Capitalization and Punctuation Rules

Capitalization Rules

Capitalize the first word:
1. the first word of a sentence. (He likes to nap.)
2. the first word in the greeting and closing of letters. (Dear Mr. Smith, Yours truly.)
3. the first and last word and important words in titles of literary or art works.
   (books, songs, short stories, poems, articles, movie titles, magazines, paintings, sculptures, etc.)
   Conjunctions, articles, and prepositions with less than five letters are not capitalized unless they are first or last words.
4. the first word of a direct quotation. ("We are going home," said Dad.)
5. the first word in each line of a topic outline

Capitalize names, initials, and titles of people:
6. the pronoun I. (May I go with you?)
7. the names and nicknames of people. (Sam, Joe, Jones, Shorty, Sweetie)
8. family names when used with, or in place of, the person’s name unless it is preceded by a possessive noun or pronoun. (Grandmother, Aunt Sarah, Uncle Joe, Mom, but not my mother, Sam’s aunt Joanie)
9. titles or degrees used with, or in place of, people’s names (Ms., Dr. Smith, Captain, President, Sir, John Smith, Ph.D.), but not when used as a substitute or after a name (Dwight D. Eisenhower was president after World War II.)
10. people’s initials (J.D., Michael L. Smith, M. E. Trent)

Capitalize names of times:
11. the days of the week and months of the year (Monday, July) but not seasons of the year (fall, summer).
12. the names of holidays. (Christmas, Thanksgiving, Arbor Day)
13. the names of historical events, time periods, laws, documents, wars, and distinguished awards (Civil War, Middle Ages, Medal of Honor, A.M., P.M., A.D., B.C.)

Capitalize names of places:
14. the names and abbreviations of cities, towns, counties, states, countries, and nations. (Dallas, Texas, Fulton County, Africa, AR, TX)
15. the names of streets, highways, routes, and post office boxes. (Atlantic Avenue, Baltic Street, Highway 89, Route 66, Rt. 1 Box 102, P.O. Box 145)
16. the names of lakes, rivers, oceans, mountain ranges, deserts, parks, stars, planets, and constellations. (Lake Lewisville, Rocky Mountains, Venus, Yellowstone National Park)
17. the names of schools and specific school courses. (McMath Middle School, Algebra II, American History, not reading, math, science, high school)
18. north, south, east, and west when they refer to specific sections of the country but not directions (He drove east. She is from East Texas. We live in the South.)

Capitalize names of pets, things, products, organizations, proper adjectives:
19. the names of pets. (Spot, Tweety)
20. the names of products but not the product itself (Campbell’s soup, Levi jeans, Ford trucks, Wolf Brand chili)
21. the names of companies, buildings, bridges, monuments, ships, planes, space ships (Empire State Building, Titanic, The Gap, The Columbia, Statue of Liberty)
22. Proper adjectives. (English language, Italian restaurant, French test)
23. the names of clubs, sports teams, organizations, and musical groups (Lion’s Club, McMath Student Council, the Beatles, Texas Rangers)
24. the names of political parties, religious preferences, nationalities, languages, and races. (Democratic party, Republican, Jewish synagogue, American, English, Spanish, Hispanic)

Punctuation Rules

End Marks
1. Use a (.) for declarative sentences. (Mom baked me a cake.)
2. Use a (?) for interrogative sentences. (Why did Mom bake you a cake?)
3. Use a (!) for exclamatory sentences or interjections. (Wow! You ate the whole cake!)
4. Use a (.) or (!) for imperative sentences. (Please pass the cake. Don’t eat my cake!)

Commas to Separate Time Words
5. Use a comma between the day of the week and the month. (Friday, July 23)
   Use a comma between the day and year. (July 23, 1999)
6. Use a comma to separate the year from the rest of the sentence when the year follows the month or the month and day. (We spent July 23, 2003, in France. NOTE: No comma is used with just month and year. We vacationed May 2004 in Mexico.)

Commas to Separate Place Words
7. Use a comma to separate the address from the city, state, or country. (I will drive to Dallas, Texas. We live at 123 Avery Lane, Columbia, South Carolina).
8. Use a comma to separate the address, city, state, or country from the rest of the sentence when any two of them are used together. (We flew to Cozumel, Mexico, on July 23. He left for 673 North Beech Street, Denton, on Tuesday morning.)

Commas to Make Meanings Clear
9. Use commas to separate words or phrases in a series. (We bought soup, crackers, and tea.)
10. Use commas to separate introductory words such as yes, Well, Oh, and No from the rest of the sentence. (Oh, I didn’t know that.)
11. Use commas to separate nouns of direct address (the name of the person or group directly spoken to) from the rest of the sentence. (Mom, do I have to clean my room? Class, pass up your papers.)
12. Use commas to set off appositives (A word, phrase, title, or degree used directly after another word or names to explain it.) Do not use commas to set off appositives that are identifying a person or thing by answering the question Which one(s)? (Sue, the girl next door, like to draw. Can Joe Jones, Jr., do the work for me? My brother Tim is riding in the horse show on Saturday.)
13. Use commas to set off parenthetical expressions that provide additional information that can be easily removed without changing the meaning of the sentence. (Reserved seats are an extra cost, according to the brochure. The actors, I believe, are not ready for the show.)
14. Use a comma to set off two or more introductory prepositional phrases, when the prepositional phrase is very long (4 words or more), or when a comma is needed to make the meaning clear. (In the late fall of 1991, Mr. Jordan was elected mayor. After her incredibly complicated and exhausting emotional day, the grieving woman cried herself to sleep. On Friday, Freddy, Frank, and Frodo went to the movies.)
15. Use a comma after an introductory participle and an introductory participle phrase or a nonessential participle phrase or none essential clauses. (Plagued by deficits, many cites need state aid. Roy Pearce, standing by the door, is first in our class.)
16. Use a comma when separating two or more adjectives before a noun that are not connected by a conjunction. If the sentence reads smoothly when placing the word and between the two adjectives, use a comma. If it doesn’t, don’t use the comma. (We followed the steep, narrow road to their mountain cabin. We followed the steep and narrow road (Okay, so use the comma). Don’t lean on the old green boat. This is awkward with Don’t lean on the old and green boat. (Not okay, so don’t use the comma.)
17. Use a comma or set of commas to set off too in a sentence, when too means also. (Air pollution, too, causes problems.)
Commas in sentence structure
18. Use a comma before a coordinate conjunction when writing a compound sentence. The coordinate conjunctions are: for, and, nor, but, or, yet, and so. (The alien flew around my head, but I ignored it.)
19. Use a comma when writing a complex sentence in which the subordinate clause precedes the independent clause. Subordinate clauses will begin with subordinate conjunctions such as: after, although, as, as soon as, because, before, even though, except, if, since, so that, than, that, though, unless, when, where, while, or until. (As soon as it stops raining, we will leave for the beach. We will leave for the beach as soon as it stops raining.)

Semicolons
20. Use semicolons to separate independent clauses that are brief and closely related. This works best with cause and effect information. (Kristi’s skating routine is the best; she won six gold medals. It rained all day; our picnic was cancelled.)
21. Use semicolons when writing compound sentences using a conjunctive adverb or transitional words or phrases. (Some of the conjunctive adverbs are accordingly, also, besides, consequently, finally, furthermore, hence, however, instead, moreover, nevertheless, otherwise, similarly, still, therefore, thus. Common transitional words include as a result, for example, in addition, in fact, in other words, on the other hand. I have not had much time to devote to my studies; nevertheless, I take a major test on Tuesday. I have been spending all of my free time watching videos; as a result, I have not read my novel.)
22. Use semicolons instead of commas between items in a series if the items themselves contain commas. (Next week the President will visit Norfolk, Virginia; Cincinnati, Ohio, and San Antonio, Texas.)

Letters
23. Use a comma (,) after the salutation of a friendly letter. (Dear Sam,)
24. Use a comma (,) after the closing of any letter. (Yours truly,)
25. Use a colon (: ) after the salutation of a business letter. (Dear Ms. Johnson: Dear Board of Directors:)

Periods
26. Use a period after most abbreviations or titles accepted in formal writing. (Mr., Mrs., Dr., Capt., St. Louis)
Note: These abbreviations cannot be used by themselves. They must always be used with a proper noun. In other abbreviations of well-known organizations or words, periods are not required. (USA, GM, GTE, AT&T, AM, FM, TV, NASA). Use only one period after an end of an abbreviation at the end of a sentence. Do not put an extra period for the end mark.
27. Use a period after initials. (C. Smith, D.J. Brewton, Thomas A. Jones)
28. Places a period after Roman numerals, Arabic numbers, and letters of the alphabet in an outline. (II., IV., 5, A.)

Apostrophes
29. Form a contraction by using an apostrophe in place of the letter or letters than have been omitted. (I’ll = I will, he’s = he is, isn’t = is not, wasn’t = was not)
30. Form the possessive of singular and plural nouns by using an apostrophe. (boy’s book, boys’ books, children’s toys)
31. Form the plural of letters, symbols, numbers, and signs with apostrophe plus s (’s). (9’s, B’s, 7’s, #’s)

Underlining
32. Use underlining or italics for the titles of books, newspapers, magazines, musical compilations, works of art, ships, television shows, movies, etc. (A famous movie is Gone with the Wind. I read the Dallas Morning News on Sundays. Many people perished on the Titanic.)

Quotations
33. Use quotation marks to set of the titles of songs, short stories, poems, articles, essays, short plays, television episodes, movie scenes, and book chapters. (Do you know the song “America”? He read “Charles” to the class.)
Quotation marks are used at the beginning and end of the speaker's words to separate what is being said from the rest of the sentences. Since the quotation tells what is being said, it will always have quotation marks around it. (“I enjoyed swimming with the rays while on vacation,” declared Leah.) Do not put quotations around the explanatory words that note who is speaking.

A new paragraph is used to indicate each change of speaker.

Use single quotation marks to enclose a quotation within a quotation. (“My teddy bear says ‘I love you’ four different ways,” said little Amy.

Use a period at the end of explanatory words that come at the end of a sentence. (“What were you thinking?” asked my mother.)

Use a comma to separate a direct quotation from the explanatory words. (Stephan explained, “I think we’ll be late for class due to the traffic.”)

### Colons

Use a colon to introduce a list of items that end a sentence when noted with signal phrases such as *these, the following, or as follows.* (African farmers grow the following: corn, millet, and sorghum. Crops can be profitable such as these: cotton, wheat, and corn.) NOTE: Colons should not follow verbs or prepositions. Our high school colors are red, white, and blue. Not: Our high school colors are: red, white, and blue.)

Use a colon to separate the hour and the minute. (8:55)

### Hyphens

Use a hyphen to show the division of a word at the end of a line. Always divide the word between syllables. Do not divide one syllable words. (Always divide words correctly.)

Use a hyphen in a fraction that is spelled out. (Forest rangers receive one-half pay upon retirement.)

Use a hyphen in certain compound nouns. (mother-in-law, attorney-at-law, great-grandmother)

Use a hyphen in compound modifier only when it precedes the word it modifies. (It is a well-maintained park. NOT: The park is well maintained.)

Use a hyphen after the prefixes *all-, ex-, and self-*. Use a hyphen to separate any prefix from a proper noun. (all-powerful, ex-wife, self-educated, pre-Columbian)

### Dash

Use a dash or dashes to show a sudden break or change in a thought or speech. (Mrs. Poulos – she lives nearby – helps the park attendants daily.) This is not recommended for formal writing.

### Parentheses

Use parentheses to set off words that define or helpfully explain a word in a sentence. (In tropical rain forests, dozens of species of plants may grow in one square mile (2.6 square kilometers) of land.) This is not recommended for formal writing.

### Numbers

Spell out all numbers up to ninety-nine. (My dad has not visited his hometown for twenty-five years.)

Use numerals for numbers of more than two words. (Almost 250 people attended the concert Sunday.)

Spell out any number that begins a sentence, or reword the sentence so that it does not begin with a number. (Nine thousand two hundred people donated toys at the Christmas parade. At the Christmas parade 9,200 people donated toys.)

