkley, “the 1950s were not, in the end, as calm and contented as the politics and popular culture of the time suggested”(817).
  - Orwell confides he “was all for the Burmese” (par. 2).
  - In response to Nick’s gentle suggestion regarding Daisy, Gatsby exclaims, “Can’t repeat the past? Why of course you can!” (116).
- ❖ **Embed:** Context, quote, context.
  - Although the 1950s appeared “calm and contented,” this was more of an image created by the “politics and popular culture of the time” rather than reality (Brinkley817).
  - Orwell was “all for the Burmese” and hated working as an agent of the British Empire in Burma (par. 2).
  - After Nick suggests Gatsby “Can’t repeat the past,” Gatsby counters, “Can’t repeat the past? Why of course you can!” before wildly searching for Daisy (116).
- ❖ **Split:** Quote, context, quote (note: be sure that the quote is long enough to split)
  - “But the 1950s were not, in the end,” Alan Brinkley argues, “as calm and contented as the politics and the popular culture of the time suggested”(817).
  - “Secretly,” Orwell confides, “I was all for the Burmese” (par.2).
  - “Can’t repeat the past?” repeats Gatsby, “Why of course you can!”(116).

**A note on block quotes:**

Generally, long quotations are to be avoided. When a long quotation (4 lines or longer) is absolutely essential (generally, only in a formal paper), it should be set off from the text. Still, it is important to introduce the quotation. A block quote is preceded by a colon and indented 10 spaces. Please note that the quote DOES NOT END THE PARAGRAPH. You must cite the significance!

George Orwell had a difficult time acting as a police officer in Lower Burma. As demonstrated in the following excerpt from *Shooting an Elephant*, he was frustrated by his conflicting need to maintain law and order while remaining faithful to the idea that the Burmese had the right to be free:

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the Better. Theoretically--and secretly, of course--I was all for the Burmese and all against their oppressors, the British (par. 2)

Orwell’s assertion that he was not on the side of his own country . . .

## CREATING AN EFFECTIVE THESIS

### An effective thesis includes the following features:

- Clarity of word choice (considering proposed audience);
- A clearly defined topic which is suitable to the length and medium of the assignment;
- A strong position about the topic. Your position should not be obvious (ex. Women are important in society). A thesis is something about which reasonably informed people can disagree.

### The Sheridan Baker Thesis Machine\*

(\* slightly revised)

This type of thesis "making" is provisional and mechanical. Therefore, the result of this procedure should be polished, and the method itself is designed to be outgrown. It does, however, offer the writer a method to begin thesis development.

### Question (topic and issue)

- State the general topic of the paper.
- Recognize and state the specific issue you will address by formulating a question about the topic.
  - **Example:** Are grades necessary in high school?
  - **Example:** Has Thailand progressed economically?

### Position (your answer)

- Give your position on the issue of your question.
  - **Example:** Grades are not necessary in high school.
  - **Example:** Thailand has progressed economically in certain areas, but still trails behind other developing nations.

### Because Clause (rationale)

- Add three main reasons in a "because" clause.
- By using a "because" clause, you can covert your answer into a sentence that states your position on the issue while providing three rationales, or reasons, for your position.
  - **Example:** Grades are unnecessary in high school because they reduce a student's interest in authentic learning, they are subjective according to an individual teacher's preferences, and they encourage cheating.
  - **Example:** Economic progress in Thailand is stunted because its educational system is poor, it has environmental problems, and there are many failures in its management of economic resources.

### Although Clause (the other side)

- Refine the rough thesis by adding the counter-argument in an "although clause" (these are conditions or exceptions to your position, or the other side of the issue.)
  - **Example:** Although many teachers and schools administrators argue that grades are a legitimate way to evaluate student progress, grades are unnecessary in high school because they reduce a student's interest in authentic learning, they are subjective according to an individual teacher's preferences, and they encourage cheating.
  - **Example:** Although Thailand has progressed economically in certain areas, its progress is stunted because its educational system is poor, it has environmental problems, and there are many failures in its management of economic resources.



