AP English Writing Guide

AP strategies to help you with analyzing and writing about literature.

TABLE OF CONTENTS

Close Reading of a Literary Passage

To do a close reading, you choose a specific passage and analyze it in fine detail, as if with a magnifying glass. You then comment on points of style and on your reactions as a reader. Close reading is important because it is the building block for larger analysis. Your thoughts evolve not from someone else's truth about the reading, but from your own observations. The more closely you can observe, the more original and exact your ideas will be. To begin your close reading, ask yourself several specific questions about the passage. The following questions are not a formula, but a starting point for your own thoughts. When you arrive at some answers, you are ready to organize and write. You should organize your close reading like any other kind of essay, paragraph by paragraph, but you can arrange it any way you like.

I. First Impressions:

- What is the first thing you notice about the passage?
- What is the second thing?
- Do the two things you noticed complement each other? Or contradict each other?
- What mood does the passage create in you? Why?

II. Vocabulary and Diction:

- Which words do you notice first? Why?
- How do the important words relate to one another?
- Do any words seem oddly used to you? Why?
- Do any words have double meanings?
- Look up any unfamiliar words. For a pre-20th century text, look in the Oxford English Dictionary for possible outdated meanings.

III. Discerning Patterns:

- Does an image here remind you of an image elsewhere in the book?
- How might this image fit into the pattern of the book as a whole?
- Could this passage symbolize the entire work? Could this passage serve as a microcosm--a little picture--of what's taking place in the whole work?
- What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace?
- Look at the punctuation. Is there anything unusual about it?
- Is there any repetition within the passage? What is the effect of that repetition?
- How many types of writing are in the passage? (Narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
- Can you identify paradoxes in the author's thought or subject?
- What is left out or kept silent? What would you expect the author to talk about that the author avoided?

IV. Point of View and Characterization:

- How does the passage make us react or think about any characters or events within the narrative?
- Are there colors, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound or physical description?
- Who speaks in the passage? To whom does he or she speak? Does the narrator have partial or omniscient viewpoint?

V. Symbolism:

- Are there metaphors? What kinds?
- Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
- How might objects represent something else?

Academic Writing: The Essay

Formal Writing for an Academic Audience (Rolf M. Gunnar, Conifer High School)

Rationale: Throughout your high school and college career and across curricula, you will be required to write numerous essays and research papers. The essay you are about to write represents a model for many papers that will be assigned in the future.

Academic Voice: Most academic papers should be written in academic voice. Academic voice tends to suppress the natural voice of the author in an effort to focus the reader on the material instead of the author's persona. Therefore, you write most academic papers in third person. If you write in first person (I, we, etc.), the reader tends to focus on the author. If you write in second person (you), the reader tends to focus on her/himself. I wrote this handout in second person because I am addressing you, telling you to do something. You want your reader to focus on the material about which you are writing; therefore, your paper should be written in **third** person (him, her, they, etc.) unless the prompt requires that you add a personal component. Other general rules for academic writing:

1. Avoid weak language (maybe, possibly, might); act like you know what you are talking about (even if you do not).
2. When providing a personal component, state your points decisively by avoiding weak language "I think"; "I feel"; "I believe"; etc.
3. Avoid slang.
4. When writing about the action in literature, use present tense.

5. State your opinion as fact.
6. Avoid rhetorical questions.
7. **Never** start a paper with, "This paper is going to be about..." or anything similar to that. Never refer to your paper.
8. Not all of these rules are set in stone. An occasion may arise where you have to stretch one.

The Principles of the Essay

The Thesis: The thesis is the central idea of the essay. If you were to ask yourself, "What is the main point of this paper?" or "What am I writing about?" your ***answer***, a declarative sentence, should resemble your thesis statement.

The Focus: An important feature of a good essay is that it is focused. You might want to ask yourself, "What *specifically* do I want to prove in this essay?" You do not want your thesis statement to be too general. For example:

> **Too general**: "Mark Twain frequently uses symbolism in *The Adventures of Huckleberry Finn* to create meaning."
>
> **Revised**: "Although a paradox, the physically confining raft symbolizes freedom in *The Adventures of Huckleberry Finn*.

Furthermore, your title should reflect the focus of your paper.

Coherence: Okay, prove it! Your paper should be concrete; that is, you support your thesis with facts and examples from the novel. Using the example above, you should strengthen your analysis with details and quotes from the novel supporting your contention. Huck states, "Other places do seem so clamped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on a raft" (88). **Note** how I cite the page number.

Organization: The best method of organization is outlining. You will find that your paper is much easier to write if you use an outline as your guide. Your paper should contain:

1. Introductory paragraph including thesis statement;
2. Body paragraphs supporting and explaining your thesis statement;
3. Concluding paragraph not only restating your thesis but also explaining the significance of your essay.

