



Advanced Placement Composition and Literature
Summer Syllabus: 2019-2020

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Your summer assignment is a chance for you to read a variety of texts, explore ideas, and write in response to what you are reading and thinking. I have included the web addresses for the online resources; you will need to procure a copy of the book. Your product will be a **dialectical notebook**, due to me on **Monday, August 12 at the start of your class period**. Late projects will **not** be accepted, so please plan accordingly.

Part 1 – Organizing

Texts – “How I Take Notes” (<https://www.youtube.com/watch?v=amVHBIhWwCo>) and “How to take efficient and neat notes” (<https://www.youtube.com/watch?v=m5cQ5bWLi2A&t=115s>)

After watching StudyTee’s notes system, I want you to think about how you can benefit from this organization method that will be used for this summer assignment and throughout the year.

- **Assignment** – Get a notebook of your choice with whatever style of paper that you prefer (lined, unlined, graph, etc). You will use this notebook to create notes for the major works that we study this year, so find one that you really like. In StudyTee’s videos she uses graph paper to help her maintain neatness, but again, you can select whatever type you like best.
- **Why are you doing this?** - The process of learning something often starts out feeling disorganized and unwieldy; the most important aspects are not always salient. Consolidation helps organize and solidify learning. This notebook will serve as a means to consolidate what you have learned throughout the year, allowing you to retrieve the significant progress we make. Make it your own. Decorate it if you like or keep it clean and clear.

Part 2 – Viewing

- **Text** – “Hopper’s *Nighthawks*: Looking Through the Window”
<https://www.youtube.com/watch?v=7j5pUtRcNX4&index=18&list=PLwg4AG1KkgLwP5FuUIiVEy-ILMD23AN1v>

Evan Puschak has his own YouTube channel in which he offers video essays which are thoughtful and well-researched. In this video essay, he analyzes one of the iconic 20th century American paintings, *Nighthawks*. Notice how he pays attention to not only what he sees, but also to the biographical and historical context of the painting. He uses both images and words to teach you about the painting.

- **Assignment** – For your first set of notes, I want you to write two pages. Choose a work of art that has had meaning to you (a piece of literature, a painting, a song, etc.). It can be any creative endeavor that has some fascinating artistry. I want you to analyze that work of art on a similar level to how Puschak analyzes *Nighthawks*. You will need to do some background research, but you must tell me what YOU think, not what some online random person thinks. Find an organized way to explain its artistic merit and value, as well as what the deeper meaning of the piece is. Don't just provide a summary of what it is; analyze HOW it operates and why it is important.
- **Why are you doing this?** I want you to use your notes to enrich your personal language, background knowledge, and vocabulary. For that to happen, these notes should be so much more sophisticated than a summary. They should reveal the complexity of the work of art. You have to articulate not only what it means to you, you should also have a broader appreciation for the artist, the cultural and historical context in which it was created, and how the work has transcended time and remain relevant. You will use these same skills in your study of poetry this year.

Part 3 – Reading

- **Text 1 – *How to Read Literature Like a Professor* by Thomas C. Foster**
 --ISBN-10: 0062301675 (be sure you're purchasing the **revised** edition)
 --Amazon link: <https://www.amazon.com/How-Read-Literature-Like-Professor/dp/0062301675>
- **Assignment** – Read Foster's masterwork on the business of literary analysis. He is highly engaging (at least I find him to be!).

Then create 10 pages of notes, one for the following five chapters (see below) and one for whatever other five chapters you select. How you organize these ten pages is up to you. I know that this is vague and undefined, but look at it another way. You have the freedom to do what you want, to create whatever you want. When there are little to no rules, the possibilities are endless. It is up to you to make it awesome!

Here is what you should include: the main topic(s) of each chapter in your own words, examples of the concepts, and connections to other books, movies, songs, or art (these examples should not have already been mentioned in the book).

Required chapters:

14: "Yes, She's a Christ Figure, Too"

19: "Geography Matters..."