### Developing a Perfect Persuasive Paragraph: C.E.I.

A simple strategy that can help you to develop a perfect persuasive paragraph is C.E.I.:

**CLAIM:** A statement which expresses a single, arguable idea

**EVIDENCE:** Specific examples or details that support the claim

**INTERPRETATION:** The significance of both the claim and the evidence.

#### Sample Student Paragraph:

S1: Claim	Schools must acknowledge the fact that, although technology is the “modern” way of learning, technological advances create a deficiency of valuable life skills.
S2: Expand Claim	As a result of technology, many children have actually grown less intelligent and cultured; in addition, the technology they engage in deprives them of learning via “hands-on” methods.
S3: Evidence (T.I.E.S.)	According to Yale professor David Gelertner, “our skill-free children are overwhelmed with information, even without the Internet” (par. 5).
S4 – S7: Interpretation	The rise of technology has not improved education intelligence, or schools in general. Children who spend all of their time simply sitting around playing video games develop a lack of skills. Moreover, this loss of skills results in the inability to perform tasks that students a hundred years ago (without the benefit of technology) could do perfectly well, such as rudimentary tasks like the proper way to clean and sort laundry. Simply because children have the opportunity to utilize technology does not mean that it is beneficial.

Here it is as it would appear in your essay:

Schools must acknowledge the fact that, although technology is the “modern” way of learning, technological advances create a deficiency of valuable life skills. As a result of technology, many children have actually grown less intelligent and cultured; in addition, the technology they engage in deprives them of learning via “hands-on” methods. According to Yale professor David Gelertner, “our skill-free children are overwhelmed with information, even without the Internet” (par. 5). The rise of technology has not improved education intelligence, or schools in general. Children who spend all of their time simply sitting around playing video games develop a lack of skills. Moreover, this loss of skills results in the inability to perform tasks that students a hundred years ago (without the benefit of technology) could do perfectly well, such as rudimentary tasks like the proper way to clean and sort laundry. Simply because children have the opportunity to utilize technology does not mean that it is beneficial.

## Verbs In AP English Academic Discourse

Accentuates (stresses or emphasizes)  
accepts  
achieves  
advocates (supports)  
affects  
alleviates (lessens)  
allows  
alludes (references)  
analyzes approaches  
argues  
ascertains (establishes, makes certain)  
asserts  
assesses  
attacks  
attempts  
attributes  
avoids bases  
believes  
challenges  
characterizes  
chooses  
chronicles  
claims  
clarifies  
comments  
compares  
completes  
concerns  
concludes  
condescends  
conducts  
conforms  
confronts  
considers  
constrains  
constructs  
construes (interprets)  
contends (challenges, argues)  
contests (questions)  
contrasts  
contributes  
conveys  
convinces

creates  
defends  
defines  
defies  
demonstrates  
denigrates (degrades, belittles)  
depicts  
describes  
despises  
details  
determines  
develops  
differentiates  
differs directs  
disappoints  
discerns  
discovers  
discusses  
dispels  
displays  
disputes  
disrupts  
distorts  
dramatizes  
elevates  
elicits (brings out, extracts)  
elucidates (expounds, illuminates)  
embodies  
empowers  
encounters  
enhances  
enriches  
ensues (follows, develops)  
enumerates (details, specifies)  
envisions  
evokes  
excludes  
expands  
exemplifies  
demonstrates  
experiences  
explains  
extrapolates (estimates)  
fantasizes  
focuses  
forces  
foreshadows  
functions  
generalizes

guides  
heightens  
highlights  
hints holds  
honors  
identifies  
illustrates  
imagines  
impels (drives, forces)  
implies  
includes  
indicates  
infers  
inspires  
intends  
interprets  
interrupts  
inundates (overwhelms, engulfs)  
justifies  
juxtaposes  
lampoons (satirizes, ridicules)  
lists  
maintains  
makes  
manages  
manipulates  
masters  
meanders (roams)  
minimizes  
moralizes  
muses (ponders, deliberates)  
notes  
observes  
opposes  
organizes  
overstates  
outlines  
patronizes  
performs  
permits  
personifies  
persuades  
pervades (encompasses)  
ponders  
portrays  
postulates (guesses)  
predicts  
prepares  
presents

presumes  
produces  
projects  
promotes  
proposes  
provides  
qualifies  
questions  
rationalizes  
reasons  
recalls  
recites  
recollects  
records  
reflects  
refers  
refutes (contests, disproves)  
regales (entertains, amuses)  
regards  
regrets  
rejects  
represents  
repudiates (disclaims,  
renounces)  
results  
reveals  
reverts  
ridicules  
satirizes  
seems  
sees  
selects  
serves  
shows  
solidifies  
specifies  
speculates  
states  
strives  
suggests  
summarizes  
supplies  
supports  
sustains  
symbolizes  
sympathizes  
transcends  
traces  
transforms  
understands  
understates

uses  
vacillates (hesitates,  
fluctuates)  
values  
verifies  
views  
wants  
wishes