Whether it is a simple essay, major research paper or a doctoral dissertation, most academic writing projects follow this model, so you might as well learn it now. Each body paragraph should have a topic sentence containing the point(s) the paragraph reveals. Your body paragraphs should be organized so that you make your most important point in your final body paragraph and your least significant point in your middle paragraph(s). Each paragraph should go from one example or fact to another, explaining how they are related. The paragraphs should be linked with transitional devices.

Vocabulary: You should use a sophisticated vocabulary directed to an academic audience. Be careful not to "over-Thesaurize" you paper - use big words improperly. Don't get me wrong. It is recommended that you use a Thesaurus to expand your vocabulary and avoid repetition of certain words; however, make sure you use the words correctly.

Mechanics: Your paper must be mechanically sound. **Use spell check!** Then check the spell check as it will many times give a correct spelling for a word related to the word you intended to use. Some great papers can be marred by grammatical and spelling errors. They can hinder the meaning of the paper. Have someone proofread your paper, and then edit it. Once you master mechanics, then you can focus on refining the ideas you are expressing in the paper.

GENERAL THEMES TAUGHT IN ALL LITERATURE CLASSES:

I. The quest for immortality.

II. The individual's relationship and obligation to society.

III. The individual's journey to understand himself or herself, also known as the journey inward.

IV. The individual's relationship and obligation to the natural world.

V. The individual as hero; what it means to be a hero or anti-hero.

VI. What the next world holds for us.

VII. Types of love.

VIII. The individual's relationship to knowledge and power and his obligation as to what to do with these.

IX. The artist's relationship and obligation to society.

X. The individual's experience of alienation and despair.

XI. What it means to be a "survivor."

XII. Justice and injustice and how it is decided.

APE VERBS TO USE IN ANALYZING RHETORIC OR LITERATURE

AUTHOR OR NARRATOR			**TOOLS TO**		**_____>>>>> EFFECT**
alludes to	elucidates	reiterates	history	evoke	connotations
alters	emphasizes	repudiates	syntax	alert	tone shifts
creates	enhances	ridicules	narrators	juxtapose	themes
clarifies	establishes	satirizes	plot	produce	comparison
conjures up	evokes	shifts	imagery	ignite	pity
connotes	explains	suggests	chaos	suggest	danger
conveys	hints	supports	motives	develop	characters
creates	illustrates	twists	diction	stir	emotions
delivers	infers	urges	irony	elicit	laughter
depicts	implores	utliizes	actions	produce	shock
demonstrates	intimates				
describes	juxtaposes				
echoes	parallels				
elaborates	portrays				
elicits	refutes				

Style Analysis *This information was taken from the Vertical Teaming Workshop presented by College Board.*

There are at least four areas that may be considered when analyzing style: diction, sentence structure, treatment of subject matter, and figurative language.

Diction (choice of words)

Describe diction by considering the following:

1. Words may be **monosyllabic** (one syllable in length) or **polysyllabic** (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
2. Words may be mainly **colloquial** (slang), i**nformal** (conversational), **formal** (literary), or **old-fashioned**.
3. Words may be mainly **denotative** (containing an exact meaning) or **connotative** (containing a suggested meaning).
4. Words may be **concrete** (specific) or **abstract** (general).
5. Words may be **euphonious** (pleasant sounding), e.g. butterfly, or **cacophonous** (harsh sounding), e.g., pus.

Sentence Structure

Describe the sentence structure by considering the following:

1. Examine the sentence length.

   Are the sentences **telegraphic** (shorter than five words in length), **short** (approximately five words in length), **medium** (approximately eighteen words in length), or l**ong and involved** (thrity words or more in length)? Does the sentence length fit the subject matter; what variety of lengths are present? Why is the sentence length effective?

2. Examine sentence patterns. Some elements to be considered are:

   A **declarative (assertive)** sentence makes a statement, e.g., The king is sick. An **imperative sentence** gives a command, e.g., Off with their heads. An **interrogative sentence** asks a question, e.g., Why is the kings sick? An **exclamatory sentence** makes and exclamation, e.g., The king is dead!

   A **simple sentence** contains one subject and one verb, e.g., The singer bowed to her adoring audience. A **compound sentence** contains two independent clauses joined by a coordinate conjunction (and, but, or), or by a semicolon, e.g., The singer bowed to the audience, but she sang no encores. A **complex sentence** contains an independent clause and one or more subordinate clauses, e.g., You said that you would tell the truth. A **compound-complex sentence** contains two or more principal clauses and one or more subordinate clauses, e.g., The singer owed while the audience applauded, but she sang no encores.

   A l**oose sentence** makes complete sense if brought to a close before the actual ending, e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences. A **periodic sentence** makes sense only when the end of the sentence is reached, e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.

   In a **balanced sentence**, the phrases or clauses balance each other by virtue of their likeness or structure, meaning, and/or length, e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.