20: "...So Does Season"

21: "Marked for Greatness"

26: "Is He Serious? And Other Ironies"

*[And then 5 other chapters of your choosing]

- **Why are you doing this?** A mature thinker chooses and develops his or her own criteria in order to evaluate the quality of texts. I respect your ability to make connections to other texts, ideas, cultural perspectives, eras, and personal experiences; when you have control over how you do that, you often exceed my expectations. So do it.

- **Text 2 – A poem of your choosing**

- **Text** – Select one of the following poems:

1. “On the Subway” by Sharon Olds
2. “The Penitent” by Edna St. Vincent Millay
3. “To the Indifferent Women” by Charlotte Perkins Gilman
4. “Still I Rise” by Maya Angelou
5. “The Last Night that she Lived” by Emily Dickinson
6. “I Have Been a Stranger in a Strange Land” by Rita Dove
7. “On Virtue” by Phillis Wheatley
8. “As I Walked Out One Evening” by W.H. Auden
9. “The Broken Heart” by John Donne
10. “Elegy for Jane” by Theodore Roethke
11. “After Apple Picking” by Robert Frost
12. “When I Have Fears” by John Keats
13. “Evening Hawk” by Robert Penn Warren
14. “Modern Love: I” by George Meredith

- **Assignment** – Create two pages of notes, focusing on analysis using the TPCASTT method (see attached).

- **Why are you doing this?** Thoughtful readers write to examine and convey complex ideas, concepts, and information clearly and accurately by selecting apt and specific evidence, organizing that evidence into broader ideas, and conveying the impact of its meaning. The TPCASTT method gives you a tool as you begin your dissection of poetry.

- **Text 3 – *The Great Gatsby* by F. Scott Fitzgerald**

- If you did not read the text as a junior, please do so and be prepared to analyze and write on the text beginning **Thursday, Aug. 22, 2019**. Hint: watching one of the film versions will *not* replace reading. You will not do anything with this in your dialectical notebook.

Part 4 – Memorizing

- **Text – The attached list of literary terms**

- The first definition test is on **Wednesday, August 21**.

- Here is a Quizlet made last year by an AP Lit scholar: <https://quizlet.com/301559503/ap-lit-literary-terms-flash-cards/?i=fsm44&x=1jqY>

- **Assignment** – Nothing fancy. Just commit each word to memory and be ready for definition quizzes when school begins. In the second and third quarter, these words will come back at you again in the form of usage tests (so don’t forget them!).

- **Why are you doing this?** In order to be able to *write* about literature, you must first know the *language* of literature. If you don’t have the words to write in a scholarly manner, you will not be able to convince the AP reader (that’s me, up until May) that you understand both the meaning and the artistry of what you have read

TPCASTT Method of Poetry Analysis:

Title, Paraphrase, Connotation, Answer to the prompt, Shifts, Title (revisited) and Theme

Title Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem might be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about.

Paraphrase Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly WHAT happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17th and 19th centuries.

Connotation Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem. These conclusions relate to the prompt.

Answer to the Prompt Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. You may refer to the list of words on *Tone* that will help you. Remember that usually the tone or attitude cannot be named with a single word Think *complexity*.

Shifts Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem reflects that understanding or insight. Watch for the following keys to shifts:

- key words (but, yet, however, although)
- punctuation (dashes, periods, colons, ellipsis)
- stanza divisions
- changes in line or stanza length or both
- irony
- changes in sound (look for sound devices) that may indicate changes in meaning
- changes in diction

Title revisited Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem?

Theme (MOWAAW) What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? While the Q1 does not ask for it specifically, any time you can offer a deeper understanding is impressive to the reader. Remember that the theme of any work of literature is stated in a complete sentence.