## HOW “FATt” IS YOUR TOPIC SENTENCE?

**F** = Focus

**A** = Author’s Name

**T** = Title

**t** = Text Type (news article, editorial, book, etc)

### **FATt TOPIC SENTENCES: SOME POSSIBILITIES**

#### 1. TEXT REFERENCE FIRST

- In the editorial “When the Juvenile System Becomes a Cure That Kills,” John Hurst reveals the trials and tribulations of an adolescent in the troubled reformatory system in California.
- In his editorial “When the Juvenile System Becomes a Cure That Kills,” John Hurst explores the failures of the juvenile system through the eyes of a young, disturbed girl.
- John Hurst’s editorial “When the Juvenile System Becomes a Cure That Kills” explores the failures of the juvenile system, through the eyes of a young, disturbed girl.

#### 2. AUTHOR REFERENCE FIRST

- John Hurst described the trials and tribulations of an adolescent in the troubled reformatory system of California in his editorial “When the Juvenile System Becomes a Cure That Kills.”
- John Hurst, the author of the editorial “When the Juvenile System Becomes a Cure That Kills,” implies, through a young girl’s experiences, that the strictness in the reformatories could be a reason why the patients become suicidal.

#### 3. TITLE REFERENCE FIRST

- “When the Juvenile System Becomes a Cure That Kills” is an editorial written by John Hurst that conveys one girl’s story about how the harsh rules in a juvenile system result in suicide.
- “When the Juvenile System Becomes a Cure That Kills,” an editorial by John Hurst, reveals the cruel disciplinary actions of the juvenile system that causes patients in a reformatory to become depressed and suicidal.

#### 4. FOCUS FIRST

- Ridiculously strict rules cause young people retained in California reformatories to commit suicide, suggests reporter John Hurst in his editorial entitled “When the Juvenile System Becomes a Cure That Kills.”

Firstname Lastname

Instructor's Name

Course Title

16 June 2015

Center Title, Do Not Bold or Underline

Created by Kirby Rideout of Collin County Community College, this is a template for formatting a research paper in MLA format. The paper has one-inch margins all around. Each page has a header of last name and page number. The paper will be double-spaced throughout, no extra space between sections or paragraphs. The entire paper, including the heading and title, needs to be in the same type and size of font. This template uses Times New Roman 12pt font. Because it is easy to read, this font is definitely appropriate for college essays. Make sure that the essay is left aligned, not fully justified. One space between sentences is standard; however, double-spacing between sentences is okay. Follow your instructor's preference in spacing and be consistent. Hit the enter key only once at the end of each paragraph.

In the MLA format, you document your research in parenthetical citations. This allows you to "acknowledge your sources by keying brief parenthetical citations in your text to an alphabetical list of works that appears at the end of the paper" (Gibaldi 142). Notice that in this brief citation the period goes after the parenthesis. The information in parenthesis should be as brief as possible. You will use the author's last name or a shortened title for unsigned works. If you used the key information (author's last name or the title of an unsigned work) in your text, do not repeat it in the parenthesis. Gibaldi explains:

The information in your parenthetical references in the text must match the corresponding information in the entries in your list of works cited. For a typical works-cited-list entry, which begins with the name of the author (or editor, translator, or narrator), the parenthetical reference begins with the same name. . . . If the work is listed by title, use the title, shortened or in full. . . . (238-239)

Notice how the long quote was set off by an extra one-inch margin rather than quotations marks, and in this case, the period goes before the parenthetical citation. Chapters 5 and 6 of the MLA Handbook give more information on works cited and parenthetical citation.

After the last paragraph in an MLA style essay, force the document to begin a new page for the Works Cited page. The Works Cited page will still have the one-inch margins all the way around and have the heading of last name and page number. This page will also be double-spaced throughout with no extra space between entries. Items in a Works Cited page will be alphabetized by the first word of each entry (author's last name or title of work). Each entry will use a hanging indent, in which lines after the first indent half an inch. The sample Works Cited page that follows has the entry for the *MLA Handbook* and then templates for some of the most common types of sources used. For more information, refer to chapters 5 and 6 of the *MLA Handbook*, Bedford/St. Martin's guide to using internet sources (<http://www.bedfordstmartins.com/online/cite5.html>), and Purdue University's Online Writing Lab ([http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html)).