   Natural order of a sentence involves constructing a sentence so the subject comes before the predicate, e.g., Oranges grow in California. **Inverted order of a sentence (sentence inversion)** involves constructing a sentence so the predicate comes before the subject, e.g., In California grow oranges. This device in which normal sentence patters are reversed to create an emphatic or rhythmic effect. **Split order of a sentence** divides the predicate into tow parts with the subject coming in the middle, e.g., In California oranges grow.

   Juxtaposition is a poetic and rhetorical device which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and with, e.g., The apparition of those faces in the crowd;/Petals on a wet, black bough (*In a Station of the Metro* by Ezra Pound).

   Parallel structure (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. it involves an arrangement of words, phrases, sentences, and paragraphs so that elements or equal importance are equally developed and similarly phrased, e.g., He was walking, running, and jumping for joy.

   Repetition is a device in which words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis, e.g., ...government of the people, by the people, for the people, shall not perish from the earth (*Address at Gettysburg* by A. Lincoln).

   A **rhetorical question** is a question which expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., If Mr. Ferchoff is always fair, as you have said, why didi he refuse to listen to Mrs. Baldwin's arguments?

3. Examine the sentence beginnings. Is there a good variety or does a pattern emerge?
4. Examine the arrange of ideas in a sentence. Are they set out in a special way for a purpose?

5. Examine the arrangement of ideas in a paragraph to see if there is evidence of any pattern or structure.

Treatment of Subject Matter

Describe the author's treatment of the subject matter by considering the following. Has the author been:

1. Subjective? Are his conclusions based upon opinions; are they rather personal in nature?
2. Objective? Are his conclusions based upon facts: are they impersonal or scientific?
3. Supportive of his main idea? If so, how did he support his claims? Did he: state his opinions; report his experience; report observations; refer to statements made by experts; use statistical data?

Format for "9" Essays

(special thanks to Carter Hammond, an AP teacher from Eau Gallie H.S. in Melbourne, Florida, who gave me permission to use this information for my classes)

(Jane Shaffer, an advanced placement teacher, found that papers with the highest grades generally followed this format. You might wish to follow this suggested format until you are comfortable with your own style.)

Introduction
Includes thesis – usually the first or last sentence
Paragraph contains more than forty words
Has three or more sentences including the thesis

Body
Has two or more paragraphs
Each paragraph contains on the average of 11 sentences
Each paragraph contains 125 or more words

Concluding Paragraph
Has 40 or more words
Shows insight
Does not repeat the thesis
Gives a finished feeling (draws a conclusion)

Each paragraph is generally structured in the following way

1. Topic sentence – refers to thesis found in introduction
2. Concrete detail sentence #1 shows support for the topic sentence (For Example…)
3. Commentary
4. Commentary
5. Concrete detail sentence #2 shows support for the topic sentence (In addition…)
6. Commentary
7. Commentary
8. Concrete detail sentence #3 shows support for the topic sentence (Furthermore…)
9. Commentary
10. Commentary
11. Concluding sentence – sums up the paragraph

Advanced Placement Essays: Helpful Hints

1. Don't present yourself as an immature writer

- AP readers see beyond handwriting to the larger issues of style and content, but handwriting can reflect problems.
- Is the handwriting so excessively large or small that it is difficult to decipher?
- Is the handwriting excessively florid?
- If you have poor, difficult to read handwriting, strive to be certain the writing is clear enough to read.
- AP readers must grade 20+ essays an hour and your handwriting may affect attentiveness. Don't make it difficult for the reader to "see" your thinking

- Brief, scant responses are the worse error you can make as the AP reader is left with no way to evaluate your ability.

2. Avoid those serious errors, which will mark you as an unprepared writer.

- A very serious error is repeated comma splices – running two independent clauses together without a conjunction and with only a comma. (Run-on sentences omit the comma and present the same problem.)
- Another serious error is repeated occurrences of sentence fragments.
- Spelling errors are serious, but a few are acceptable; too many may cost you points. Spelling errors combined with a lack of sentence control are more apt to count against you.
- Errors of usage – e.g., *affect/effect* – affect how the readers evaluate your language competence.

3. Write sentences that are smooth, flowing, clear, sensible; avoid short, choppy sentences.

- Proofread to ensure that you have not omitted words that render sentences unclear or nonsensical.
- Proofread to make sure that your wording is not so confused, awkward, or ineffective that the reader cannot figure out what you are saying.
- Sentences which are sharp, precise, and clear but which at the same time show complexity characterize the best writing. Sentences whose structures enable you to express intricate, layered understandings effectively will mark you as a mature and capable writer.
- A fluent, clear style is a primary characteristic of higher level writing.
- Use sentence variety to develop a more sophisticated style.