Write very large two word numbers as a numeral when followed by the word million, billion, etc. (The population of the United States is about 265 million. There are only one million types of cookies.)

If related numbers appear in the same sentence, use all numerals. (Of the 500 flavors of ice cream, he only likes 20 of them.)

Spell out ordinal numbers (first, second, etc.). I was sixth in line from the end, but I still was able to buy tickets for the concert.)

Use words to express the time of day unless you are writing the exact time or using the abbreviations A.M. or P.M. (Classes begin around eight o’clock. Classes begin at exactly 8:35 A.M.)
Parts of Speech Definitions and Notes

Noun – a person, place, thing, idea, or concept. Nouns can be concrete or abstract.

Common noun – names any person, place, or thing. Example – boy, city, boat

Proper noun – names a particular person, place, or thing. Example – Scott, New Orleans, S.S. Minnow

Subject noun (SN) – noun used as the subject of a sentence
To find a SN ask: “Who or what is being talked about?”

Possessive Noun (PN) – a noun which shows possession or ownership. To find a possessive ask, “Whose?” Possessive nouns will have an ‘s or s’ at the end of each.

Singular noun not ending in s – boy – The boy’s book was on the table.
Singular noun ending in s – Bess – Bess’s book was on the table.
Plural noun ending in s – Several of the boys’ books were left on the table.
Plural noun not ending in s – The children’s toys were all over the floor.

Pronoun - Word used in place of a noun
First person: singular – I, me, my, mine
plural – we, us, our, ours

Second person: singular and plural – you, your, yours

Third person: singular – he, him, his, she, her, hers, it, its
plural – they, them, their, theirs

Nominative Pronouns – pronoun used as the subjects or predicate nouns in a sentence
(I, we, he, she, it, they, you)

Understood You (YOU) – Understood you is the subject left unstated in an imperative sentence.

Example: (YOU) Pick up the papers off the floor. Note: imperative sentence

Objective Pronouns – pronouns that can be used as object of the preposition, direct object, or indirect object. (me, us, him, her, it, them, you, whom)

Possessive Pronouns (PP) – pronouns which show possession or ownership. To find a possessive ask Whose?” (my, our, his, her, its, their, your)
**Indefinite Pronouns**

**Singular**
- another
- any
- anybody
- anyone
- anything
- each
- either
- everybody
- everyone
- everything
- neither
- nobody
- none
- no one
- nothing
- one
- somebody
- someone
- something

**Plural**
- all
- both
- few
- many
- most
- others
- several
- some

**Both**
- all
- any
- most
- none
- some

**Reflexive Pronouns** – pronouns ending in *self* or *selves* that refer back to a noun
Example – I bought *myself* a new jacket.

**Intensive Pronouns** – pronouns ending in *self* or *selves* that emphasize a noun
Example – I *myself* love new clothes.

**Reflexive and Intensive Pronouns**

- Singular – myself, yourself, himself, herself, itself
- Plural – ourselves, yourselves, themselves

**Demonstrative Pronouns** – used to identify specific people, places, or things -*this, that, these, those*
Example – *This* is my favorite movie. Can you deliver *these*?

**Interrogative Pronouns** – used to ask questions – *what, which, who, whom, whose*
Example – What is your favorite dessert? Who brought lunch?

**Verb (V)** –
1. A verb can show action. Hop, read, shouted, slept, and talked are action verbs.
2. A verb can show state of being. Am, is, are, was, were, be, being, and been are state of being verbs.
3. To find the verb in a sentence ask: “What is being said about the subject?”
Example – Susie baked cookies for the class. What is being said about Susie? Baked = verb

**Helping Verbs (HV)** – verbs that change the tense of the main verb. Also called auxiliary verbs.
- am
- was
- be
- have
- do
- may
- should
- shall
- is
- were
- being
- has
- had
- does
- might
- would
- could
- will
- can

**Linking Verb**
1. A linking verb is called “linking” because it links or connects the subject to a noun or pronoun or adjective in the predicate.
2. A linking verb is called intransitive because it doesn’t have an object.
3. If you have a predicate noun or a predicate adjective, the verb is automatically a linking verb because the verb links a noun, pronoun, or adjective in the predicate to the subject.

4. The 8 basic linking verbs are: *am, are, is, was, were, be, being, been.*

5. Others include words such as: *appear, became, feel, grow, lie, look, remain, seem, smell, sound, stay, and taste.* To verify that a nonstandard linking verb is being used as a linking verb, replace it with one of the eight basics.

Example: The wind feels bitter on my face. The wind is bitter on my face. Feels = LV

Jason smelled the cookies. Jason is the cookies. Smelled = Vt

Article adjectives - *a, an, the*

Adjective (ADJ) – modifies a noun or pronoun and asks “What kind? Which one? or How many?”

Adverb (ADV) – modifies a verb, adjective, or another adverb and asks “How? When? Where?”

NOT – Always an adverb!

Preposition (P) – a special group of words that connects a noun or pronoun to the rest of the sentence. Prepositions must have objects of prepositions. If there is no object of the preposition, then the suspected preposition is usually an adverb. For example: I fell down. Down has no object and is an adverb because it tells where I fell. I fell down the stairs. Down what? stairs = OP.

Object of the preposition (OP) – the noun or pronoun after the preposition. To find the object of the preposition, find the preposition then ask what or whom.

| PREPOSITIONS |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| aboard          | about           | above           | across          | after           | against         | along           |
| among           | around          | as              | at              | before          | behind          | below           |
| beneath         | beside(s)       | between         | beyond          | but (except)    | by              | concerning      |
| down            | during          | except          | for             | from            | in              | inside          |
| into            | like            | near            | of              | off             | on              | onto            |
| opposite        | out             | outside         | over            | past            | since           | through         |
| throughout      | to              | toward          | under           | underneath      | until           | up              |
| upon            | with            | within          | without         |                 |                 |                 |

Compound Prepositions

according to          across from       ahead of          along with       aside from
as of               because of            by means of        far from          in addition to
in back of          in front of           in place of        in spite of       instead of
in view of           next to               on account of      on top of         out of
prior to

Interjection – (INJ) – Words or phrases used to express strong feeling or surprise. They do not change sentence structure.

Conjunction – (C) – connects words, phrases, or sentences. Parts of speech connected by conjunctions become compound.
Coordinating Conjunctions – *for, and, nor, but, or, yet, so*

Example - The boys and girls studied for their tests.

Correlative Conjunctions – *both/and, either/or, neither/nor, not only/but also, whether/or*

Example – I like both cookies and ice cream.

**The Direct Object**
1. A direct object is a noun or a pronoun.
2. A direct object completes the meaning of the sentence.
3. A direct object is located after the verb -transitive
4. To find the direct object ask WHAT or WHOM after the verb.
5. To verify a direct object ask “Is it a noun (or pronoun)?” "Yes. “Does it rename subject?” No.
Example: Suzie baked cookies. Is cookies a noun? Yes. Does it rename the subject? Does cookies mean the same thing as Suzie? No. Cookies = DO

**Verb Transitive (V-t)**
1. A verb transitive is an action verb followed by a direct object.
2. If you have a direct object, the verb is automatically a verb transitive because the verb passes the action from the subject to the object.

**Indirect Object**
1. An indirect object is a noun or pronoun that always comes between the verb transitive and the direct object.
2. To find the indirect object ask *To whom or what? or For whom or what?* after finding the direct object.
3. The indirect object receives what the direct object names. For example:
   I baked Susie cookies. Susie receives the cookies.
4. An indirect object means someone or something different from the direct object.

**Predicate Noun**
1. A predicate noun is a noun or a pronoun.
2. A predicate noun means the same thing as the subject noun or pronoun.
3. A predicate noun is located after a linking verb.
4. To find a predicate noun ask “What?” or “Whom?” after the verb.
5. To verify a predicate noun ask “Is it a noun (or pronoun)?” Yes. “Does it rename subject?” Yes. Example: Suzie is the chef. Is Suzie a noun? Yes. Does it rename the subject? Does Suzie mean the same thing as the chef? Yes. Chef = PrN

Hint: Predicate nouns can be flipped with the subject and the sentence will still make sense. Direct objects cannot. Suzie is the chef. The chef is Suzie. This makes sense. Suzie baked the cookies. The cookies baked Suzie. This doesn’t make sense because cookies is a direct object and not a predicate noun.

**Predicate Adjective**
1. A predicate adjective is an adjective in the predicate.
2. The predicate adjective modifies only the subject noun or pronoun.
3. To find a predicate adjective ask “What kind?” about the subject after the linking verb.
4. To verify the predicate adjective ask “Is it an adjective?” Yes. “Does it describe the subject noun or pronoun? Yes.

Example: Suzie is pretty. Is pretty an adjective? Yes. Does it describe the subject noun? Yes. Pretty = PA

Sentence Structure

**Sentence** – an independent clause expressing a complete thought using a subject and verb, beginning with a capital letter, ending with the correct punctuation mark, and making sense.

**Four sentence types:**
Declarative – makes a statement (. ; D)
Interrogative – asks a question (?; Int)
Exclamatory – shows strong feeling or surprise (!; E)
Imperative – gives a command or makes a request (. or !; Imp)

**Natural order** – everything on the subject side describes the subject and everything on the verb side describes the verb.

\[ \text{SN} \quad \text{v} \quad \text{adv} \quad \text{adv} \quad (p \quad a \quad op) \]

Example - Rick / ran swiftly away from the bear. D

**Inverted order** – A word or phrase at the beginning of the sentence, in the subject area, modifies or is part of the predicate.

\[ \text{Adv} \quad \text{SN} \quad / \quad \text{v} \quad \text{adv} \quad (p \quad a \quad op) \]

Example - Swiftly Rick / ran away from the bear. D

**Adverb exception** – an adverb placed directly in front of the verb and describes the verb. When this happens divide the complete subject and predicate by including the adverb exception with the verb.

\[ \text{SN} \quad \text{adv} \quad \text{v} \quad \text{adv} \quad (p \quad a \quad op) \]

Example – Rick / swiftly ran away from the bear. D.

**Four sentence structures**

**Simple sentence** - (S) An independent clause which includes a subject, verb, capital letter at the beginning, complete sense, and the correct end mark. Example - The fresh apple is a tasty snack.

Simple sentences may have compound parts:
**Simple Sentence with Compound Subject (SCS)** Example - Sara's mom and dad worked in the yard.
**Simple Sentence with Compound Verb (SCV)** Example - Sara's dad raked and burned the leaves.
**Simple Sentence with Compound Subject and Compound Verb (SCSCV)** Example - Sara's mom and dad mowed the yard and planted the fall flowers.
Compound sentence - (CD) Two or more complete sentences, closely related in thought and importance, joined together correctly.

Three ways to correctly write compound sentences:

A. Use a comma and a coordinate conjunction. The coordinate conjunctions are: for, and, nor, but, or, yet, and so. (FANBOYS) Example: The alien flew around my head, but I ignored it.

B. Use a semicolon, conjunctive adverb, and a comma. The connective adverbs are:

   Conjunctive Adverbs
   accordingly  also as a result besides consequently
   finally     for instance furthermore hence however
   instead    in addition in fact in other words likewise
   moreover   nevertheless on the other hand otherwise similarly
   still     therefore thus

   Example: The alien flew around my head; however, I ignored it.

C. Use a semicolon. This method is best used with short sentences that are clearly and closely related. This works well with cause and effect. Example: The alien flew around my head; I ignored it.

Complex sentence - (CX) - Sentence written by correctly joining an independent clause and a subordinate clause. Example: We were on the lake when the storm began. or When the storm began, we were on the lake.

Independent clause - a group of words with a subject and verb and expresses a complete thought. It CAN stand alone as a sentence. Example: We were on the lake. or The storm began.