Works Cited

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: MLA, 2003. Lastname, Firstname. *Title of the Book*. City of Publication: Publisher, Year.

Lastname, Firstname. "Title of the Article." *Name of the Scholarly Journal*. Volume.Issue (Date): first page-last page.

Lastname, Firstname. "Title of the Newspaper Article." *Title of the Newspaper*. Date, edition: SectionPageNumber+.

"The Title of the Article." *Title of Website*. Website publisher. Date of e-publication. Web. Date of access.

**AP English Literature  
Essay Scoring Rubric**

**GENERAL DIRECTIONS:** The score you assign should reflect your judgment of the quality of the essay as a whole. Reward writers for what they do well. The score for an exceptionally well-written essay may be raised by one point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than a 3.

College Board Score	Grade	Explanation
9-8	97/93	These well-written essays clearly demonstrate an understanding of the topic and have chosen an appropriate work of literature and appropriate element(s) (character, theme, tone, plot device, etc.) within that work. They address the topic convincingly with apt references. Superior papers will be specific in their references, cogent in their explications, and free of plot summary that is not relevant to the topic. These essays need not be without flaw, but they must demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.
7-6	87/83	These essays also choose a suitable work of literature and analyze the appropriate elements. These papers, however, are less thorough, less perceptive or less specific than that of 9-8 papers. Though they are not as convincing in their discussion, these essays are generally well-written; however, they have less maturity and control than the top papers. They demonstrate the writer's ability to analyze a literary work, but they reveal a less sophisticated analysis and less consistent command of the elements of effective writing than essays scored in the 9-8 range.
5	75	Superficiality characterizes these essays. They choose an appropriate element from a suitable work, but the explanation is vague or over-simplified. The discussion may be pedestrian, mechanical, or inadequately related to the topic. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of college-level composition and are not as well conceived, organized, or developed as the upper-half papers; the writing, however is sufficient to convey the writer's ideas.
4-3	68/58	These lower-half papers may not have chosen an appropriate element or suitable text, or they may have failed to address the topic. Their analysis may be unpersuasive, perfunctory, underdeveloped, or misguided. Their discussion may be inaccurate or not clearly related to the chosen element. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, and grammar. These essays may contain significant misinterpretations of the text, inadequate supporting evidence, and/or paraphrase and plot summary rather than analysis.
2-1	58	These essays compound the weakness of essays in the 4-3 range. They seriously misread or fail to comprehend the novel or the play (or the question itself), choose an inappropriate element, or seriously misinterpret the topic of the function of the element in the work they have chosen. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Although the writer may have made some effort to answer the question, the argument presented has little clarity or coherence. Essays that are especially vacuous, ill-organized, illogically argued and/or mechanically unsound should be scored 1.
0	0	This is a response with no more than a reference to the task.
-	0	Indicates a blank response, or one that is unrelated to the assignment.



## THE ONLY LITERARY TERM PACKET YOU 'LL EVER NEED

(shamelessly stolen and gratefully adapted from work by Dana Elmer)

**PART ONE: SCHEMES:** Simply put, a schemes are figures of speech that deal with word order, syntax, letters, and sounds, rather than the meaning of words.