Literary Terms, or “The Language of Literature”

- ad misericordiam:** An appeal to the audience’s sympathy; an attempt to persuade another, using a hard-luck story rather than logic or reason. An example would be, not completing your homework and then telling me that you had a fight with your significant other, and that you are so “stressed out” from the pressures of your senior year, that you simply could not concentrate.
- allegory:** An expression, by means of symbolic fictional characters and actions, of truths about human conduct and experience.
- alliteration:** The repetition of accented consonant sounds at the beginning of words that are close to each other, usually to create an effect, rhythm, or emphasis.
- allusion:** A reference in literature or in art to previous literature, history, mythology, pop culture/ current events, or the Bible.
- ambiguity:** Quality of being intentionally unclear. Events or situations that are ambiguous can be interpreted in more than one way. This device is especially beneficial in poetry, as it tends to grace the work with the richness and depth of multiple meanings.
- anachronism:** An element in a story that is out of its time frame; sometimes used to create a humorous or jarring effect.
Beware: This can also occur because of careless or poor research on the author’s parts.
- anadiplosis:** Repeating last word of clause at beginning of next clause. (When I give, I give of myself)
- anecdote:** A short, often personal story used to emphasize a point, to develop a character or a theme, or to inject humor.
- antecedent:** The word or phrase to which a pronoun refers. It often precedes a pronoun in prose (but not necessarily in poetry). This grammar question appears repeatedly in AP multiple-choice questions.
- anticlimax:** An often disappointing, sudden end to an intense situation. Many critics consider Jim’s capture and rescue in *The Adventures of Huckleberry Finn* an example of an anticlimax.
- antihero:** A protagonist who carries the action of the literary piece but does not embody the classic characteristics of courage, strength, and nobility. Holden Caulfield in *The Catcher in the Rye*, Yossarian in *Catch-22*, and Meursault in *The Stranger* are considered to be antiheroes.
- antithesis:** A concept that is directly opposed to a previously presented idea.
- anapest (anapestic):** a metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable.
- anaphora:** Repetition of a word or phrase at the beginning of successive clauses.
- anthropomorphism:** Giving a human quality, emotion or ambition to a non-human object or being. Differs from personification in that the non-human objects acts like a human rather than simply being given the trait. All singing/dancing Disney animals are examples.
- aphorism:** A terse statement that expresses a general truth or moral principle; sometimes considered a folk proverb.
- apostrophe:** A rhetorical figure of direct address to a person, object, or abstract entity. (O Death, spare me!)
- apotheosis:** Elevating someone to the level of a god. Helen of Troy is considered the apotheosis of beauty.
- archetype:** A character, situation, or symbol that is familiar to people from all cultures because it occurs frequently in literature, myth, religion, or folklore. (includes *characters, situations & symbols*)
- aside:** A short speech or remark made by an actor to the audience rather than to the other characters, who do not hear him or her. Shakespeare’s characters often share their thoughts with us in this way.
- assonance:** The repeated use of a vowel sound. Ex: How now brown cow? Twice five miles in a mazy motion.
- asyndeton:** A rhetorical term for a writing style that omits conjunctions between words, phrases, or clauses. Poets use asyndeton to quicken the pace of the line.

attitude: The author's feelings toward the topic he or she is writing about. Attitude, often used interchangeably with "tone," is usually revealed through word choice. In her novel, *To Kill a Mockingbird*, Harper Lee uses an innocent and unjaded child narrator to express her own attitude toward prejudice. In Liam O'Flaherty's *The Sniper*, the narrator's objectivity and ambiguity in referring to the men as "brothers" underscore the author's attitude toward the horror of civil war.

aubade: A poem or song about lovers who must leave one another in the early hours of the morning.

"Hark, hark, the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise:
Arise, arise!" (*Cymbeline*, Shakespeare)

ballad: A folk song or poem passed down orally that tells a story which may be derived from an actual incident or from legend or folklore. Usually composed in four-line stanzas (quatrains) with the rhyme scheme *abcb*. Ballads often contain a refrain.

blank verse: Unrhymed poetry of iambic pentameter (five feet of two syllables each- unstressed and stressed); favored technique of Shakespeare.