Subordinate clause - a group of words with a subject and a verb but does not express a complete thought by itself because it begins with a subordinate conjunction. Example: When the storm began or While we were on the lake

Note: Any independent clause can become a subordinate clause by adding a subordinate conjunction to the beginning of the clause. Example: (If) we were on the lake

   Subordinate Conjunctions
   after although as as far as as if as long as
   as soon as as though because before even though if
   in order that since so that (that) than though unless
   until when whenever where wherever while

Two Ways to Write Complex Sentences

1. Subordinate clause + comma + independent clause = complex sentence (CX1)
   Example: When the storm began, we were on the lake.
2. Independent clause + subordinate clause = complex sentence (CX2)
   
   We were on the lake when the storm began.

**Compound – Complex** – Sentence written by correctly joining two more independent clauses and one or more subordinate clauses.

Example – *If you ascend too quickly after scuba diving, gas bubbles form in your blood, and you will suffer from the bends.*

**Note:** When punctuating a compound-complex sentence, consider each half of the sentence and apply the punctuation rules to each half.

**Sentence Structure Question Chart**

Is this a complete thought?

| Yes | No = Fragment (F) |

Is it more than one thought?

| Yes | No |

Divide the two thoughts. | Check for S, SCS, SCV, or SCSCV |

Is there a subject and verb on each side?

| Yes | NO = Return to simple sentence options. |

How are the thoughts connected?

| RO = nothing between the two sentences (check that the word following the division is not a subordinate conjunction since that would make it a CX2) |

| CS = just a comma (check that the word following the division is not a coordinate conjunction since that would make it a CD OR that the first word is not a subordinate conjunction since that would make it a CX1) |

| CD = (A) , coordinate conjunction or ( B.) ; connective adverb, or (C.) ; (only with short sentences, usually cause and effect) |

| CX1 = Subordinate clause (starts with subordinate conjunction) + , + independent clause |

| CX2 = Independent clause + Subordinate clause (starts with subordinate conjunction) |

| CXS = Independent clause 1 + Subordinate clause + reminder of independent clause 1 |

| CDCX = 2 or more independent clauses and 1 or more subordinate clauses |
Clauses

**Adverb Clause** – a subordinate clause that is used like an adverb to modify a verb, adjective, or another adverb. These use the same questions as adverbs (When?, Where?, Why?, and How? (Under what condition?) )

Example – He practiced *even though he was tired.*

*Even though he was tired,* he practiced.

The audience, *after he finished his performance,* applauded loudly.

**Adjective Clause** – a subordinate clause that is used like an adjective to modify a noun or pronoun. These clauses usually begin with a relative pronoun. These use the same questions as adjectives. (What kind? Which one? How many?)

Example – The fashion industry is a business *that has many risks.*

The person *who just rang the bell* left a package.

**Relative pronouns** - pronouns within the adjective clause can act as a subject, direct object, object of the preposition, or a possessive pronoun.

Who (subject)    whom (op or do)    whose (pp)    which (subject, do, or op)
That (Understood that is always a do. Stated that can be subject or do.)

Examples:
Subject – Mr Brown, *who lives next door,* is a NASCAR mechanic.
Direct object – The car *he repairs* has won three races. (Understood that)
Object of the preposition – The race, *in which it last ran,* broke three records.
Possessive – Mr. Brown is the one *whose job I envy the most.*

**Noun Clause** – a subordinate clause that acts as a subject, direct object, indirect object, object of the preposition, or a predicate noun.

Subject – *Whichever way we travel* is acceptable to me.
Direct object – Does he know *that the trip is today?*
Indirect object – Give *whoever arrives first* the door prize.
Object of a preposition – Deliver the flowers to *whoever answers the door.*
Predicate Noun – Jay’s reason for visiting Cozumel was that he scuba dives Palancar reef.

**Common introductory words for noun clauses**

- how
- if
- that
- what
- whatever
- when
- where
- whether
- which
- who
- whoever
- whom
- whomever
- whose
- why

To distinguish what job a noun clause is doing, try the following questions.

1. Subject – Is the clause the first thing in the sentence? Is the only thing following it a verb phrase? Then it’s the subject.
2. Object of the preposition – Is the word directly in front of the clause a preposition? Then it’s the OP.
3. Predicate noun – Can the sentence be flipped and still make sense? Yes = predicate noun
   Example – That he scuba dives Palancar reef was Jay’s reason for visiting Cozumel. Flipped =
   Jay’s reason for visiting Cozumel was that he scuba dives Palancar reef. (makes sense = PrN).
   He does know that the trip is today. Flipped = That the trip is today does know he. (not sense =
   DO)

4. Direct object or Indirect object – Is there something following the clause? Yes = IO; No = DO.
   Example – Give whoever arrives first the door prize. Something follows the clause so the clause
   is an IO.

Phrase – A phrase is a group of related words that functions as a single part of speech.
   A phrase stand alone as a sentence and does not change the sentence structure. Example – I was standing
   in the long line for tickets. The prepositional phrases “in the long line” and “for tickets” do not change
   the subject and verb or change this from a simple sentence.

Adjective Phrase – a prepositional phrase used to modify a noun or pronoun.
   Example - Did you see the launch of the shuttle?

Adverb Phrase - a prepositional phrase used to modify a verb, adjective, or adverb.
   Example – During the course of the summer, Stephen grew rapidly.

Appositive – a noun or pronoun that identifies or explains another noun or pronoun in the sentence.
   Example – Lincoln’s home state, Illinois, is very proud of him.

Appositive Phrase – a group of words that contains an appositive and its modifiers.
   Example – During Lincoln’s presidency the Civil War, a lengthy U.S. war, ended.

Note: Essential appositives and appositive phrases are NOT set off in commas. Nonessential ones are.
   Example: John Wilkes Booth, the stage actor, shot President Lincoln. Nonessential
   The stage actor John Wilkes Booth shot President Lincoln. Essential

Verbals

Verbal – a verb form used as another part of speech. Three types of verbals are participles, gerunds,
and infinitives.

Participles - verb form that is used as an adjective.
   Example – The screaming child upset the annoyed visitors at the museum.

Participle Phrase – a participle with its modifiers and complements all working together as an
   adjective.
   Example – Every child attending the parade will receive balloons and candy.

Note: Essential participles and participle phrases are NOT set off in commas. Nonessential ones are.
   Example – The student explaining his notes to the instructor is Byron. Essential
   Byron, explaining his notes to the instructor, is my lab partner. Nonessential
Gerunds - a verb form used as a noun. It can act as a subject, appositive, direct object, indirect object, predicate noun, or object of the preposition.
Example – *Swimming* is my favorite sport.

Gerund Phrase – a gerund with its modifiers and complements all working together as a noun.
Example – Mom surprised us by purchasing concert tickets for us.
*Sally’s reading of the story* entertained the children.

Infinitive – a verb form that usually begins with *to* and is used as a noun, adjective, or adverb.
Example – All students should learn *to prepare*. Noun as direct object
This semester Ms. Sullivan’s class is the class *to take*. Adjective modifying class.
Good students are always ready *to participate*. Adverb modifying ready.

Infinitive Phrase – an infinitive with its modifiers and complements all working together as a noun, adjective, or adverb.
Example – *To study for exams* requires notes, materials, and effort. Noun as subject
The class had only twenty minutes *to decorate for the party*. Adjective modifying minutes
The members of the team prepared *to work daily*. Adverb modifying prepared

**Literary Terms**

1. **allegory** – (11) a narrative either in verse or prose, in which characters, actions, and sometimes setting represent abstract concepts apart from the literal meaning of the story.
2. **allusion** – (8) a brief reference to a person, event, place, work of art, etc.
3. **anachronism** – (10) assignment of something to a time when it was not in existence.
4. **analogy** (literary) – (11) a partial or limited similarity or correspondence in some special qualities, circumstances, etc., of two or more things in other respects essentially different.
5. **anaphora** – (11) one of the devices of repetition, in which the same expression is repeated at the beginning of two or more lines, clauses, or sentences.
6. **antagonist** – (8) a character in a story or play who opposes the chief character or protagonist.
7. **antithesis** - (11) a figure of speech characterized by strongly contrasting words, clauses, sentences, or ideas.
8. **apostrophe** – (9) a figure of speech in which an absent person, an abstract concept, or an inanimate object is directly addressed.
9. **archetype** – (10) Universal symbol
10. **argument** – (9) a prose summary or synopsis of what is in a story or play, both with regard to plot and meaning.
11. **aside** – (9) a dramatic convention by which an actor directly addresses the audience but is not supposed to be heard by the other actors on the stage.
12. **assonance** – (11) the repetition of similar vowel sounds followed by different consonant sounds in stressed syllables or words.
13. **ballad stanza** – (12) a stanza usually consisting of four alternating lines of iambic tetrameter and iambi trimester and rhyming the second and fourth lines.
14. **blank verse** – (9) unrhymed iambic pentameter.
15. **caesura** – (12) a pause in a line of verse, usually near the middle. It most often reflects the sense of the line and is frequently greater than a normal pause.
16. **canto** – (12) one of the main divisions of a long poem.
17. **caricature** – (11) exaggeration of prominent features of appearance or character.
18. **carpe diem** – (12) Latin for "seize the day," the name applied to a theme frequently found in lyric poetry: enjoy life's pleasures while you are able.
19. **catalog** – (11) a list of people, things, or attributes.
20. **catharsis** – (9) a purgation, or cleansing of emotion, especially as a result of tragedy as a dramatic form. The audience, through empathy, shares the emotions and fate of the fallen noble figure.
21. **Cavalier poetry** – (12) a type of lyric poetry of the late Renaissance period, influenced by Ben Jonson and the Elizabethan court poets, and consisting mostly of love poems.
22. **Characterization** – (8) the author's method of creating characters in literature.

*Five methods of characterization*
A. Physical description
B. Character's actions
C. Direct statements by narrator
D. Character's thoughts and comments
E. Other characters thoughts and comments about the character

*Three types of characters*
A. Round or dynamic – A well developed character with complex and many-sided moral qualities and personal traits described in depth through narration and dialogue who develops or changes as a result of the actions of the plot; opposite of a flat or stock character.
B. Flat or static – A one-sided character who remains primarily the same throughout the story, has only one or two distinguishing qualities or personal traits, and/or lacks a full range of human trait.; opposite of round character; a stereotype.
C. Stereotype – A character who is not developed as an individual, but who shares traits and mannerisms supposedly shared by all members of a group. This character functions without displaying motivation or emotional response.

23. **chorus** – (10) dramatic device of Greek tragedy in which a group of actors speaks in unison; the chorus comments on the play's action, functions roughly as a thinking audience member often to enhance dramatic irony.
24. **Classicism** – (12) a movement in art, literature, and music that advocates imitating the principles manifested in the art and literature of ancient ("classical") Greece and Rome.
25. **cliché** – (9) any expression so often used that its freshness and clarity have worn off.
26. **colloquial** – (11) an expression used in informal conversation but not accepted universally in formal speech or writing.
27. **comedy** - (10) In general, a story that ends happily. Its hero or heroine is usually an ordinary character who overcomes a series of obstacles that block what he or she wants.
28. **comic relief** – (9) an amusing episode in a serious or tragic literary work, especially a drama, that is introduced to relieve tension.
29. **coming of age/novel of initiation** – (9) a novel that deals with the development of a young person, usually from adolescence to maturity; it is frequently autobiographical.
30. **conceit** – (12) an elaborate and surprising figure of speech comparing two very dissimilar things. It usually involves intellectual cleverness and ingenuity.
31. **conflict** – (8) The struggle between two opposing forces that lies at the center of a plot in a story or a drama. The main forms of conflict are man versus man, man versus nature, and man versus self.

*Two types of conflict*

A. External conflict – A conflict that exists when a character struggles against some outside force, such as another person, nature, society, or fate.

B. Internal conflict – A conflict that exists within the mind of a character torn between opposing feelings or goals.

32. **connotation** – (9) a meaning of a word separate from the thing it explicitly names or describes; the emotional implication of a word.

33. **consonance** – (11) the repetition of consonant sounds that are preceded by different vowel sounds.

34. **couplet** – (9) a pair of rhyming lines with identical meter.