4. Pay attention to organization and content: THE MOST IMPORTANT ISSUES.

- Respond exactly to the question asked. The literature and questions are logical and focused. Your answer is in the question. Accept that guidance; interpret and illustrate the question
- Keep your focus clear throughout your essay; make certain the thoughts are in a logical sequence that is continually connected to the focus, thus yielding a unified essay.
- Use specific details both to offer commentary and interpretation about the literary piece and to support and illustrate your points.
- Explain through examples and comments on the details of the text.
- Plan to spend about five minutes brainstorming, and structuring your response; then write from your outline or list of ideas. Think through you whole answer before you begin.
- Once you begin writing, try to maintain a continuous, logical, and focused flow. You may have new insights as you proceed, but try to connect continually where you began, where you are, and where you are going with your central idea.

For revision you need to CRISP it! (idea originated by Dixie Dellinger)

C	**Cut words**
R	**Reduce clauses**
I	**Intensify verbs**
S	**Sharpen diction**
P	**Pack phrases**

CRISP-ing is to be done, in order, in the final edit before the proofreading:

First, Cut words. Cut out every word that can be spared. That means you will get rid of phrases like "due to the fact that" and "in order to" and all other wordy constructions that don't say anything.

Next, Reduce clauses. Almost all clauses can be reduced in some way; to appositives or phrases, etc.

Then, Intensify verbs. Circle verbs and intensify the weak ones.

After that, Sharpen diction. Find the very BEST words for the audience and the purpose.

Finally, Pack phrases. Move them behind the nouns. Instead of "A proposal presented by Derek Bok, the president of Harvard, was defeated," pack it to "Harvard president Derek Bok's proposal failed."

Don't overuse this exercise, but when you read your paper and see overly long and wordy sentences CRISP it. When all that is done, your writing will be as tight as possible and empty writing will show. This will allow you to focus on the thought behind your expression of it.

Elements of Style ***(A writer's way of saying things, or a philosophy that influences the author's viewpoint; his/her unique way of saying things.)***

Aestheticism – reverence for beauty; movement that held beautiful form is to be valued more than instructive content.

Ambiguity – A word, phrase or attitude that has double or even multiple meanings, resulting in multiple interpretations.

Atmosphere – the pervasive *mood or *tone of a literary work – gloom, foreboding, joyful expectation, etc.

Attitude – the author's viewpoint regarding his subject matter. Attitude can usually be detected in author's tone.

Baroque – a grand and exuberantly ornamental style

Classicism – an adherence to the principals of Greek and Roman literature.

Colloquialisms – words or phrases that are used in everyday conversation or informal writing which are usually considered inappropriate for a formal essay.

Connotation – the range of further associations that a word or phrase suggests in addition to its straightforward dictionary meaning.

Convention – a device of style or subject matter so often used that it becomes a recognized means of expression. For example, a conventional lover cannot eat or sleep. An author who mocks the convention might create an overweight lover who sleeps a lot.

Denotation – the precise, literal meaning of a word, without emotional associations or overtones.

Determinism – philosophy that suggests people's actions and all other events are determined by forces over which human beings have no control.

Dialect – the version of a language spoken by people of a particular region or social group.

Diatribe – violently bitter verbal attack.

Diction – the choice of words used in a literary work.

Digression – A portion of a written work that interrupts or pauses the development of the theme or plot.

Epigraph – the use of a quotation at the beginning of a work that hints at its theme.

Existentialism – a philosophical movement that focuses on the individual human being's experience of, recognition of, and triumph over the meaninglessness of existence.

Expressionism – presents life not as it appears on the surface, but as it is passionately felt to be by an author or character.

Feminism – the view that women are inherently equal to men and deserve equal rights and opportunities.

Flashback – a way of presenting scenes or incidents that took place before the opening scene.

Hedonism – the pursuit of pleasure above all else.

Inference – a conclusion the reader can draw based upon details presented by the author.

Invective – direct denunciation or name-calling.

Irony – in its broadest sense, the incongruity, or difference, between reality (what is) and appearance (what seems to be).

- **Dramatic irony –** a situation in which the audience knows more about a character's situation than the character does, foreseeing an outcome contrary to the character's expectations.
- **Situational irony –** the contrast between what is intended or expected and what actually occurs.
- **Verbal irony –** a contrast between what is said and what is actually meant.

Jargon – the special language of a profession or group.

Juxtaposition – the "side by side" comparison of two or more objects or ideals for the purpose of highlighting similarities or differences.

Local Color – the use of the physical setting, dialect, customs and attitudes that typify a particular region.

Malapropism – the comic substitution of one word for another similar in sound, but different in meaning. Functions to make characters look ignorant or amusingly uneducated. "I would have her instructed in geometry that she might know of contagious countries." – *The Rivals* by Sheridan

Narrative Pace – the speed at which an author tells a story; the movement from one point or section to another.

Naturalism – style of writing that rejects idealized portrayals of life and attempts complete accuracy, disinterested objectivity, and frankness in depicting life as a brutal struggle for survival.

Mood – the prevailing emotional attitude in a literary work, for example, regret, hopefulness, bitterness

Pantheism – The identification of God with the universe.

Primitivism – the belief that nature provides a truer and more healthful model than culture; the noble savage.