"When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd..." (*Hamlet*, Shakespeare)

bildungsroman: A novel whose principal subject is the moral, psychological, and intellectual development of a usually youthful main character. (ex. *Great Expectations* or *Harry Potter*)

cacophony: Harsh, discordant sounds, unpleasant to the ear; the sound of nails scratching a blackboard is cacophonous. Cacophony is used by poets for effect. Notice all the *cacophonous* sounds in these two lines: *sq, st, ck, ft, t, k, sc, ch*.

carpe diem: Latin for "seize the day"; frequent in 16th- and 17th century court poetry. Expresses the idea that you only go around once; refers to the modern saying that "life is not a dress rehearsal."

"Gather ye rosebuds while ye may
Old time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying." (Robert Herrick, "To the Virgins, to Make Much of Time")

catharsis: In his *Poetics*, Aristotle wrote that a tragedy should "arouse pity and fear in such a way as to accomplish a catharsis of such emotions in the audience." The term refers to an emotional cleansing or feeling of relief.

caesura: (in modern verse) a pause near the middle of a line; any interruption or break.

chiasmus: The opposite of parallel construction; inverting the second of two phrases that would otherwise be in parallel form. (parallel construction: "I like the idea; I don't like its execution."; chiasmus: "I like the idea; its execution, I don't.")

colloquial: Of or relating to slang or regional dialect, used in familiar everyday conversation. In writing, an informal style that reflects the way people spoke in a distinct time and/or place.

comic relief: Humor that provides a release of tension and breaks up a more serious episode.

consonance: Same consonant sound in words with different vowel sounds.

dactyl (dactylic): a metrical foot consisting of one stressed syllable followed by two unstressed syllables or (in Greek and Latin) one long syllable followed by two short syllables.

denouement: the outcome or clarification at the end of a story or play; the winding down from climax to ending.

deus ex machina: Literally, when the gods intervene at a story's end to resolve a seemingly impossible conflict. Refers to an unlikely or improbable coincidence; a cop-out ending.

diction: The deliberate choice of a style of language for a desired effect or tone. Words chosen to achieve a particular effect that is formal, informal, or colloquial.

didactic: A didactic story, speech, essay or play is one in which the author's primary purpose is to instruct, teach or moralize.

distortion: An exaggeration or stretching of the truth to achieve a desired effect. Gregor Samsa waking up as a large insect in Kafka's *The Metamorphosis* is a distortion of reality.

dynamic character: A literary or dramatic character who undergoes an important inner change--in personality or attitude.

enjambment: (in verse) The continuation of a sentence without a pause beyond the end of a line, couplet, or stanza.

epigram: A short, clever poem with a witty turn of thought.

"Oh, life is a glorious cycle of song
A medley of extemporanea;
And love is a thing that can never go wrong;
And I am Marie of Romania." (Dorothy Parker, "Comment")

epigraph: A brief quotation found at the beginning of a literary work, reflective of theme.

Toni Morrison's *Beloved* opens with the epigraph: "Sixty million and more" which says volumes about slavery.

epiphany A sudden flash of insight. A startling discovery and/or appearance; a dramatic realization.

epistolary novel: A novel in letter form written by one or more of the characters. The novelist can use this technique to present varying first-person points of view and does not need a narrator.

epistrophe: Repetition of words at the end of a line, phrase, or clause.

epithet: An identifying expression, like "the polo player" for Tom Buchanan (also works for places, objects)

euphemism: Substitution of an inoffensive word or phrase for another that would be harsh, offensive, or embarrassing. "He passed on" rather than "he died". A dishwasher calling herself a "utensil maintenance tech."

euphony: The quality of a pleasant or harmonious sound of a word or group of words as an intended effect.

fallacy: A mistaken belief, especially one based on unsound argument. (Ex. the notion that the camera never lies is a fallacy)

farce: A kind of comedy that depends on exaggerated or improbable situations, physical disasters, and sexual innuendo to amuse the audience. Many situation comedies on television today might be called farces.

figurative language: Unlike literal expression, figurative language uses *figures of speech* such as a metaphor, simile, metonymy, personification, hyperbole.