35. **courtly love** – (12) a philosophy or code of love that flourished in chivalric times, first in France and later in other countries, especially in England. According to the theory, falling in love is accompanied by great emotional disturbances; the bewildered lover exhibits "symptoms" of lovesickness. He agonizes over his wretched condition, which improves only when he is accepted, and he is inspired by his love to great deeds. He and his lady pledge each other to secrecy, and they must remain faithful in spite of all obstacles.

36. **denotation** – (9) the direct meaning of a word

37. **dialect** – (10) a form of speech characteristic to a particular region or class; differing from the standard language in pronunciation, vocabulary, and grammatical form.

38. **dialogue** – (10) conversation between two or more characters.

39. **diction** – (9) the author's choice of words and phrases in a literary work. It includes connotation—the emotional associations surrounding a word, as opposed to the word's literal meaning, and denotation—a word's literal meaning.

40. **digression** – (11) a wandering from the main subject in talking or writing.

41. **dramatic monologue** – (12) a lyric poem in which the speaker addresses someone whose replies are not recorded.

42. **dramatic structure** or plot – (9) the plan that creates and resolves conflict in a piece of literature. Ideally, it is made up of five parts: the introduction, the rising action, the climax, the falling action, and the resolution.

43. **dues ex machina** – (10) in ancient Greek and Roman drama a god introduced to resolve the conflict of the plot or any artificial or improbable device resolving the difficulties of a plot. (God from a machine.)

44. **dystopia** – (9) term used for literature containing accounts of imaginary worlds, usually in the future, in which present tendencies are carried out to their intensely unpleasant culminations. This type of literature usually endeavors to express the impossibility of a perfect political state. (See utopian.)

45. **elegy** – (11) a solemn, reflective poem, usually about death, written in a formal style.

46. **end rhyme** – (9) the rhyming of words at the ends of lines of poetry.

47. **end-stopped lines** – (11) in poetry, line endings that complete the line's syntax, meaning, and rhythm and thus stop the movement into the next line.

48. **enjambment** – (11) in poetry, the opposite of end-stopped lines. A line ending in which the syntax, rhythm, and thought are continued and completed in the subsequent line(s).

49. **epic** – (9) a long, narrative poem dealing with great heroes and adventures; having a national, worldwide, or cosmic setting; involving supernatural forces; and written in a
deliberately elevated style.

50. **epic conventions** – (12) There are many conventions established by Homer that were subsequently developed over the centuries. These include epic hero, lengthy narrative, lofty tone and style, epic similes, catalogs/genealogies, supernatural involvement, invocation, in medias res, voyage across the sea, trip to the underworld, and epic battles.

51. **epic simile** – (12) an elaborated comparison, the epic simile differs from an ordinary simile in being more involved and ornate, in a conscious imitation of the Homeric manner.

52. **epigraph** – (12) a quotation on the title page of a book or before a poem, or a motto heading a section of a work.

53. **epiphany** – (10) a moment of sudden, intuitive understanding

54. **episodic** – (11) a narrative form consisting of a series of incidents rather than a cohesive plot structure.

55. **epithet** – (12) a descriptive expression, usually mentioning a quality or attribute of the person or thing being described.

56. **euphemism** – (11) an indirect reference to something distasteful, untoward, or indelicate-indirect in order to make the subject more acceptable.

57. **exemplum** – (12) a moralized tale.

58. **Existentialism** – (12) a philosophical and literary movement, which emphasizes existence rather than essence and holds that man is totally free and responsible for his acts, and that this responsibility causes man's fear and anxiety.

59. **explication** – (12) an approach to explaining literature which analyzes and organizes in to a whole the context, devices, semantics, and form of a piece of literature. The attempt takes into consideration not only the summary of the piece in question, but also the various levels of resonance on which the work operates.

60. **extended metaphor** – (10) a comparison that is developed at great length, often through a whole work or a great part of it.

61. **fable** – (10) brief story in prose or verse that teaches a moral or practical lesson about life.

62. **feminine rhyme** – (11) similarly used terms are "double rhyme" and "light rhyme"; a set of rhymed words ending in unaccented or unstressed syllables, as in "table/fable."

63. **flashback** – (8) An interruption in chronological narrative that tells about something in detail as it occurred that happened before that point in the story or before the story began.

64. **foil** – (9) a character whose traits are the opposite of those of another character, and who thus points up the strengths or weaknesses of the other character.

65. **folk ballad** – (12) an anonymous ballad transmitted orally and usually existing in may variants.

66. **folk epic** – (12) an epic of unknown authorship, assumed to be the product of communal composition.

67. **foot** – (9) a group of syllables in verse usually consisting of one accented syllable and one or more unaccented syllables.

68. **foreshadowing** – (8) The use of clues by the author to prepare readers for events that will happen in a story.

69. **frame** – (10) a narrative device presenting a story or group of stories within the frame of a larger narrative.

70. **frame story** – (12) an introductory narrative within which one or more of the characters proceed to tell a story.
71. **free verse** – (11) a type of poetry written with rhythm and other poetic devices but without a fixed pattern of meter and rhyme.

72. **genre** – (9) a form or type of literary work.

A. short story – a fairly short prose narrative that is carefully crafted and usually tightly constructed.
B. novel - a long work of prose fiction dealing with characters, situations, and settings that imitate those of real life.
C. lyric - a poem, usually short, that expresses some basic emotion or state of mind.
D. narrative - a story or account of an event or a series of events. It may be told either in poetry or prose; it may be either fictional or true.
E. nonfiction - any writing that is not fiction; any type of prose that deals with real people and happenings.
F. biography - an account of a person's life.
G. autobiography – the story of all or part of a person’s life written by the person whom lived it.

73. **gothic** - (11) having to do with a type of fiction that uses remote, gloomy settings and a sinister, eerie atmosphere to suggest horror and mystery.

74. **gothic novel** – (12) a novel written in a style characterized by mystery, horror, and the supernatural, and usually having a medieval or other period setting.

75. **grotesque** – (11) use of characters who are physically or spiritually deformed and who also behave abnormally. May be applied to art, which focuses on the bizarre, the unnatural, and the fantastic.

76. **Harlem Renaissance** – (11) a cultural movement among black Americans during the 1920s.

77. **heroic couplet** – (12) a pair of rhymed verse lines in iambic pentameter.

78. **hyperbole** – (8) a figure of speech involving great exaggeration.

79. **iambic foot** - a line of poetry consisting of an unaccented syllable followed by an accented syllable, as in "until."

80. **iambic pentameter** - poetry consisting of five iambic feet per line.

81. **idiom** – (10) expression peculiar to a particular language that means something different from the literal meaning of the words.

82. **imagery** – (8) the sensory details that provide vividness in a literary work and tend to arouse emotions or feelings in a reader that abstract language does not.

83. **Impressionism** – (11) a manner of writing in which scenes, characters, or moods are presented from a particular vantage point rather than as they actually are.

84. **in medias res** – (9) Latin for “in the middle of things.” In a traditional epic, the opening scene often begins in the middle of the action.

85. **incremental repetition** – (12) a form of repetition in which successive stanzas advance the story or reveal a situation by changes in a single phrase or line.

86. **inference** – (9) reasonable conclusion about the behavior of a character or the meaning of an event, drawn from the limited information presented by the author.

87. **internal rhyme** – (11) rhyming words that also may or may not rhyme at the end.

88. **invective** – (11) a violent verbal attack; the denunciation of a person of idea through the use of epithets that demean.

89. **inversion** – (11) switching of the usual order of the parts of a sentence, primarily for emphasis or to achieve a certain rhythm or rhyme.
90. **invocation** – (12) the call on a deity or muse for help and inspiration. It is found at the beginning of traditional epic poems.

91. **irony** – (8) the term used to describe a contrast between what appears to be and what really is.
   A. **dramatic irony** - refers to a situation in which events or facts not known to a character on stage or in a fictional work are known to another character and the audience or reader.
   B. **situational irony** - refers to an occurrence that is contrary to what is expected or intended.
   C. **verbal irony** - the intended meaning of a statement or work is different from what the statement or work literally says.

92. **juxtaposition** – (11) the placing of a word or phrase directly against another word or phrase without any transitional word connecting the two halves.

93. **kenning** – (12) a metaphorical compound word used in Old Germanic languages such as Old English as a synonym for a simple noun.

94. **legend** – (10) a story handed down from the past, often associated with some period in the history of a people.

95. **literary ballad** - (12) a ballad composed by an author, as opposed to the anonymous folk ballad.

96. **literary epic** - (12) a long narrative poem by a poet self-consciously employing the epic formula (as opposed to a folk epic).

97. **literature** – (9) technically, all writings in prose or verse, especially those of an imaginative or critical character. Perrine makes the distinction between escape literature—that which is written purely for entertainment—and interpretive literature—that which "is written to broaden and deepen and sharpen our awareness of life."

98. **local color** – (11) Regionalism; emphasis on the dialect, dress, customs, and traditions of a particular region and on the effect that setting has on character development.

99. **Logical Fallacies** (10)
   A. **Hasty Generalization** - a generalization based on too little evidence or on exceptional or biased evidence.
      Faulty: All women are reckless drivers.
      Reason: Many women are careful drivers.
   B. **Big Lie** – a false statement that is repeated over and over until it is believed.
      Faulty: President Obama is not an American citizen.
      Reason: President Obama is an American. He was born in Hawaii which is a state.
   C. **Non Sequitur** – a statement that does not follow logically from what has just been said – a conclusion that does not follow from the premises
      Faulty: Johnny gives to charity; therefore he is a kind person.
      Reason: Many people give to charity, but they are not necessarily kind. They may give for tax purposes.
   D. **Ad hominem** - attacking the person who presents an issue rather than dealing logically with the issue itself.
      Faulty: Her arguments might be more convincing if she dressed better.
      Reason: Her appearance has nothing to do with her arguments.
E. **Red Herring** (irrelevant evidence) - dodging the real issue by drawing attention to an irrelevant issue.
   Faulty: Why worry about a few terrorists when we ought to be doing something about global warming.
   Reason: Global warming has nothing to do with the actions of terrorists.

F. **Either... or Fallacy** - stating that only two alternatives exist when in fact there are more than two.
   Faulty: Either we go to Houston for the whole week of Spring Break, or we don’t go anywhere at all.
   Reason: This rigid argument ignores the possibilities of spending part of the week in Houston, spending the whole week somewhere else, or any other options.

G. **False Analogy** - the assumption that because two things are alike in some ways, they must be alike in other ways.
   Faulty: Since the books are about the same length and cover the same material, one is probably as good as the other.
   Reason: The length and coverage of the books cannot predict whether one is as good as the other.

H. **Equivocation** - an assertion that falsely relies on the use of a term in two different senses.
   Faulty: When representing himself in court, a defendant said "I have told the truth, and I have always heard that the truth would set me free."
   Reason: In this case, the arguer switches the meaning of truth. In the first instance, he refers to truth as an accurate representation of the events; in the second, he paraphrases a Biblical passage that refers to truth as a religious absolute. While the argument may be catchy and memorable, the double references fail to support his claim.

I. **Slippery Slope** - the assumption that if one thing is allowed, it will only be the first step in a downward spiral.
   Faulty: Handgun control will lead to a police state.
   Reason: Handgun control has not led to a police state in England.

J. **Oversimplification** - a statement or argument that leaves out relevant consideration about an issue.
   Faulty: People who pass tests are lucky.
   Reason: People who pass tests have usually studied and prepared.

K. **Begging the question** - an assertion that restates the point just made. Such an assertion is circular in that it draws as a conclusion a point stated in the premise.
   Faulty: He is lazy because he just doesn’t like to work.
   Reason: Being lazy and not liking to work mean essentially the same thing.

L. **False cause, post hoc** (after this), or **ergo propter hoc** (so because of this) - the assumption that because one event follows another, the first is the cause of the second.
   Faulty: The new mayor took office last January, and crime in the streets has already increased 25 percent.
   Reason: The assumption is that having the new mayor caused the increase in crime, an assumption unlikely to be true.
100. **lyric poem** – (9) a poem, usually short, that expresses some basic emotion or state of mind.