Pseudonym – pen name, nom de plume, alias; a fictitious name assumed by a writer who wished to remain anonymous or who chooses not to use her/his real name professionally.

Realism – an author's use of accuracy in the portrayal of life or reality.

Regionalism – the tendency in literature to focus on a specific geographical region or locality, re-creating as accurately as possible its unique setting, speech, customs, manners, beliefs and history.

Romanticism – literature depicting emotional matter in an imaginative form. Characteristics include: individuality, subjectivity, spontaneity, freedom from rules, solitary life vs. life in society, the belief that imagination is superior to reason, devotion to beauty, worship of nature, fascination with the past, etc.

Sarcasm – harsh, cutting, personal remarks to or about someone, not necessarily ironic.

Satire – any form of literature that blends ironic humor and wit with criticism directed at a particular folly, vice or stupidity. Satire seeks to correct, improve, or reform through ridicule.

Stream-of-consciousness – a technique that allows the reader to see the continuous, chaotic flow of half-formed and discontinuous thoughts, memories, sense impressions, random associations, images, feelings and re-flections that constitute a character's consciousness.

Surrealism – employs illogical, dreamlike images and events to suggest the unconscious.

Tone – the reflection in a work of the author's attitude toward his or her subject. Tone in writing is comparable to tone of voice in speech, and may be described as brusque, friendly, imperious, insinuating, teasing, etc.

Transcendentalism – the American version of romanticism; held that there was something in human beings that transcended human nature – a spark of divinity. This philosophy stood in opposition to the pessimism of Puritanism

Unity – the quality of oneness in a literary work, in which all parts are related by some principle or organization so that they form an organic whole, complete and independent in itself.

Voice – the sense a written work conveys to a reader of the writer's attitude, personality and character.

Wit – ingenuity in connecting amusingly incongruous ideas; intellect, humor.

Language Words-Used to describe the force or quality of the entire piece

Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction, imagery, or detail. For example, an invitation to a graduation might use formal language, whereas a biology text would use scientific and clinical language. Different from tone, these words describe the force or quality of the diction, images, and details AS A WHOLE. These words qualify <u>how</u> the work is written.

Artificial	Exact	Literal	Pretentious
Bombastic	Figurative	Moralistic	Provincial
Colloquial	Formal	Obscure	Scholarly
Concrete	Grotesque	Obtuse	Sensuous
Connotative	Homespun	Ordinary	Simple
Cultured	Idiomatic	Pedantic	Slang
Detached	Informal	Picturesque	Symbolic
Emotional	Insipid	Plain	Trite
Esoteric	Jargon	Poetic	Vulgar
Euphemistic	Learned	Precise	

RULES FOR LITERARY ANALYSIS

THE NEVER RULES

- Never use plot summary.
- Never use "no-no" words.
- Never address the author by first name, as Mrs., Ms., Miss, or Mr.
- Never rate the author's work or style (by saying "He does an excellent job of portraying the theme." Or "The book is wonderful.")
- Never explain the technique that you are writing about (like "Irony is expecting one thing to happen and the opposite occurring.")

THE ALWAYS RULES

- Always have a strong thesis.
- Always put quotations around the title of a poem or short story.
- Always underline the title of a novel or book.

AP English Writing Guide (AP strategies to help you with analyzing and writing about literature.—Cary Tyler)

- Always refer to the author by his/her full name or last name only.
- Always use quotations as CDs whenever possible.
- Always avoid use of "be" verbs.
- Always make the conclusion worth reading by including new insightful analysis, connection to another similar work of literature, and an interesting, yet relevant, ending (a quote if possible).

Literary Analysis (Style, Text, Poetry)

The key to unlocking tone in a piece of literature is through the following elements: diction, imagery, details, language, and syntax. These elements are also known as **DIDLS**.

D	(Diction)	Choose unusual and/or effective words from the passage. Evaluate the connotations of the words and write synonyms for each. Then, decide what the word choice suggests about the character's or narrator's demeanor.
I	(Images)	Cite examples of imagery from the passage. Identify the sense appealed to, and interpret the meaning.
D	(Details)	List facts or the sequence of events from the passage.
L	(Language)	Determine the type of language used (formal, informal, clinical, jargon, literal, vulgar, artificial, sensuous, concrete, precise, pedantic, etc.). Site examples.
S	(Syntax)	How does sentence structure reveal the character's attitude?

SOAPS: A Method for Reading and Understanding Text

Rhetoric is the art of adapting the ideas, structure, and style of a piece of writing to the audience, occasion, and purpose for which the discourse is written. Since the writer uses this method in developing a piece of writing, the reader can, in turn, use it for analyzing the text. Reading for SOAPS facilitates the kind of critical thinking that leads to the writing of essays whose purpose is to argue or to evaluate.