### Schemes of Balance

- **Parallelism** involves the similarity of structure in a pair or series of related words, phrases, or clauses. This basic principle of grammar and rhetoric demands that equivalent things be set forth in coordinate grammatical structures: nouns with nouns, infinitives with infinitives, and adverb clauses with adverb clauses.
    - For the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor. – *Declaration of Independence*
    - The love of liberty, jury trial, the writ of habeas corpus, and all the blessings of free government. – John Randolph of Roanoke, *Speech on the Greek Cause*
    - So Janie waited a bloom time, and a green time and an orange time. – Zora Neale Hurston, *Their Eyes Were Watching God*
    - It will be long before our larger life interprets itself in such imagination as Hawthorne's, such wisdom as Emerson's, such poetry as Longfellow's, such prophesy as Whittier's such grace as Holmes's, such humor and humanity as Lowell's. – William Dean Howells, *Literary Friends and Acquaintances*
  - **Isocolon** is a scheme of parallel structure which occurs when the parallel elements are similar not only in grammatical structure but also in length (number of words or even number or syllables). This is very effective, but a little goes a long way.
    - His purpose was to impress the ignorant, to perplex the dubious, and to confound the scrupulous.
    - An envious heart makes a treacherous ear. – Zora Neale Hurston, *Their Eyes Were Watching God*
  - **Antithesis** is the juxtaposition of contrasting ideas, often in parallel structure. The contrast may be in words or in ideas or both. When used well, antithesis can be very effective, even witty.
    - What if I am rich, and another is poor; strong, and he is weak; intelligent, and he is benighted; elevated, and he is depraved? Have we not one Father? Hath not one God created us? – William Lloyd Garrison, *No Compromise with Slavery*
    - Your forefathers crossed the great water and landed on this island. Their numbers were small. They found friends and not enemies. They told us they had fled from their own country for fear of wicked men, and had come here to enjoy their religion. They asked for a small seat. We took pity on them, granted their request; and they sat down amongst us. We gave them corn and meat; they gave us poison in return. – Red Jacket, 1805.
- 

### Schemes of Order

- **Anastrophe** is the inversion of the natural or usual word order. This deviation can emphasize a point or it can just sound awkward. It is most effective if the author rarely write awkwardly, because then it draws special attention to they inverted phrase.
  - As the saint of old sweetly sang, "I was glad when they said unto me, let us go into the house of the Lord;" so ought we to be glad when any opportunity of doing good is presented to us. – Cotton Mather, *The Reward of Well-Doing*
  - Ask not what your country can do for you, ask what you can do for your country. – John F. Kennedy, *Inaugural address*
- **Parenthesis** is the insertion of some verbal unit in a position that interrupts the normal syntactical flow of the sentence. One obvious way to use parenthesis is to use the punctuation, parentheses. However, there are other ways to insert a comment into a sentence. One might use commas, or dashes, for example. The parenthetical

remark, however, is off on a tangent, cut off from the thrust of the sentence and grammatically unrelated to the sentence.

- Those two spots are among the darkest of our whole civilization—pardon me, our whole culture (an important distinction, I've heard) which might sound like a hoax, or a contradiction, but that (by contradiction, I mean) is how the world moves: not like an arrow, but a boomerang. – Ralph Ellison, *Invisible Man*
  - And they went further and further from her, being attached to her by a thin thread (since they had lunched with her) which would stretch and stretch, get thinner and thinner as they walked across London; as if one's friends were attached to one's body, after lunching with them, by a thin thread, which (as she dozed there) became hazy with the sound of bells, striking the hour or ringing to service, as a single spider's thread is blotted with rain-drops, and burdened, sags down. So she slept. – Virginia Woolf, *Mrs. Dalloway*
  - **Apposition** involves placing side by side two coordinate elements, the second of which serves as an explanation or modification of the first. In grammar, this is the appositive or nouncluster.
    - The mountain was the earth, her home. – Rudolfo Anaya, *Albuquerque*
    - Here was the source of the mistaken strategy—the reason why activists could so easily ignore class and could consider race alone a sufficient measure of social oppression. – Richard Rodriguez, *The Hunger for Memory*
- 

## Schemes of Omission

- **Ellipsis** is the deliberate omission of a word or of words which are readily implied by the context. While this can make clear, economical sentences, if the understood words are grammatically incompatible, the resulting sentence may be awkward.
    - So singularly clear was the water that when it was only twenty or thirty feet deep the bottom seemed floating on the air! Yes, where it was even eighty feet deep. Every little pebble was distinct, every speckled trout, every hand's breadth of sand. – Mark Twain, *Roughing It*
    - And he to England shall along with you. – Shakespeare, *Hamlet*
  - **Asyndeton** is the deliberate omission of conjunctions between a series of related clauses. The effect of this device is to produce a hurried rhythm in the sentence.
    - I came, I saw, I conquered. – Julius Caesar
    - They may have it in well doing, they have it in learning, they may have it even in criticism. – Matthew Arnold
  - **Polysyndeton** is the deliberate use of many conjunctions. The effect of polysyndeton is to slow down the rhythm of the sentence.
    - I said, "Who killed him?" and he said, "I don't know who killed him but he's dead all right," and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Key and she was all right only she was full of water. – Ernest Hemingway, *After the Storm*
    - On and on she went, across Piccadilly, and up Regent Street, ahead of him, her cloak, her gloves, her shoulders combining with the fringes and the laces and the feather boas in the windows to make the spirit of finery and whimsy which dwindled out of the shops on to the pavement, as the light of a lamp goes wavering at night over hedges in the darkness. – Virginia Woolf, *Mrs. Dalloway*
- 