101. **magical realism** – (10) style of fiction, commonly associated with contemporary Latin-American writers, in which fantasy and reality are casually combined, producing humorous and thought-provoking results.

102. **masculine rhyme** – (11) a form of rhyme that occurs in a set of stressed monosyllabic words.

103. **metaphor** – (8) a figure of speech that makes a comparison between two unlike things, in which one thing becomes another thing without the use of the word like, as, than, or resembles.

104. **metaphysical poetry** – (12) poetry exhibiting a highly intellectual style that is witty, subtle, and sometimes fantastic, particularly in the use of conceits. Although the term is sometimes applied broadly to philosophical poetry, it more commonly describes the work of the seventeenth-century British writers called the "Metaphysical Poets."

105. **meter** – (10) the pattern of stressed and unstressed syllables in poetry.

106. **metonymy** – (11) a figure of speech in which a term is substituted for another with which it is closely associated, as when the term "White House" is used to mean the administration.

107. **miracle play or mystery play** – (12) a type of play produced during the medieval and early Renaissance periods, based on the life of Christ, stories from the Bible, or legends of the saints.

108. **mock epic** – (12) a satire using the form and style of an epic poem to treat a trivial incident.

109. **Modernism** – (12) movement in literature, from approximately 1914 to 1965, which sought consciously and strongly to break with tradition through dazzling innovations in fiction, poetry, and criticism. It employs a distinctive kind of imagination, which insists on having its general frame of reference within itself.

110. **mood** – (8) the overall atmosphere or prevailing emotional aura of a work.

111. **morality play** – (12) a type of play popular in the 1400s and 1500s in which the characters are personifications of abstract qualities such as Vice, Virtue, Mercy, Shame, Wealth, Knowledge, Ignorance, Poverty, and Perseverance.

112. **motif** – (11) a theme, device, event, or character that is developed through nuance and repetition.

113. **myth** – (9) a traditional story connected with the religion of a people, usually attempting to account for something in nature.

114. **narration** – (9) type of writing that tells about a series of related events.

115. **narrator** – (8) the person telling the story.

116. **Naturalism** – (11) writing that depicts events as rigidly determined by the forces of heredity and environment.

117. **Neoclassicism** – (12) writing of a later period that shows the influence of the Greek and Roman classics. The term is often applied to English literature of the eighteenth century.

118. **novel** – (9) a long work of narrative prose fiction dealing with characters, situations, and settings that imitate those of real life.

119. **novella** – (10) a story that is longer than a short story usually is, but shorter than a novel.

120. **octave** – (12) an eight-line unit in poetry.

121. **ode** – (12) a long lyric poem, formal in style and complex in form, often written in commemoration or celebration of a special quality, object, or occasion.

122. **onomatopoeia** – (8) the use of words to represent sounds.
ottava rima – (12) an eight line stanza in iambic pentameter with the rhyme scheme ababababcc.

oxymoron – (9) a self-contradictory combination of words or smaller verbal units.

parable – (10) brief story that teaches a lesson about life.

paradox – (9) a statement, often metaphorical, that seems to be self-contradictory but that has valid meaning. An apparent contradiction that is actually true.

parallelism – (11) the use of phrases or sentences that are similar in structure.

parody – (12) a humorous imitation of serious writing. It follows the form of the original, but often changes the sense to ridicule the writer's style.

pastoral – (12) a conventional form of lyric poetry presenting an idealized picture of rural life.

persona – (9) the mask or voice of the author or the author's creation in a particular work

personification – (8) kind of metaphor in which a nonhuman thing or quality takes on human characteristics or capabilities.

perspective – (10) the emotional point of view from which a story or poem is told.

picaresque – (11) a story of a rascal of low degree engaged in menial tasks and making his living more through his wits than his industry.

plot structure – (9) series of related events that make up a story or drama. Plot is "what happens" in a story, novel, or play. Plot structure consists of exposition, conflict, complications, climax, and resolution.

Plot – (8) The sequence of events in a story, novel, or play.

The five elements of plot
A. Exposition – The beginning of a plot, which introduces the story's characters, setting, and situation.
B. Rising action – The part of a plot that adds complications to the problems in the story and increases the reader's interest.
C. Climax – The turning point in a narrative.
D. Falling action – In a story or play, the action that immediately follows the climax
E. Resolution – The part of a plot that concludes the falling action by revealing or suggesting the outcome of the conflict.

Note: Not all literature will include all five elements of plot.

poetry – (10) type of rhythmic, compressed language that uses figures of speech and imagery to appeal to the reader's emotions and imagination; types include dramatic, which employs dramatic techniques in order to achieve poetic ends; lyric, which primarily expresses strong emotion, and narrative which tells a story.

point of view – (8) vantage point from which a writer tells a story.
A. first person - one of the characters is usually the narrator telling the story, using the pronoun I. We get to know this narrator very well, but we can know only what this character knows, and we can observe only what this character can observes. All of our information about the events in the story must come from this one character.
B. third person objective – narrative point of view in which a third person narrator describes only what can be seen, like a newspaper report
C. third person limited - the narrator, who plays no part in the story, zooms in on the thoughts and feelings of just one character. With this point of view, we observe the action through the eyes and with the feelings of this one character.
D. **third person omniscient** - the person telling the story knows everything there is to know about the characters and their problems. This all-knowing narrator can tell us about the past, the present, and the future of all the characters. He or she can even tell us what the characters are thinking. The narrator can also tell us what is happening in other places. In the omniscient point of view, the narrator is not in the story at all. In fact, the omniscient narrator is like a god telling the story.

138. **Précis** – (11) an abstract of the essential facts of a work, retaining the order of the original.

139. **propaganda devices** (10) - persuasion that deliberately discourages people from thinking for themselves. Its sole purpose is to spread information and establish a cause, idea, product, or person. Propaganda at its worst relies on one-sided or distorted arguments.

A. **persuasion** - the attempt to convince others to do something or to change a belief of their own free will.

B. **transfer** - a method that builds a connection between things that are not logically connected. In advertising, this connection is built between a product and a positive value. Good listeners demand that the link between these things be supported by evidence.

C. **testimonials** - an endorsement or testimonial by a famous person, e.g., movie star, sports figure, or other celebrity used to draw public attention to a candidate or cause.

D. **bandwagon** - a technique that encourages people to act because everyone else is doing it. It attempts to substitute peer or crown pressure for analysis of an issue or action. Good listeners insist that the speaker give support for the call to action.

E. **card-stacking** - is based on half-truths. It presents only partial information in order to leave an inaccurate impression. All effective speakers emphasize information that supports their viewpoint. Good listeners withhold judgment until they hear the supporting details or the case for the other side.

F. **stereotypes** - a biased belief about a whole group of people based on insufficient or irrelevant evidence. A stereotype ignores the individual. Good listeners reject stereotypes and demand specific information.

G. **loaded words or phrases** - evoke, or draw out, very strong positive or negative attitudes toward a person, group, or idea. They can be powerful in their ability to create bias, a leaning toward a particular point of view. The "load" they carry is connotation-the feelings or associations a word evokes. Good listeners carefully evaluate the connotations and denotations of words.

1. **glittering generality** – words that are linked to highly valued concepts. When these words are used, they demand approval without thinking, simply because such an important concept is involved.

2. **name-calling** - labeling intended to arouse powerful negative feelings. Its purpose is to represent a particular person or group as inferior or bad without providing evidence to support the claim. Good listeners look beyond labels and ask for evidence to back up the speaker’s position.

H. **emotional appeals** - statements used to arouse emotional rather than logical reactions. They can be appropriately used in persuasion. When emotional appeals distort the truth or provoke irrational desires and fears, they become propaganda techniques. Good listeners respond to emotional appeals but demand support for
any conclusion presented.

140. **prologue** – (9) a section preceding the main body of a work and serving as an introduction
141. **protagonist** – (8) The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist.
142. **proverb** – (11) short saying commonly used, usually pertaining to advice on how to conduct one’s life. Similar elements include:
   A. *aphorism* - a short statement of truth or principle characterized by depth of thought.
   B. *epigram* - any short, terse poem, especially if it is ingenious or pointed.
   C. *maxim* - a rule of conduct or statement of general truth expressed in few words.
143. **pun** – (9) a play on words based on the similarity of sound between two words with different meaning
144. **quatrain** – (10) a four-line unit in poetry.
145. **Rationalism** – (12) a philosophy that emphasizes the role of reason rather than of sensory experience and faith in answering basic questions of human existence. It was most influential during the Age of Reason and influenced the writers of that period.
146. **Realism** – (11) a way of representing life as it seems to the common reader. The material selected tends to represent, with almost photographic precision and detail, ordinary people in everyday speech, experiences, and settings.
147. **refrain** – (9) the repetition of one or more lines in each stanza of a poem.
148. **repetition** – (8) a poetic device in which a sound, word, or phrase is repeated for style and emphasis.
149. **rhetoric** – (11) language use that creates and organizes arguments and argumentative devices and delivers these in an effective style of expression. The three basic forms of rhetoric are
   A. Logos – an appeal to logic
   B. Pathos – an emotional appeal
   C. Ethos – an appeal based on a relationship or trust
150. **rhetorical question** – (11) one offered for its rhetorical effect and not requiring a reply of intended to induce a reply.
151. **rhythm** – (9) the arrangement of stressed and unstressed sounds into patterns in speech or writing.
152. **romance** – (12) a long narrative in poetry or prose that originated in the medieval period. Its main elements are adventure, love, and magic.
153. **Romanticism** – (11) a movement in literature from approximately 1780 to 1830, which stressed a philosophy centered on the individual’s feelings and imagination. Romantic poets, in rebellion against the restraints of aesthetic distance and the formalism of Neoclassicism, glorified nature, children, and rural persons and setting as being uncorrupted by the influences of society and civilization.
154. **sarcasm** – (10) a caustic and bitter expression of strong disapproval. Sarcasm is personal, jeering, intended to hurt.
155. **satire** – (10) the technique that employs wit to ridicule a subject, usually some social institution or human foible, with the intention of inspiring reform.
156. **scansion** – (9) the analyzing of meters and feet; the result of scanning, or marking off
lines of poetry into feet and indicating the stressed and unstressed syllables.

157. sermon – (11) a written version of a speech on some aspect of religion, morality, conduct, or the like, meant to be delivered in a church.

158. seset – (12) a six-line unit in poetry

159. setting – (8) the time and place in which the action of a narrative occurs.

160. Shakespearean sonnet – (12) usually rhymed abab/cdcd/efef/gg; presenting a four-part structure in which an idea or theme is developed in three quatrains and then brought to a conclusion in the couplet.

161. shift – (9) a change in tone, point of view, or subject matter.

162. sibilance – (11) a quality or sound having, containing, or producing the sound of or a sound resembling that of the s or the sh in sash

163. simile – (8) The comparison of unlike things using like or as.

164. short story – (9) a short prose narrative that is carefully crafted and usually tightly constructed.

165. slant rhyme – (11) also called off-rhyme; harmonic sound values that are not full rhymes, but are partial rhymes as in "blood/good."

166. soliloquy – (9) a dramatic convention that allows a character alone on stage to speak his or her thoughts aloud.

167. sonnet – (9) a lyric poem with a traditional form of fourteen iambic pentameter lines.
   A. Petrarchan (Italian) sonnet - sonnet that is usually rhymed abbaabba/cdecde with variations permitted in the cdecde rhyme scheme. It forms basically a two-part poem of eight lines (octave) and six lines (sestet) respectively. These two parts are played off against each other in a great variety of ways.
   B. Shakespearean (English) sonnet - sonnet that is usually rhymed abab/cdcd/efef/gg, presenting a four-part structure. The first three parts of four lines each (quatrain) may present three statements or examples and the final part of two lines (couplet) a conclusion or placation.

168. sonnet sequence – (12) a series of sonnets linked by form and theme.

169. speaker – (9) see persona. Not to be confused with the author.

170. sprung rhythm – (12) a term coined by Gerard Manley Hopkins to designate his unconventional use of poetic meter.

171. stanza – (10) group of consecutive lines that form a single unit in a poem.