S	**SUBJECT**	General topic, content, and ideas contained in the text; be able to state the subject in a short phrase.
O	**OCCASION**	Time and place of a piece; it is important to understand the context that encouraged the writing to happen
A	**AUDIENCE**	Group of readers to whom the piece is directed; it may be one person, a small group, or a large group; it may be a certain person or a certain people; an understanding of the characteristics of the audience leads to a higher level of understanding
P	**PURPOSE**	Reason behind the text; without a grasp of purpose, it is impossible to examine the argument or logic of the piece
S	**SPEAKER**	Voice that tells the story; the author may be the speaker, or non-fiction article is carefully planned and structured, and it is within that plan and structure that meaning is discovered

Using TPCASTT for Analysis of Poetry

<table>
<tr><td>T</td><td>Title</td><td colspan="3">What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words posses?</td></tr>
<tr><td>P</td><td>Paraphrase</td><td colspan="3">Translate the poem in your own words. What is the poem about?</td></tr>
<tr><td rowspan="4">C</td><td rowspan="4">Connotation</td><td colspan="3">What meaning does the poem have beyond the literal meaning? Fill in the chart below.</td></tr>
<tr><td>Form</td><td>Diction</td><td>Imagery</td></tr>
<tr><td>Point of View</td><td>Details</td><td>Allusions</td></tr>
<tr><td>Symbolism</td><td>Figurative Language</td><td>Other Devices (antithesis, apostrophe, sound devices, irony, oxymoron, paradox, pun, sarcasm, understatement)</td></tr>
<tr><td>A</td><td>Attitude</td><td colspan="3">What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?</td></tr>
<tr><td>S</td><td>Shifts</td><td colspan="3">Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?</td></tr>
</table>

T	**Title**	Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?
T	**Theme**	List the subjects and the abstract ideas in the poem. Then determine the overall theme. The theme must be written in a complete sentence.

Annotating Texts

ANNOTATING simply means marking the page as you read with comments and/or notes. The principle reason you should annotate your books is to aid in understanding. When important passages occur, mark them so that thy can be easily located when it comes time to write an essay or respond to the book. Marking key ideas will enable you to discuss the reading with more support, evidence, and/or proof than if you rely on memory. When the text is not your own (school text or library book) use stick notes to annotate.

ANNOTATING MAY INCLUDE:

- Highlighting key words, phrases, or sentences
- Writing questions or comments in the margins
- Bracketing important ideas or passages
- Connecting ideas with lines or arrows
- Highlighting passages that are important to understanding the work
- Circling or highlighting words that are unfamiliar

SPECIFIC ITEMS FOR ANNOTATION MIGHT INCLUDE:

- Character description
- Literary elements (symbolism, theme, foreshadowing, etc.)
- Figurative language (similes, metaphors, personification, etc.)
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)
- Vocabulary words

HOW TO ANNOTATE A TEXT:

HIGHLIGHTING/UNDERLINING-This stands out from the page and allows you to scan a page quickly for information. Be careful not to mark too much—if everything is marked, then nothing becomes important!

BRACKETS [ ]-If several lines seem important, place a bracket around the passage, then highlight or underline only key phrases within the bracketed area. This will draw attention to the passage without cluttering it with too many highlighted or underlined sentences.

ASTERISKS *-This indicates something unusual, special, or important. Multiple asterisks indicate a stronger degree of importance.

MARGINAL NOTES- Making notes in the margin allows you to: ask questions, label literary elements, summarize critical elements, explain ideas, make a comment, and/or identify characters.

How would you compare the ideas . . . ? people . . . ?

Using Quotations

A quotation is a reference to an authority or a citation of an authority. There are two types of quotations: direct and indirect.

1. A **direct quotation** uses the exact words of an authority and must be identified in your paper with quotation marks and

parenthetical documentation.

2. An **indirect quotation,** or paraphrase, is a restatement of a thought expressed by someone else that is written in your own style that needs to be documented.

Tips on Quoting and Paraphrasing

YOUR OWN WORDS SHOULD CLEARLY DOMINATE. You are in control, not your sources. If you rely heavily on other people's words, then you are not writing the paper; they are. You need to paraphrase and summarize your sources as well as quote them.

USE A VARIETY OF SOURCES. If you rely too much on one source, your reader may as well go directly to that source instead of reading your paper. Don't overuse any one source.

KNOW WHEN TO USE QUOTATIONS: Choose your quotations carefully and for specific reasons.

- Later reference--You plan to discuss the quotation in some detail in your paper, and you feel that the reader needs to see the original in order to follow your discussion in all its complexity.
- Memorable language--You think that the style of the source is so powerful, pithy, or elegant that you simply must let the reader hear the actual words.
- Authority--You feel the need to bolster your argument by citing the words of an acknowledged authority in the field. (Remember that mere authority is not necessarily convincing; the argument itself must be convincing.)
- Accuracy--You have tried several times to paraphrase an authority but have been unable to do so adequately. (Remember that accurate paraphrasing helps you understand the source and that paraphrasing takes practice and always requires several drafts. Don't give up too quickly.)
- Brevity--You have tried several times to paraphrase an authority and each time have ended up with twice as many words as the original. (Again, since paraphrasing assures understanding and takes practice, play with the text for a while before surrendering to quotation.)