## Schemes of Repetition

- **Alliteration** is the repetition of initial or medial consonants in two or more adjacent words. Used sparingly, alliteration provides emphasis. Overused, it sounds silly.
  - Already American vessels have been searched, seized, and sunk. – John F. Kennedy, *Profiles in Courage*
  - It was the meanest moment of eternity. – Zora Neale Hurston, *Their Eyes Were Watching God*
  - Her "No deals for Drug Dealers" campaign helped rally the different constituencies around her. – Rudolfo Anaya, *Albuquerque*

- **Assonance** is the repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words.
    - Whales in the wake like capes and Alps / Quaked the sick sea and snouted deep. – Dylan Thomas, *Ballad of the Long Legged Bait*
    - Refresh your zest for living. – Advertisement for French Line Ships
  - **Anaphora** is the repetition of the same word or groups of words at the beginnings of successive clauses. This device produces a strong emotional effect, especially in speech. It also establishes a marked change in rhythm.
    - 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, speech in the House of Commons, 1940
    - Why should white people be running all the stores in our community? Why should white people be running the banks of our community? Why should the economy of our community? Why should white people be running the banks of our community? Why should the economy of our community be in the hands of the white man? Why? – Malcolm X
  - **Epistrophe** is the repetition of the same word or group of words at ends of successive clauses. Like anaphora, epistrophe produces a strong rhythm and emphasis.
    - But to all of those who would be tempted by weakness, let us have no doubt that we will be as strong as we need to be for as long as we need to be. – Richard M. Nixon, Inaugural address
    - When you first came we were very many and you were very few. Now you are many and we are getting very few. – Red Cloud, 1870
  - **Epanalepsis** is the repetition at the end of a clause the word that occurred at the beginning of the clause. Like other schemes of repetition, Epanalepsis often produces or expresses strong emotion.
    - Blood hath bought blood, and blows have answer'd blows: / Strength match'd with strength, and power confronted power. – Shakespeare, *King John*
  - **Anadiplosis** is the repetition of the last word of one clause at the beginning of the following clause.
    - The crime was common, common be the pain. – Alexander Pope, *Eloise and Abelard*
    - Aboard my ship, excellent performance is standard. Standard performance is sub-standard. Sub-standard performance is not permitted to exist. – Captain Queeg, *The Caine Mutiny*
    - Trees and buildings rose and fell against a pale-blue clouded sky, beech changed to elm, and elm to fir, and fir to stone; a world like lead upon a hot fire, bubbled into varying shapes now like a flame, now like a leaf of clover. – Graham Greene, *Orient Express*
  - **Climax** is the arrangement of words, phrases, or clauses in an order of increasing importance.
    - More than that, we rejoice in our sufferings, knowing that suffering produces endurance, endurance produces character, and character produces hope, and hope does not disappoint us, because God's love has been poured into our hearts through the Holy Spirit which has been given to us. – Paul to the Romans
    - Let a man acknowledge obligations to his family, his country, and his God. – Anonymous
  - **Antimetabole** is the repetition of words in successive clauses in reverse syntactic order.
    - One should eat to live, not live to eat. – Moliere, *L'Avare*.
    - Ask not what your country can do for you; ask what you can do for your country. – John F. Kennedy, Inaugural address
    - The Negro needs the white man to free from his fears. The white man needs the Negro to free from his guilt. – Martin Luther King, Jr.
    - The truth is the light and light is the truth. – Ralph Ellison, *Invisible Man*
  - **Chiasmus** is the reversal of syntactic structures in successive phrases or clauses. Chiasmus is similar but unlike antimetabole in that it does not involve a repetition of words.
    - Exalts his enemies, his friends destroys. – John Dryden, *Absalom and Achitophel*
    - His time a moment, and a point his space. – Alexander Pope, *Essay on M*
-

**PART TWO: TROPES:** Tropes are figures of speech with an unexpected twist in the meaning of words, as opposed to schemes, which only deal with patterns of words.