172. stream of consciousness – (11) the recording or re-creation of the uneven and illogical flow of a character’s thoughts, sensations, memories, and emotional and mental associations without any attempt at explanation.

173. style – (11) the distinctive handling of language by an author, involving choices in diction, figurative language, syntax, and so forth.

174. suspense – (10) the uncertainty or anxiety the reader feels about what is going to happen next in a story.

175. symbol – (8) something that means more than what it is. It is a concrete object, a person, a situation, an action or some other item that has a literal meaning in the work but suggests or represents other abstract ideas or emotions meanings as well.

176. symbolism – (8) the use of an object, a person, a situation, an action, or some other item that has a literal meaning in the work, but suggests or represents other meanings as well.

177. synecdoche – (11) a type of figurative language in which the whole is used for the part or the part used for the whole.

178. synesthesia – (11) the description of one kind of sensation in terms of another; for
example the description of sounds in terms of colors, as a “blue note”.

179. **syntax** – (11) the patterns and arrangement or words in a sentence.

180. **terza rima** – (12) an interlocking, three-line stanza form with the rhyme scheme 
    \[ \text{aba/bcb/cdc/ded and so on.} \]

181. **theme** – (8) the universal and fundamental idea expressed in a literary work.

182. **thesis** – (9) an attitude or position on a problem taken by a writer or speaker with the 
    purpose of proving or supporting it.

183. **tone** – (11) the author’s attitude, either stated or implied, toward his or her subject matter 
    and toward the audience.

184. **tragedy** – (12) dramatic or narrative writing in which the main character suffers disaster 
    after a serious and significant struggle, but faces his or her downfall in such a way as to 
    attain heroic stature.

185. **tragedy (conventions of)** – (9) in drama, a tragedy recounts a causally related series of 
    events in the life of a person of significance, culminating in an unhappy catastrophe, the 
    whole treated with dignity and seriousness. According to Aristotle’s Poetics, the purpose 
    of a tragedy is to arouse pity and fear and thus to produce in the audience a catharsis of 
    these emotions. Traditional tragedies often contain the following parts:
    A. The play begins with a "world out of order."
    B. act of horror or shame brings about suffering.
    C. suffering brings about knowledge, if not for the tragic hero at least for the 
       audience.
    D. At the end of the tragedy, order is restored.

186. **tragic flaw** – (9) the character defect or the strength which becomes a weakness that 
    leads a once noble figure to destruction.

187. **tragic hero** – (9) royal, high-ranking, or especially honorable personage who falls toward 
    ill fate because of either inner or outer circumstances. The tragic hero has in modern 
    times been widely interpreted. In general, when characters face their destiny, however 
    evil and unmerited, with courage and dignity, they can be seen as truly tragic. The tragic 
    impulse celebrates courage and dignity in the face of defeat and attempts to portray the 
    grandeur of the human spirit.

188. **Transcendentalism** – (11) characterized by Romantic Idealism and an emphasis on 
    insight or intuition in finding truth, which transcends sensory experience and logic.

189. **tri-colon** – (11) a balanced string of independent clauses separated by semi-colons.

190. **understatement** – (12) a tonal and stylistic strategy of restraint (opposite to hyperbole or 
    overstatement) in which something of importance or of a serious nature is deliberately 
    treated with a lesser degree of intensity or authority than would usually be appropriate to 
    such a subject.

191. **utopia(n)** – (12) fiction describing an imaginary ideal world.

192. **verisimilitude** – (12) the appearance of truth or reality in fiction.

193. **vernacular** – (11) the common, everyday language of ordinary people in a particular 
    locality.
<table>
<thead>
<tr>
<th>Verbs for Literary Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>accentuates</td>
</tr>
<tr>
<td>accepts</td>
</tr>
<tr>
<td>achieves</td>
</tr>
<tr>
<td>adopts</td>
</tr>
<tr>
<td>advocates</td>
</tr>
<tr>
<td>alleviates</td>
</tr>
<tr>
<td>allows</td>
</tr>
<tr>
<td>alludes</td>
</tr>
<tr>
<td>alters</td>
</tr>
<tr>
<td>analyzes</td>
</tr>
<tr>
<td>approaches</td>
</tr>
<tr>
<td>argues</td>
</tr>
<tr>
<td>ascertains</td>
</tr>
<tr>
<td>assesses</td>
</tr>
<tr>
<td>elevates</td>
</tr>
<tr>
<td>downplays</td>
</tr>
<tr>
<td>dramatizes</td>
</tr>
<tr>
<td>elicits</td>
</tr>
<tr>
<td>empathizes</td>
</tr>
<tr>
<td>encounters</td>
</tr>
<tr>
<td>enhances</td>
</tr>
<tr>
<td>enriches</td>
</tr>
<tr>
<td>enumerates</td>
</tr>
<tr>
<td>envisions</td>
</tr>
<tr>
<td>evokes</td>
</tr>
<tr>
<td>excludes</td>
</tr>
<tr>
<td>expands</td>
</tr>
<tr>
<td>experiences</td>
</tr>
<tr>
<td>explains</td>
</tr>
<tr>
<td>expresses</td>
</tr>
<tr>
<td>extends</td>
</tr>
<tr>
<td>extrapolates</td>
</tr>
<tr>
<td>fantasizes</td>
</tr>
<tr>
<td>focuses</td>
</tr>
<tr>
<td>distinguishes</td>
</tr>
<tr>
<td>distorts</td>
</tr>
<tr>
<td>foreshadows</td>
</tr>
<tr>
<td>forces</td>
</tr>
<tr>
<td>functions</td>
</tr>
<tr>
<td>generalizes</td>
</tr>
<tr>
<td>guides</td>
</tr>
<tr>
<td>heightens</td>
</tr>
<tr>
<td>highlights</td>
</tr>
<tr>
<td>hints</td>
</tr>
<tr>
<td>holds</td>
</tr>
<tr>
<td>honors</td>
</tr>
<tr>
<td>identifies</td>
</tr>
<tr>
<td>illustrates</td>
</tr>
<tr>
<td>imagines</td>
</tr>
<tr>
<td>compares</td>
</tr>
<tr>
<td>compels</td>
</tr>
<tr>
<td>completes</td>
</tr>
<tr>
<td>minimizes</td>
</tr>
<tr>
<td>states</td>
</tr>
<tr>
<td>strives</td>
</tr>
<tr>
<td>suggests</td>
</tr>
<tr>
<td>summarizes</td>
</tr>
<tr>
<td>supplies</td>
</tr>
<tr>
<td>supports</td>
</tr>
<tr>
<td>suppresses</td>
</tr>
<tr>
<td>symbolizes</td>
</tr>
<tr>
<td>sympathizes</td>
</tr>
<tr>
<td>traces</td>
</tr>
<tr>
<td>understands</td>
</tr>
<tr>
<td>vacillates</td>
</tr>
<tr>
<td>values</td>
</tr>
<tr>
<td>verifies</td>
</tr>
<tr>
<td>convinces</td>
</tr>
<tr>
<td>defines</td>
</tr>
<tr>
<td>defies</td>
</tr>
<tr>
<td>demonstrates</td>
</tr>
<tr>
<td>depicts</td>
</tr>
<tr>
<td>describes</td>
</tr>
<tr>
<td>despises</td>
</tr>
<tr>
<td>displays</td>
</tr>
<tr>
<td>disputes</td>
</tr>
<tr>
<td>concerns</td>
</tr>
<tr>
<td>concludes</td>
</tr>
<tr>
<td>impels</td>
</tr>
<tr>
<td>implies</td>
</tr>
<tr>
<td>includes</td>
</tr>
<tr>
<td>indicates</td>
</tr>
<tr>
<td>infers</td>
</tr>
<tr>
<td>inspires</td>
</tr>
<tr>
<td>intends</td>
</tr>
<tr>
<td>interrupts</td>
</tr>
<tr>
<td>justifies</td>
</tr>
<tr>
<td>juxtaposes</td>
</tr>
<tr>
<td>lists</td>
</tr>
<tr>
<td>maintains</td>
</tr>
<tr>
<td>makes</td>
</tr>
<tr>
<td>manages</td>
</tr>
<tr>
<td>manipulates</td>
</tr>
<tr>
<td>attributes</td>
</tr>
<tr>
<td>avoids</td>
</tr>
<tr>
<td>bases</td>
</tr>
<tr>
<td>believes</td>
</tr>
<tr>
<td>challenges</td>
</tr>
<tr>
<td>changes</td>
</tr>
<tr>
<td>characterizes</td>
</tr>
<tr>
<td>chooses</td>
</tr>
<tr>
<td>chronicles</td>
</tr>
<tr>
<td>claims</td>
</tr>
<tr>
<td>comments</td>
</tr>
<tr>
<td>details</td>
</tr>
<tr>
<td>determines</td>
</tr>
<tr>
<td>develops</td>
</tr>
<tr>
<td>deviates</td>
</tr>
<tr>
<td>differentiates</td>
</tr>
<tr>
<td>differs</td>
</tr>
<tr>
<td>directs</td>
</tr>
<tr>
<td>disappoints</td>
</tr>
<tr>
<td>discovers</td>
</tr>
<tr>
<td>discusses</td>
</tr>
<tr>
<td>assumes</td>
</tr>
<tr>
<td>attacks</td>
</tr>
<tr>
<td>attempts</td>
</tr>
</tbody>
</table>

Verbs to use instead of the verb “shows”:
appears
asserts
attests to
certifies
comments
confirms
connotes
corroborates
defines
delineates
demonstrates
denotes
depicts
describes
discloses
displays
derives
discovers
discusses
disputes
assumes
attacks
attempts
Describing style
abrupt
allusive
aphoristic
artificial
artistic
awkward
barbaric
bombastic
classical
concise
condensed
crude
eloquent
exact
explicit
extravagant
fluent
forceful
formal
glib/offhand
grandiose
graphic
harsh
intelligible
ironical
labored
lucid
metaphorical
natural
obscure
pedantic
plain
poetic
polished
pompous
precise
prosaic
pure
refined
restrained
rhetorical
simple
smooth
sonorous
succinct
ungraceful
unpolished
vague
verbose
vigorous
vulgar

Describing diction
abstract
alliterative
artificial
bombastic
colloquial
concrete
connotative
cultured
cull
emotional
esoteric
euphemistic
exact
figurative
grotesque
high or formal
homespun
idiomatic
inane
insipid
jargon
learned
literal
literary
low or informal
moralistic
monotone
neutral
non-specific
obscure
old-fashioned
ordinary
pedantic
picturesque
plain
poetic
precise
pretentious
proper
provincial
scholarly
sensuous
sensuous
simple
slangy
symbolic
trite
vulgar

Describing syntax
abrupt
antithetic
awkward
balanced
cacophonous
chaotic
compact
compound
declarative
declarative
disorganized
elaborate
elegant
esoteric
exclamatory
flowery
grating
harsh
incoherent
interrogative
interrupted
inverted
jerky
journalistic
jumbled
laconic
loose
lyrical
monotonous
ornate
periodic
plain
rambling
rhythmical
simple
spare
sprawling
staccato
telegraphic
terse
thudding dry
tortuous
whimsical

Also look for:
anaphora
asymmetry
brackets
chiasmus
colon
comma
dash
ellipsis
juxtaposition
parallelism
parenthesis
polysyndeton
repetition
semicolon
A Vocabulary of Attitudes to Identify Tone

Students sometimes feel vaguely the correct attitude toward what they are reading, but are unstable to clarify and intensify the mood because they lack vocabulary adequate to describe. Here is a list of attitudes, which should prove helpful when trying to identify tone in a piece of writing.