Keep quotes to a minimum. Overusing quotations can result in "patchwork" writing, a jumble of miscellaneous information from various sources that is merely pieced together. Quotations should fit logically into your text.

- Use quotations to support your argument.
- A short phrase or sentence is more easily understood than a long quotation.
- Look for the "kernel" or the most important part of the quotation and extract it.
- Paraphrase a quotation in your own words when possible.

ALWAYS USE YOUR OWN WORDS BETWEEN QUOTATIONS.
The reader needs to know how you are connecting the ideas, so you need to provide your own link between quotations. Never use quotations back to back without your own linking words.

DISCUSS YOUR QUOTATIONS. Don't just pop in a quotation and run. Introduce the quotation so that the reader knows its relevance to your text; then discuss its significance in the context of your paper. The longer the quotation, the more likely you will need to double the number of your own words to discuss it.

Incorporate quotations smoothly into your paper:

- Combine a paraphrase with a quotation.
  Original: Tania Modleski suggests that "if television is considered by some to be a vast wasteland, soap operas are thought to be the least nourishing spot in the desert" (123).
  Revised: In her critique of soap operas, Tania Modleski argues that some view television as "a vast wasteland" and soap operas as "the least nourishing spot in the desert" (123).

- Introduce a quotation by citing the name of the authority combined with a strong verb.

  Example (quotation): Thoreau **believed** that "a true patriot would resist a tyrannical majority" (23).

Eisenhower **admitted** in retrospect that Sputnik had created two problems: the "near hysteria" of the American people and the need "to accelerate missile and satellite perspectives" (211).

Example (paraphrase): In his memoirs, Eisenhower **claims** to have been kept silent because of the confidentiality of government secrets (225).

- Describe or identify the source of information if it is available.

  Example: In The Coming of Age, Simone de Beavoir contends that the decrepitude accompanying old age is "in complete conflict with the manly or womanly ideal cherished by the young and fully grown" (65).

- Use key words from the quotation and make them a grammatical part of your sentence.

  Example: As William Kneale suggests, some humans have a "moral deafness" which is never punctured no matter what the moral treatment (Acton 93).

SELECT THE RIGHT VERB AND TENSE. Don't overuse "says" or "states." Here are some alternatives:

acknowledges	believes	defends	proposes	submits
admits	comments	explains	refers	suggests
affirms	considers	expresses	reveals	testifies
argues	criticizes	insists	speculates	writes
asks	declares	mentions	states	

SET OFF LONG QUOTATIONS: If a quotation is more than four lines long, set it off from your text by indenting.

1. Introduce the quotation with a complete sentence and a colon.
2. Indent ten spaces, double space the lines, (the same as your paper) and **do not use quotation marks.**
3. Do not indent the opening line unless the quote begins a new paragraph.

Example:

The lengthy prayer with which Malory ends Morte D'Arthur conveys what many would call the medieval period's central concern:

> I pray you all gentlemen and gentlewomen that readeth this book of Arthur and his knights from the beginning to the ending, pray for me while I am alive that God send me good deliverance. And when I am dead, I pray you all pray for my soul even as you would pray for your own. (412)

Final Reminders:

1. Do not quote when a paraphrase will do.
2. Do not cite sources for information that is readily available in popular reference books:
   - well-known dates and events
   - identities of famous personalities and politicians
   - familiar sayings
3. Always provide a context for your quotations -- explain to the reader why and how the quote is relevant to the topic.

Integrating Quotations

In your reading response essays, it is best to integrate quoted material smoothly into your sentence structure.

Correct: In "The Chrysanthemums," we are presented with a character who is stifled by her environment. "On every side it sat like a lid on the mountains and made of the great valley a closed pot" (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. "Her face was eager and mature and handsome, even her work with the scissors was over-eager, overpowerful" (489).

Incorrect: In "The Chrysanthemums," we are presented with a character who is stifled by her "closed-off" environment. Even the sky above "sat like a lid on the mountains and made of the great valley a closed pot" (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. Her only source of fulfillment and passion is her ability to "stick anything in the ground and make it grow" (490).

Other Quoting Tips:

- If you leave out words or phrases in the middle of a quote, use an ellipses mark. Use brackets to insert changes in a quote that will make it fit your sentence structure smoothly. Example: Elisa becomes more interested when the peddler tells her of a "lady down the road [who] has got…nearly every kind of flower but no chrysanthemums" (492).

- Quotes can be used as epigraphs (block indented quotes placed before your introductory paragraph which set the tone, theme, or topic of your essay).

- If your quote is longer than three lines, block indent it (10 spaces from left margin, no quotation marks). Long quotes should be used sparingly, especially in short papers. They are most often introduced with a complete sentence followed by a colon.