- **Metaphor** is an implied comparison between two things of unlike nature.
  - The symbol of all our aspirations, one student leaders called her: the fruit of our struggle. – John Simpson, *Tiananmen Square*
  - A breeze blew through the room, blew curtains in at one end and out the other...twisting the frosted wedding cake of a ceiling, and then rippled over the wine-colored rug making a shadow on it. F. Scott Fitzgerald, *The Great Gatsby*
- **Simile** is an explicit comparison between two things of unlike nature.
  - "Ah, my!" said Eustacia, with a laugh which unclosed her lips so that the sun shone into her mouth as into a tulip and lent it a similar scarlet fire. Thomas Hardy, *The Return of the Native*
- **Synecdoche** is a figure of speech in which a part stands for the whole.
  - The Crown has been plagued by scandal.
  - There is no word from the Pentagon on the new rumors from Somalia.
- **Metonymy** is the substitution of some attributive or suggestive word for what is actually meant.
  - I have nothing to offer but blood, toil, tears, and sweat. – Winston Churchill, 1940.
  - In Europe, we gave the cold shoulder to De Gaulle, and now he gives the warm hand to Mao Tse-tung. – Richard M. Nixon, 1960
- **Syllepsis** is the use of a word understood differently in relation to two or more other words, which it modifies or governs.
  - There is a certain type of woman who'd rather press grapes than clothes. – Ad for Peck and Peck.
  - The ink, like our pig, keeps running out of the pen.
- **Personification** involves investing abstractions for inanimate objects for heightened effect.
  - The night comes crawling in on all fours. – David Lowery.
  - And indeed there will be time / For the yellow smoke that slides along the street, / Rubbing its back upon the window panes. – T.S. Eliot, *The Love Song of J. Alfred Prufrock*
- **Hyperbole** is exaggeration for the purpose of emphasis or heightened effect.
  - It rained for four years, eleven months, and two days. – Gabriel Garcia Marquez, *One Hundred Years of Solitude*
  - We walked along a road in Cumberland and stooped, because the sky hung so low. – Thomas Wolfe, *Look Homeward Angel*
- **Understatement** is the presentation of something as being smaller, worse, or less important than it actually is.
  - Last week I saw a woman flayed, and you will hardly believe how much it altered her appearance for the worse. – Jonathan Swift, *A Tale of a Tub*
  - It isn't very serious. I have this tiny little tumor on the brain. – J.D. Salinger, *The Catcher in the Rye*
- **Litotes** uses a statement in the negative to create an effect.
  - You know, Einstein is not a bad mathematician. (i.e., Einstein is a good mathematician.)
  - "'Not a bad day's work on the whole,' he muttered, as he quietly took off his mask, and his pale, fox-like eyes glittered in the red glow of the fire. 'Not a bad day's work.'" Baroness Emmuska Orczy, *The Scarlet Pimpernel*
- **Irony** is the use of word in such a way as to convey a meaning opposite to the literal meaning of the word. There are three main kinds of irony: **verbal irony** (when a speaker's intention is the *opposite* of what he or she is saying; **situational irony** (when the actual result of a situation is totally different from what you'd expect the result to be); and **dramatic irony** occurs when the audience knows a key piece of information that a character in a play, movie or novel does not.