flat/static character: Two-dimensional characters who are relatively uncomplicated and do not change throughout the course of a work.

foil: A character whose contrasting personal characteristics draw attention to enhance, or contrast with those of the main character. A character who, by displaying opposite traits, emphasizes certain aspects of another character. For example, Tybalt serves as Romeo's foil.

foot: a group of syllables constituting a metrical unit. In English poetry it consists of stressed and unstressed syllables.

foreshadowing: Foreshadowing hints at what is to come. It is sometimes noticeable only in hindsight, but usually it is obvious enough to set the reader wondering.

free verse: Poetry that does not have regular rhythm or rhyme.

"On a flat road runs the well-train'd runner,
He is lean and sinewy with muscular legs,
He is thinly clothed, he leans forward as he runs,
With lightly closed fists and arms partially rais'd." (Walt Whitman, *Leaves of Grass*)

hamartia: A tragic (fatal) flaw.

heroic couplet: In poetry, a rhymed couplet written in iambic pentameter (five feet, each with one unstressed syllable followed by a stressed syllable).

"The bookful blockhead, ignorantly read,
With loads of learned lumber in his head."

hubris: Insolence, arrogance, or pride. In Greek tragedy, the protagonist's hubris is usually the tragic flaw that leads to his or her downfall.

hyperbole: An extreme exaggeration for literary effect that is not meant to be interpreted literally.

imagery: Anything that affects or appeals to the reader's senses: sight, sound, touch, taste, or smell.

iamb (iambic): A metrical foot consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable.

iambic pentameter: A five-foot line made up of an unaccented followed by an accented syllable. It is the most common metric foot in English-language poetry.

"When I have fears that I may cease to be Before my pen has gleaned my teeming brain." (John Keats)

in medias res: In literature, a work that begins in the middle of the story.

interior (internal) monologue: A literary technique used in poetry and prose that reveals a character's unspoken thoughts and feelings. An interior monologue may be presented directly by the character, or through a narrator.

internal rhyme: A rhyme that is within the line, rather than at the end. The rhyming may also be within two lines, but again, each rhyming word will be within its line, rather than at the beginning or end.

Within the Line:

"A **narrow fellow** in the grass

Occasionally rides." (Emily Dickinson, "A Narrow Fellow in the Grass")

Within two lines:

"We had gone back and forth all **night** on the ferry.

was bare and **bright** and smelled like a stable." (Edna St. Vincent Millay, *Recuerdo*)

inversion: A switch in the normal word order, often used for emphasis or for rhyme scheme. (Think Yoda you will. 😊)

litotes: (lie-toe-tees) A figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite, as in *This is no small problem*.

lyric poetry: Poetry that expresses the writer's emotions, usually briefly and in stanzas or recognized forms. While narrative poetry, including epics, convey a story, the lyric dramatizes an emotional effusion.

meiosis: Understatement, the opposite of exaggeration: "I was somewhat worried when the psychopath ran toward me with a chain saw." (i.e., I was terrified). **Litotes** (especially popular in Old English poetry) is a type of meiosis in which the writer uses a statement in the negative to create the effect: "You know, Einstein is not a bad mathematician."

metamorphosis: A radical change in a character, either physical or emotional.

meter: The rhythmical pattern of stressed and unstressed syllables in verse.

metonymy: A figure of speech that replaces the name of something with a word or phrase closely associated with it; similar to synecdoche (many authors do not distinguish between the two).