**Attitudes chiefly rational:** Explanatory, instructive, didactic, admonitory, condemnatory, indignant, puzzled, curious, wistful, pensive, thoughtful, preoccupied, deliberate, studied, candid, guileless, thoughtless, innocent, frank, sincere, questioning, uncertain, doubting, incredulous, critical, insinuating, coaxing, pleading, persuasive, argumentative, authoritative

**Attitudes of pleasure:** Peaceful, satisfied, contented, happy, cheerful, pleasant, bright, sprightly

**Attitudes of pain:** Worried, uneasy, troubled, disappointed, regretful, vexed, annoyed, bored, disgusted, miserable, cheerless, mournful, sorrowful, sad, dismal, melancholy, plaintive, fretful, querulous, irritable, sore, sour, sulky, sullen, bitter, crushed, pathetic, tragic

**Attitudes of Passion:** Nervous, hysterical, impulsive, impetuous, reckless, desperate, frantic, wild, fierce, furious, savage, enraged, angry, hungry, greedy, jealous, insane

**Attitudes of self-control:** Calm, quiet, solemn, serious, simple, mild, gentle, temperate, imperturbable, nonchalant cool, wary, cautious

**Attitudes of friendliness:** Cordial, sociable, gracious, kindly, sympathetic, compassionate, forgiving, pitying, indulgent, tolerant, comforting, soothing, tender, loving, caressing, solicitous, accommodating, approving, helpful, obliging, courteous, polite, confiding, trusting

**Attitudes of unfriendliness:** Sharp, severe, cutting, hateful, unsociable, spiteful, harsh, boorish, pitiless, disparaging, derisive, scornful, satiric, sarcastic, insolent, insulting, impudent, belittling, contemptuous, accusing, reproving, scolding, suspicious; terse

**Attitudes of comedy:** Facetious, comic, ironic, satiric, amused, mocking, playful, humorous, hilarious, uproarious; slap-stick

**Attitudes of animation:** Lively, eager, excited, earnest, energetic, vigorous, hearty, ardent, passionate, rapturous, ecstatic, feverish, inspired, exalted, breathless, hasty, brisk, crisp, hopeful

**Attitudes of apathy:** Inert, sluggish, languid, dull, dispassionate, colorless, indifferent, stoic, resigned, defeated, helpless, hopeless, dry, monotonous, vacant, feeble, dreaming, bored, blasé, sophisticated

**Attitudes of self importance:** Impress, profound, proud, dignified, lofty, imperious, confident, egotistical, peremptory, bombastic, sententious, arrogant, pompous, stiff, boastful, exultant, insolent, domineering, saucy, positive, resolute, haughty, condescending, challenging, bold, defiant, contemptuous, assured, knowing
Attitudes of submission and timidity: Meek, shy, humble, docile, ashamed, modest, timid, unpretentious, respectful, devout, reverent, servile, obsequious, groveling, contrite, obedient, willing, fawning, ingratiating, deprecatory, submissive, frightened, surprised, horrified, aghast, astonished, alarmed, fearful, terrified, trembling, wondering, awed, astounded, shocked

SOME MORE TIPS ON TONE
Tone reveals the attitude the writer has toward a subject. Word choice (Diction) and syntax allow a writer to vary the way the audience understands and responds to the feelings the writer incorporates in the passage. Consistency of tone is how a writer creates unity within a piece. When analyzing tone you are analyzing the writing the way you would a speaker’s voice.

EXAMPLES: Read the following murder confessions and try to pick out what the writer used to convey the corresponding tone.

“I just shot my husband five times in the chest with his tek9” TONE: matter-of-fact, objective

“How could I ever have killed him? It just isn’t possible.” TONE: shocked, disbelief

“I’ve murdered my husband. How can I ever be forgiven for this dreadful act?” TONE: remorseful,

“That dirty rat. He’s had it coming for years. I’m glad I finally did it.” TONE: revengeful, triumphant

When analyzing tone the basic elements can be analyzed using the LIDDS acronym.

Language overall use of language, such as formal, informal, jargon, etc.

Images vivid appeals to understanding through senses (metaphor, simile, etc.)

Diction the connotation of word choice

Details facts that are included or those omitted for a purpose

Syntax how structure affects the reader’s attitude
TRANSITIONS

Using **transitional words and phrases** helps papers read more smoothly. They provide logical organization and understandability and improve the connections and transitions between thoughts.

A coherent paper allows the reader to flow from the first supporting point to the last.

**Transitions indicate relations**, whether within a sentence, paragraph, or paper. This list illustrates "relationships" between ideas, followed by words and phrases that can connect them.

**Addition:**
also, again, as well as, besides, coupled with, furthermore, in addition, likewise, moreover, similarly

**Consequence:**
accordingly, as a result, consequently, for this reason, for this purpose, hence, otherwise, so then, subsequently, therefore, thus, thereupon, wherefore

**Generalizing:**
as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually

**Exemplifying:**
chiefly, especially, for instance, in particular, markedly, namely, particularly, including, specifically, such as

**Illustration:**
for example, for instance, for one thing, as an illustration, illustrated with, as an example, in this case

**Emphasis**
above all, chiefly, with attention to, especially, particularly, singularly

**Similarity:**
comparatively, coupled with, correspondingly, identically, likewise, similar, moreover, together with

**Exception:**
aside from, barring, besides, except, excepting, excluding, exclusive of, other than, outside of, save

**Restatement:**
in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently

**Contrast and Comparison:**
contrast, by the same token, conversely, instead, likewise, on one hand, on the other hand, on the contrary, rather,
similarly, yet, but, however, still, nevertheless, in contrast

**Sequence:**
at first, first of all, to begin with, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, the meantime, later, while, earlier, simultaneously, afterward, in conclusion, with this in mind
**Summarizing:**
after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally

**Diversion:**
by the way, incidentally

**Direction:**
here, there, over there, beyond, nearly, opposite, under, above, to the left, to the right, in the distance

Source: [Study Guides and Strategies](http://www.studygs.net/wrtstr6.htm) at [http://www.studygs.net/wrtstr6.htm](http://www.studygs.net/wrtstr6.htm)
Archetypes

An archetype is a primordial image, character, story, symbol, situation or pattern that recurs throughout literature and thought consistently enough to be considered a universal concept or situation. The word is from Greek archetypos, meaning “original pattern from which later things are made.” The term was brought into literature from the psychology of Carl Jung. Because these experiences are a part of every person, these experiences are present in myths, religions, dreams, fantasies, and in literature. This primitive image based on all human experience is called an archetype. When you come across an archetype in literature, if you are not trained, to recognize that particular symbols, you unconsciously react to the archetype. The images in your mind merge with the image in the literature to become one. Once you become aware of some basic archetypal figure, you will soon recognize them in most of what you read.

*Carl Jung’s Theory of the Collective Unconscious

Simply put, archetypes are universal symbols.

Characteristics of Archetypes

Archetypes:
1. Are not individual to one person or society but shared with all humanity.
2. Are the inherited parts of being human which connects us to our past and goes beyond our personal experience to a common source.
3. Are not directly knowable but instead express themselves in forms.
4. Grow out of humanity’s social, psychological, and biological being.
5. Are universal.
6. Cannot be explained by interaction among cultures because geography and history often made this impossible.
7. Are recurrent, appearing in slightly altered forms.

Situation Archetypes

*The Quest—the search for someone or some talisman, magic item, which, when found and brought back, will restore fertility to a wasted land, the desolation of which is sometimes mirrored by a leader’s illness and disability. It is a quest for an object or a person.

- Examples:
**The Journey**—The journey sends the hero in search for some truth or information necessary to restore fertility to the kingdom. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his own faults. Once the hero is at this lowest point, he must accept personal responsibility to return to the world of the living. A second use of this pattern is the depiction of a limited number of travelers on a sea voyage, bus ride or any other trip for the purpose of isolating them and using them as a microcosm of society. The journey is for truth or information.

- **Examples:**

**The Task**—To save the kingdom, to win the fair lady, to identify himself so that he may reassert his rightful position, the hero must perform some nearly superhuman deed. NOT THE SAME AS THE QUEST—a function of the ultimate goal, the restoration of fertility. A part or episode of the quest or journey.

- **Examples:**

**The Initiation**—This usually takes the form of an initiation into adult life. The adolescent comes into his/her maturity with new awareness and problems along with new hope for the community. This awakening is often the climax of the story.

- **Examples:**

**The Fall**—This archetype describes a descent from a higher to a lower state of being. The experience involves a defilement and/or loss of innocence and bliss. The fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression, or sin.

- **Examples:**

**Death and Rebirth**—The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death.

- **Examples:**

**The Unhealable Wound**—This wound is either physical or psychological and cannot be healed fully. This wound also indicates a loss of innocence. These wounds always ache and often drive the sufferer to desperate measures.

- **Examples:**

**The Ritual**—The actual ceremonies the initiate experiences that will mark his rite of passage into another state. The importance of ritual rites cannot be over stressed as they provide clear signposts for character's role in society as well as our own position in this world.

- **Examples:**

**The Magic Weapon**—This symbolizes the extraordinary quality of the hero because no one else can wield the weapon or use it to its full potential. It is usually given by a mentor figure.

- **Examples:**
Symbolic Archetypes

The collective unconscious makes certain associations between the outside world and psychic experiences. These associations become enduring and are passed from one generation to the next. Some of the more common archetypal associations are as follows:

Colors—
  a. **Red**—passion, anger, blood, sacrifice
  b. **Green**—growth, hope, fertility—can be negative if a sickly hue
  c. **Black**—chaos, mystery, death, unknown, unconscious evil, melancholy
  d. **White**—
     Positive aspects: light, purity, innocence, timelessness
     Negative aspects death, terror, emptiness, supernatural, cosmic mystery
  e. **Blue**—highly positive, associated with truth, religious feeling, security, spiritual purity, loyalty

Examples:

Water—life, mystery of creation, birth-death-resurrection, purification, redemption. Water is used in baptismal services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character’s spiritual birth.
  o Examples:

Garden—paradise, innocence, unspoiled beauty
  o Examples:

Tree—life of the cosmos, growth, generative and regenerative process, immortality
  o Examples:

Serpent (snake, worm, dragon)—Energy and pure force (the libido); evil, corruption, sensuality, destruction, mystery, wisdom.
  o Examples

Sun (also fire and sky)—creative energy, law in nature, thinking, enlightenment, wisdom
  o Examples:

Supernatural Intervention—The gods intervene on the side of the hero or sometimes against him.
  o Examples:

The Dark Tower/ Fortress—Often a domain of evil, the seat from which evil rules, plots, or dominates. Often associated with technology or the mechanical.
  o Examples:

Conflicting Archetypes

The primitive mind tends not to make fine discriminations but thinks rather in terms of polarities (opposites). Thus, when archetypes appear in a work of literature, they usually evoke their primordial opposites. Good is in conflict with evil; birth symbols are juxtaposed with death images; depictions of heaven are countered by descriptions of hell; and for every Penelope, there is usually a Circe to balance the archetypal scales.
**Good vs. Evil**—Obviously the battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.

- Examples:

**Nature vs. Mechanistic World**—Nature is good whereas technology and society are often evil.

- Examples:

**Light vs. Darkness**—Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.

- Examples:

**Water vs. Desert**—Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Desert is the opposite; death, struggle.

- Examples:

**Heaven vs. Hell**—Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods; the bowels of the earth contain diabolical forces.

- Examples:

**Innate Wisdom vs. Educated Stupidity**—Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany them on the journey.

- Examples:

**Haven vs. Wilderness**—Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

- Examples:

**Fire vs. Ice**—Fire represents knowledge, light, life, rebirth whereas ice, like desert, represents ignorance, darkness, sterility, death.

- Examples:

**Father-Son Conflict**—Tension often results from separation during childhood or from an external source when the individuals meet as men and when the mentor often has a higher place in the affections of the hero than the natural parent.

- Examples:

---

**Character Archetypes**

**The Hero**—the life of the protagonist can be clearly divided into a series of well-marked adventures that strongly suggest a ritualistic pattern.

- Traditionally the hero’s mother is a virgin.
- The circumstances of his conception are unusual
- At birth some attempt is made to kill him.
- He is, however, spirited away and reared by foster parents.
- We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom.
After a victory over the king or a wild beast, he marries a princess, becomes king, reigns uneventfully, but later loses favor with the gods.

He is then driven from the city after which he meets a mysterious death, often at the top of a hill.

His body is not buried, but nevertheless, he has one or more holy sepulchers.