- This plan means that one generation pays for another. Now that's just dandy. – Huey Long
  - By Spring, if God was good, all the proud privileges of trench lice, mustard gas, spattered brains, punctured lungs, ripped guts, asphyxiation, mud, and gangrene might be his. – Thomas Wolfe, *Look Homeward Angel*
  - **Onomatopoeia** is the use of words whose sounds echo their sense.
    - Snap, crackle, pop!
    - From the clamor and the clangor of the bells! – Edgar Allen Poe, *The Bells*
  - **Oxymoron** is the yoking of two terms that are ordinarily contradictory.
    - The unheard sounds came through, each melodic line existed for itself, stood out clearly from all the rest, said its piece, and waited patiently for the other voices to speak. – Ralph Ellison, *Invisible Man*
    - Still waking sleep, / that is not what it is! / This love I feel, that feel no love is this – Shakespeare, *Romeo and Juliet*
  - **Paradox** is apparently contradictory statement that nevertheless contains some measure of truth.
    - And yet, it was a strangely satisfying experience for an invisible man to hear the silence of sound. – Ralph Ellison, *Invisible Man*
    - Art is a form of lying in order to tell the truth. – Pablo Picasso
    - Youth is wasted on the young. – George Bernard Shaw
  - A **rhetorical question** is asked not for the purpose of eliciting an answer, but for the purpose of asserting or denying something obliquely.
    - Isn't it interesting that this person to whom you set on your knees in your most private sessions at night and you pray, doesn't even look like you? – Malcolm X.
    - Wasn't the cult of James a revealing symbol and symbol; of an age and society which wanted to dwell like him in some false world of false art and false culture? – Maxwell Geismar, *Henry James and His Cult*
    - You say there is but one way to worship and serve the Great Spirit. If there is but one religion why do you white people differ so much about it? – Red Jacket, 1805
  - **Synæsthesia** mixes one type of sensory input with another in an impossible way, such as speaking of how a color sounds, or how a smell looks.
    - The long “a” of the English alphabet has for me the tint of weathered wood, but a French “a” evokes polished ebony. – Vladimir Nabokov
    - The scent of the rose rang like a bell through the garden.
- 

### **PART THREE: POETIC TERMINOLOGY**

- **Rhyme** is the repetition of a sound or sounds in verse. Traditionally, rhymes occur at the end of each line, and in a pattern. Rhyme is typically labeled by assigning a letter of the alphabet to each rhyme appearing in a poem.
  - I will not eat green eggs and ham **A**  
 I will not eat them, Sam I am **A**  
 I will not eat them in a box **B**  
 I will not eat them with a fox. **B** -- Dr. Suess
- **Eye Rhyme** occurs when two words are spelled the same but pronounced differently (and therefore do not rhyme). This effect is caused by the oddities of English spelling and pronunciation.
  - tomb and bomb
  - love and move
  - through and rough

- **Imperfect Rhyme / Slant Rhyme** occurs when, according to the pattern the poet has developed, two words are supposed to rhyme, but the rhyme is not quite perfect.
  - Now to 'scape the serpent's tongue,  
We will make amends ere long. -- Shakespeare
- **Perfect Rhyme** is another term for ordinary rhyme. Occasionally the term perfect rhyme is used to distinguish it from imperfect rhyme.
- **Internal Rhyme** is when words within a single line of verse rhyme.
  - I say to the river, to the water, to the son or daughter..." -- Ani DiFranco
  - While I nodded, nearly napping, suddenly there came a tapping,  
As of someone gently rapping, rapping at my chamber door. – Edgar Allan Poe, *The Raven*
  - Double, double toil and trouble,  
Fire burn and cauldron bubble. – William Shakespeare, *Macbeth*
- **End Rhyme** is traditional rhyme, where the rhyming words occur at the end of subsequent lines. (Compare end rhyme to internal rhyme.)
- **Rhythm** means the lines of poetry have a distinct beat.
  - Whose woods these are, I think I know  
His house is in the village though, -- Robert Frost, *Stopping by the Woods on a Snowy Evening*
- **Poetic Feet** are groups of long and short syllables; alternately, groups of stressed and unstressed syllables.
  - long = stressed = /
  - short = unstressed = u
  - iamb—one short followed by one long: u /
    - Vermont, New York
  - trochee—one long followed by one short: / u
    - Boston, London
  - anapest—two short followed by one long: u u /
    - Tennessee
  - dactyl—one long followed by two short: / u u
    - Washington, India
  - spondee—(rare) two long syllables: //
    - GET OUT, taxi
  - pyrrhic—(rare) two short syllables: u u i
    - n, a
- **Meter** is the measure of rhythm. Establish the meter by counting the number of poetic feet in one line.
  - monometer – one poetic foot line
  - dimeter – two poetic feet per line
  - trimeter – three poetic feet per line
  - tetrameter – four poetic feet per line
  - pentameter – five poetic feet per line
  - hexameter – six poetic feet per line
  - septameter – seven poetic feet per line (rare)
- **Speaker** is the voice that talks in a poem (compare to narrator).
- A **Stanza** is a section of a poem. Stanzas are separated by a space and are NOT paragraphs. The word derives from the Italian word meaning "room" – so think of each stanza in a poem as a room of thoughts or ideas.