Ex.: "the White House" instead of "the president" or "the presidency"; "brass" to mean "military officers"

monologue: A long speech made by one person, often monopolizing a conversation.

narrative poem: A poem that tells a story. Noyes's *The Highwayman*; Longfellow's *Paul Revere's Ride*

octave: An eight-line stanza; the first eight lines of a sonnet, especially one structure as an Italian or Petrarchan sonnet.

oxymoron: A figure of speech that combines two contradictory words, placed side by side: *bitter sweet, wise fool, living death*.

paean: a hymn sung in ancient Greece in invocation of or thanksgiving to a deity; any song of praise

parable: A short story illustrating a moral or religious lesson.

paradox: A statement or situation that at first seems impossible or oxymoronic, but which solves itself and reveals meaning.

parallelism: The repeated use of the same grammatical structure in a sentence or a series of sentences. This device tends to emphasize what is said and thus underscores the meaning. Can also refer to two or more stories within a literary work that are told simultaneously and that reinforce one another. "I came, I saw, I conquered." (Plutarch)

parody: A comical imitation of a serious piece with the intent of ridiculing the author or his work. Alexander Pope's "The Rape of the Lock" parodies the epic poem. Epic poetry, especially the work of John Milton, which focused mainly on Christian parables, was particularly popular at the time Pope wrote this piece. The Rape of the Lock is about the foibles of 18th-century high society- hardly traditional "epic" material!

pastoral: A poem, play, or story that celebrates and idealizes the simple life of shepherds and shepherdesses. This highly conventional form was popular until the late 18th century. The term has also come to refer to an artistic work that portrays rural life in an idyllic or idealistic way.

pathos: The quality of a literary work or passage which appeals to the reader's or viewer's emotions- especially pity, compassion, and sympathy. Pathos is different from the pity one feels for a tragic hero in that the pathetic figure seems to suffer through no fault of his or her own.

periodic sentence: A sentence that delivers its point at the end; usually constructed as a subordinate clause followed by a main clause. ex. At the piano she practiced scales.

point of view: Perspective of the speaker or narrator in a literary work. As simple as this seems, understanding from what point of view the piece is written is *vital* to effective interpretation. Ex.: First person (I, me); Second person (you); Third person limited (he, they); Third person omniscient (he, they & internal thoughts)

polysyndeton: repetition of conjunctions in close succession (as in *we have ships and men and money*). Poets use polysyndeton to *slow* the pace of the line for emphasis

prose: The ordinary language people use to express themselves; the opposite of poetry.

pun: Humorous play on words that have several meanings or words that sound the same but have different meanings. In *Romeo and Juliet*, Mercutio's "You will find me a grave man" refers both to the seriousness of his words and the fact that he is dying.

quatrain: A four-line stanza in a poem.

"Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee." (Ralph Waldo Emerson, "Concord Hymn")

refrain: Repetition of a line, stanza, or phrase.

repetition: A word or phrase used more than once to emphasize an idea.

rhetorical question: A question with an obvious answer, so no one response is expected; used for emphasis or to make a point. (*not* well used in *your* essay!)

satire: The use of humor to ridicule and expose the shortcomings and failings of society individuals, and institutions, often in the hope that change and reform are possible.

scansion: the process of measuring metrical verse, this is, of marking accented and unaccented syllables, dividing the lines into feet, identifying the metrical pattern, and noting significant variations from that pattern --(it simply means to take the poem apart--analyze)

sestet: A six-line stanza of poetry; also, the last six lines of a sonnet.

"But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee." (Shakespeare, sonnet XVII)

shift (volta): In writing, a movement from one thought or idea to another; a change; it's *huge* to address the shift in poetry, but don't worry, we'll practice.

slant rhyme: A rhyme based on an imperfect or incomplete correspondence of end syllable sounds.

"It was not death, for I stood up,
And all the dead lie down.
It was not night, for all the bells
Put out their tongues for noon." (Common in the work of Emily Dickinson, for instance:)

soliloquy: A dramatic or literary form of discourse in which a character talks to himself or herself or reveals his or her thoughts without addressing a listener.

sonnet: English or Shakespearean: A fourteen-line poem in iambic pentameter. A Shakespearean sonnet is 4 quatrains followed by a couplet which sums up or resolves the situation described in the previous lines. EXAMPLE:
(Boldfaced syllables are accented, showing five feet per line.)