*The Initiates*—These are young heroes or heroines who, prior to their quests, must endure some training and ceremony. They are usually innocent and often wear white.

*The Young Man from the Provinces*—This hero is spirited away as a young man and raised by strangers. He later returns to his home and heritage where he is a stranger who can see new problems and new solutions.

*Mentors*—These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figures.

Mentor-Pupil Relationship—The mentor teaches by example the skills necessary to survive the quest.

*The Knight*—member of an exclusive order that focuses on things more spiritual, can often be religious, but can also be wise teachings, or a code of honor. These characters often make or have made personal sacrifices for a higher calling. Often are charged with protecting an item or person.

*Loyal Retainers*—These individuals are somewhat like servants who are heroic themselves. Their duty is to protect the hero and reflect the nobility of the hero.

*Group of Hunting Companions*—Loyal companions willing to face any number of perils in order to be together.

*Friendly Beast*—A creature or animal that befriends man, signifying that nature is on the side of the hero.

*The Evil Figure with the Ultimately Good Heart*—A redeemable devil figure saved by the nobility (or love) of the hero.
*The Tempter or Devil Figure*—Evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul. **Tempter**.

- Examples:

The Betrayer/ Traitor—character, often a friend of the hero, who *betrays* the heroes to evil for wealth, power, money, or own life. Having completed the betrayal, the character often either *dies* or tries to *redeem* himself by helping the hero.

The Scapegoat—An animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. Their death often makes them a more powerful force in the society than when they lived.

- Examples:

*The Outcast*—A figure who is banished from a social group for some crime (real or imagined) against his fellow man. The outcast is usually destined to become a wanderer from place to place.

- Examples:

The Star-Crossed Lovers—These two characters are engaged in a love affair that is fated to end tragically for one or both due to the disapproval of society, friends, or family or some tragic situation.

- Examples:

*The Creature of Nightmare*—A monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

- Examples:

The Wise Old Man—personification of the spiritual principle, representing knowledge, insight, wisdom, cleverness, intuition, moral qualities. Tests the moral qualities of others and makes gifts dependent on the test. Sometime appears when the hero is in a hopeless or desperate situation from which only a profound reflection or lucky idea can extricate him.

- Examples:

**The Woman Figure**

*The Good Mother/ Earthmother*—Symbolic of fruition, abundance, and fertility, this character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. Often depicted in earth colors and has large breasts and hips symbolic of her childbearing capabilities. Generally dressed in Earth colors

- Examples:

*The Goddess*—A good and beautiful woman, often a maiden, usually fair haired and skinned. Religious or intellectual overtones, often gives some form of supernatural gifts or support to the hero and companions.

- Examples:

The Dark Goddess/ Terrible Mother—the witch, sorceress, siren, often associated with sensuality, fear, danger, darkness, emasculation, death. Closely related to the temptress.

- Examples
*The Temptress*—Characterized by sensuous beauty, this woman is one to whom the protagonist is physically attracted and who ultimately brings about his downfall. Generally dressed in slinky clothes.
  - Examples:

*The Platonic Ideal*—This woman is a source of inspiration and a spiritual ideal, for which the protagonist or author has an intellectual rather than a physical attraction.
  - Examples:

*The Soulmate*—the Sophia figure, Holy Mother, the princess, or “beautiful lady”—incarnation of inspiration and spiritual fulfillment.
  - Examples:

*The Unfaithful Wife*—A woman married to a man she sees as dull or distant and is attracted to a more virile or interesting man.
  - Examples:

*The Damsel in Distress*—The vulnerable woman who must be rescued by the hero. She often is used as a trap to ensnare the unsuspecting hero.
  - Examples:
How to Annotate a Book

Annotation is marking the text with insightful comments or questions you have. Most proficient readers already do this in their heads, but as soon as they are on the next page their memory of what they just read becomes fuzzy, and analysis becomes a hit-or-miss game of trivia recall. You might remember what happens or what you notice, but you might not.

Think of annotations as showing your work while you read, just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze, and thing is a word-based activity, not just a nebulous puff of energy. If you can’t articulate your thoughts, then you have to question if you know what you are thinking. Thinking is a how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your iPod or the TV can split your focus so that you don’t have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly during discussions.

Some of the things you may want to mark as you notice them are:
- Literary elements (symbolism, theme, foreshadowing, etc.)
- Figurative language (similes, metaphors, personification, etc.)
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)
- Images (striking imagery that helps to create meaning)
- Highlighting key words, phrases, or sentences and passages that are important to understanding the work
- Writing questions or comments in the margins
- Bracketing important ideas or passages
- Connecting ideas with lines or arrow

As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations. Notice that annotations are meant to be more than a scavenger hunt for literary techniques and rhetorical devices. Along with marking these, you should comment on the effectiveness or significance of the device. It’s great if you can detect sibilance in a passage, but that in and of itself is useless unless you can tell that this sibilance demonstrates the mental breakdown of a character for example. It’s amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

Note: If you find annotating while you read to be annoying and awkward, do it after.

Use the following format:
- **Inside front cover:** Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.
- **Inside back cover:** Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read.
- **Bottom and side page margins:** Interpretive notes (see list above), questions, and/or remarks that refer to meaning of the page. Marking or notes to tie in with notes on the inside back cover.
- **Top margins:** Plot notes – a quick few words or phrases which summarizes what happens here. Go back after a chapter, scene, or assignment, and then mark it carefully. You should be rereading the material. This is useful for quick location of passages in discussion and for writing assignments.
Novel Analysis

Consider each of the following suggestions while analyzing a novel.

1. **Personal Reaction** – Describe your initial reaction to the novel and your feelings after completing it. What is it about the novel that causes you to have the reaction you do?

2. **Characterization**
   A. In general, are the characters flat/round, static/dynamic, believable?
   B. How are the characters revealed?
   C. How complex are the characters?
   D. How many characters are there? Who is the protagonist/antagonist?
   E. What is the role of the minor characters?

3. **Plot**
   A. How is the novel organized? Is it divided into chapters, or if not, how is it separated?
   B. Describe how quickly the author involves the reader in the plot.
   C. Does the author use flashback or dream sequences, stream-of-consciousness, chronological order of events, foreshadowing, and parallel events?
   D. Is it a simple or complex plot? Are their multiple plots?
   E. Identify the basic events of the rising action.
   F. Briefly describe the climax of the story.
   G. How does the author use time to help the plot unfold?
   H. Discuss the success (or lack thereof) of the novel’s ending.

4. **Setting**
   A. After having read the entire work, reexamine the opening scene and, in a few sentences, discuss its importance. Why is it significant? (Hint: Pay attention to point-of-view, imagery, symbolism, character development, theme, etc.)
   B. Describe any changes in setting which occur during the novel.
   C. How does the setting contribute to the overall mood or atmosphere of the story?
   D. What ties the characters to the setting?

5. **Conflict**
   A. Explain the major conflict in the work. Be specific as to who is pitted against whom or what.
   B. Is the conflict resolved in the end? If so, how?

6. **Mood and Tone**
   A. Describe the different moods and atmospheres present in the novel.
   B. Describe the tone of the language the author uses (See Mood and Tone Words).

7. **Themes**
   A. What is a major theme of the work? Remember that one word is not a theme; it’s a subject. Themes are not a conflict such as man versus man. A major theme will reveal the universal truth in the literature.
   B. Ask yourself, what point is made in the novel about human nature in general.
8. **Diction**  
A. Is the language generally informal, formal, or neutral? Explain and give examples.  
B. Does the author use much imagery? Metaphors or irony?  
C. Describe the style of language the author uses (plain, flowery, concise, lyrical, etc.)  
D. Describe the type of sentences the author uses (short, choppy, long, descriptive, etc.)  
E. Does the author’s use of diction indicate social status, education, or region?  
F. How much dialogue is used? How distinct is the dialogue from character to character?  

9. **Significance of Title**  
A. Comment on the title. What message does the author want to convey with the title?  
B. Does the meaning of the title change for the reader from pre- to post-reading?  

10. **Syntax**  
A. Are the sentences predominately simple or complex? What about length? Is there a variety in sentence structures?  
B. How formal are the sentences? Are there fragments?  
C. Does the author use rhetorical questions, parallel structure, repetition, etc.?  
D. Are the sentences loose or periodic?  
E. How does the author use syntax to create rhythm and flow of the language?  
F. How does the author use syntax to enhance effect and support meaning?  

**How to Read a Short Story**  

**Before**  
- Look at the story’s title. What might this story be about?  
- Use and develop your background knowledge about this subject. If the title is “The Lesson,” (by Toni Cade Bambara) ask yourself what kind of lessons there are, what lessons you have learned, and so on.  
- Establish a purpose for reading this story. “Because my teacher told me to” is one obvious purpose, but not a very useful one. Try to come up with your own question, one based perhaps on the title or an idea your teacher recently discussed in class. How about, “Why do we always have to learn the hard way?” if the story is titled “The Lesson”? Of course, you should also be sure you know what your teacher expects you to do and learn from this story; this will help you determine what is important while you read the story.  
- Orient yourself. Flip through the story to see how long it is. Take a look at the opening sentences of different paragraphs, and skim through the opening paragraph; this will give you a sense of where the story is set, how difficult the language is, and how long you should need to read the story.  

**During**  
- Identify the main characters. By “main” I mean those characters that make the story happen or to whom important things happen. Get to know what they are like by asking such questions as “What does this character want more than anything else—and why?”  
- Identify the plot or the situation. The plot is what happens: The sniper from one army tries to shoot the sniper from the other army (“The Sniper”). Some writers prefer to put their characters in a situation: a famous hunter is abandoned on an uncharted island where, it turns out, he will now be hunted (“The Most Dangerous Game”).  
- Pay attention to the setting. Setting refers not only to where the story takes place, but when it happens. It also includes details like tone and mood. What does the story sound like: a sad violin playing all by itself
or a whole band charging down the road? Does the story have a lonely feeling—or a scary feeling, as if any minute something will happen?

- Consider the story’s point of view. Think about why the author chose to tell the story through this person’s point of view instead of a different character; why in the past instead of the present; in the first instead of the third person.

- Pay attention to the author’s use of time. Some short story writers will make ten years pass by simply beginning the next paragraph, “Ten years later....” Look for any words that signal time passed. Sometimes writers will also use extra space between paragraphs to signal the passing of time.

- Find the crucial moment. Every short story has some conflict, some tension or element of suspense in it. Eventually something has to give. This is the moment when the character or the story suddenly changes direction. A character, for example, feels or acts differently than before.

- Remember why you are reading this story. Go back to the question you asked when you began reading this story. Double check your teacher’s assignment, too. These will help you to read more closely and better evaluate which details are important when you read. You might also find your original purpose is no longer a good one; what is the question you are now trying to answer as you read the story?

After

- Read first to understand...then to analyze. When you finish the story, check to be sure you understand what happened. Ask: WHO did WHAT to WHOM? If you can answer these questions correctly, move on to the next level: WHY? Why, for example, did the character in the story lie?

- Return to the title. Go back to the title and think about how it relates to the story now that you have read it. What does the title refer to? Does the title have more than one possible meaning?
English Assignments Guidelines

For all work:
1. Use correct heading in upper right hand corner
   Last name, First name
   Teacher’s name, class period
   Date
2. Arrange assignments neatly. Messy work shows a lack of pride in your work!
3. Correct grammar, mechanics, and spelling expected in all work.
4. Check banned word list and update in your notes.
5. Turn all work in on time.

For handwritten work:
1. Use blue or black pen unless given permission to use pencil.
2. Write legibly. Illegible work will not be graded and must be rewritten for credit.
3. Write assignment title on top line of first page.
4. Skip one line after title. Do not write on the second line.
5. Use margins on right and left side of page. Do not write in the last space on page.
6. Correct mistakes by neatly drawing one line through error. Do not scribble!

For typed work:
1. Type everything including the heading and title of work.
2. Font is Times New Roman 12
3. Double space
4. One inch margins
5. Print before coming to class. Bring hard copy to class.