| "Sonnet XCI" | <u>Rhyme Scheme</u> |
|--|---------------------|
| Some glory in their birth , some in their skill , | a |
| Some in their wealth , some in their body's force ; | b |
| Some in their garments , though new- fangled ill ; | a |
| <u>Some in their hawks and hounds, some in their horse;</u> | <u>b</u> |
| And every humour hath his adjunct pleasure , | c |
| Wherein it finds a joy above the rest | d |
| But these particulars are not my measure , | c |
| <u>All these I better in one general best.</u> | <u>d</u> |
| Thy love is better than high birth to me , | e |
| Richer than wealth prouder than garments' cost , | f |
| Of more delight than hawks and horses be | e |
| <u>And, having thee, of all men's pride I boast.</u> | <u>f</u> |
| Wretched in this alone, that thou mayst take | g |
| All this away and me most wretched make . | g |

sonnet: Italian or Petrarchan: Fourteen-line poem divided into two parts, an 8-line octave and a 6-line sestet.

| "Sonnets from the Portuguese" | <u>Rhyme Scheme</u> |
|--|---------------------|
| ----by Elizabeth Barrett Browning | |
| The first time that the sun rose on thine oath | a |
| To love me, I looked forward to the moon | b |
| To slacken all those bonds which seemed too soon | b |
| And quickly tied to make a lasting troth. | a |
| Quick Loving hearts, I thought, may quickly loathe; | a |
| And, looking on myself, I seemed not one | b |
| For such man's love!- more like an out-of-tune | b |
| <u>Worn viol, a good singer would be worth</u> | <u>a</u> |
| To spoil his song with and which, snatched in haste, | c |
| Is laid down at the first ill-sounding note. | d |
| I did not wrong myself so, but I placed | c |
| A wrong on thee. for perfect strains may float | d |
| 'Neath master-hands, from instruments defaced- | c |
| And great souls, at one stroke, may do and dote. | d |

stanza: A grouping of poetic lines; a deliberate arrangement of lines of poetry.

static character: A literary or dramatic character who undergoes little or no inner change.

stream of consciousness: A phrase used by William James in 1890 to describe the unbroken flow of thought and awareness of the waking mind; in a literary context used to describe the narrative method where novelists describe unspoken thoughts and feelings.

syllogism: A three-part deductive argument in which a conclusion is based on a major premise and a minor premise ("All men are mortal; Socrates is a man; therefore, Socrates is mortal.")

symbol: A concrete object, scene, or action which has deeper significance because it is associated with something else often an important idea or theme in the work.

synesthesia: (Greek- "perceiving together"): conflation of two or more senses (loud color).

synecdoche: A figure of speech where one part represents the entire object, or vice versa. ex. All *hands* on deck; lend me your *ears*.

syntax: The way in which words, phrases, and sentences are ordered and connected.

tercet: A three-line stanza exhibited in *terza rima* as well as in other poetic forms.

terza rima: An Italian form of iambic poetry having sets of three lines, the middle line of each set rhyming with the first and last of the succeeding: *ababcbcdc*. It was invented by Dante Alighieri, used in *The Inferno*

theme (meaning of the work as a whole): The universal insight presented in a work: contrary to popular belief, the theme is NEVER simply one word. In our class, we call this the “mowaaw” (pronounced “mow-wow”).

tone: Refers to the author’s attitude toward the subject, and often sets the mood of the piece.

tongue in cheek: Expressing a thought in a way that appears to be sincere but is actually joking. Ex: “How do you like this neon cowgirl outfit? I think I’ll wear it to my job interview tomorrow.”

tragic (fatal) flaw: Traditionally, a defect in a hero or heroine that leads to his or her downfall.

transition/segue: The means to get from one portion of a poem or story to another; for instance, to another setting, to another character’s viewpoint, to a later or earlier time period. It is a way of smoothly connecting different parts of a work. Authors often use transitional sentences or phrases to achieve this. Transition phrases include “the next day”, “thereafter”, and other phrases that mark the passage of time.

trochee (trochaic): A foot consisting of one long or stressed syllable followed by one short or unstressed syllable.

zoomorphism: Attributing animal qualities to a god; many Egyptian gods are zoomorphic.