- After quoting (especially long quotes), comment on the quote by connecting it to your ideas. A good trick is to pick up some of the language from the quote in the sentence that follows it.

- If is generally not a good idea to put quotes in the first sentence of a body paragraph (where the topic sentence should be). Quotes should be used as supporting evidence and thus should be places towards the middle of the paragraph.

Sample Sentences Using Assertions, Data Sentences, and Quotations:

- Gatsby is not to be regarded as a personal failure. "Gatsby turned out all right at the end," according to Nick (176).

- For Nick, who remarks Gatsby "turned out all right," the hero deserves respect but perhaps does not inspire great admiration (176).

- "I know you blame me," Mrs. Compson tells Jason (47). Is she expressing her own sense of guilt?

- Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin's: "I have made his glory mine" (390).

- Cassio represents not only a political but also a persona threat to Iago: "He hath a daily beauty in his life/That makes me ugly…" (5, 1, 19-20).

- Satan's motion is many things' he "rides" through the air, "rattles", and later explodes, "wanders and hovers" like a fire (63, 65, 293).

- Even according to Cleopatra, Mark Antony's "duty" is to the Roman state.

Theme Statements

Complete the following sentence using the instructions below:

[Title] is a novel/short story/poem/essay about _____. It shows that

_____.

1. Place a single word or a short phrase (an abstract idea or concept) in the first blank. Then explain the truth about human condition as it relates to the work.
2. Your completion of the sentence should show insight into the issues in the novel. You should ask yourself: "What is the book really about?"
3. Do <u>not</u> complete the sentence with plot summary. Do not just tell what happens in the story.

Ex 1: **<u>Huck Finn</u> is a book about the horrors of slavery and the denigration of human beings.**
Ex 2: **<u>Huck Finn</u> is a book about one person's ethical stand against the immoral practices of society.**
Ex 3: **<u>Huck Finn</u> is a book about the hypocrisy of religion.**

The length of the sentence is up to you, but it must be only one sentence. You may choose to write a lengthy statement or a short one, but ***insightfulness*** is key!

Abstract Ideas and Concepts to Consider:

Alienation	Falsity/pretense	Music/dance
Ambition	Family/parenthood	Mysterious/stranger
Appearance v. reality	Free will/will power	Persistence/perseverance
Custom/tradition	Games/contests/sports	Patriotism
Betrayal	Greed	Poverty
Bureaucracy	Guilt	Prejudice
Chance/Fate/Luck	Heaven/paradise/utopia	Prophecy
Children	Home	Reason
Courage/cowardice	Initiation	Repentance
Cruelty/violence	Illusion	Resistance/rebellion
Defeat/failure	Innocence	Revenge/retribution
Despair/discontent/disillusionment	Instinct	Ritual/ceremony
Domination/suppression	Journey	Scapegoat/victim
Dreams/fantasies	Law/justice	Social status
Duty	Loneliness	Supernatural/time/eternity
Education/school	Loyalty	War
Escape	Materialism	Women/feminism
Exile	Memory	
Faith/loss of faith	Mobs	

Transitions and Paragraph Hooks

Transitions and paragraph hooks are connections between writing units that signal relationships between ideas and convey the unity of the entire piece.

TRANSITIONS

Addition signals: one, first of all, second, the third reason, also, next, another, and, in addition,, moreover, furthermore, finally, last of all, again, additionally, besides, likewise, as well, along with

Time signals: first, then, next, after, as, before, while, meanwhile, soon, now, during, finally, until, today, tomorrow, next week, yesterday, afterward, immediately, as soon as, when

Space signals: next to, across, on the opposite side, to the left, to the right, above, below, nearby, against, along, around, beneath, between, in back of, in front of, near, off, onto, on top of, outside, over, throughout, under

Change of direction signals: but, however, yet, in contrast, although, otherwise, still, on the contrary, on the other hand, even though

Illustration signals: for example, for instance, specifically, as an illustration, once, such as, in other words, that is, put in another way

Conclusion signals: therefore, consequently, thus, then, as a result, in summary, to conclude, last of all, finally, all in all

Emphasis signals: again, to repeat, for this reason, truly, in fact

PARAGRAPH HOOKS/CONNECTIONS

Repeated words: repeating key words can help tie a paragraph or longer writing together

Pronouns: using pronouns to take the place of words or ideas can help you avoid needless repetition

Synonyms: using synonyms for some words can increase variety and interest and help the reader move form one step in the thought of the paper to another

NOTE: Transitions, when used sparingly and accurately, add to the overall polished effect of your writing. However, the overuse or incorrect use of transitions can create an artificial or "'canned" effect and can also create confusion in your readers. Be familiar with the expressions, but in addition, become more aware of the ways in which published writers employ transition to accomplish their ends.

Tone Vocabulary List

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimae	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

AVOIDING COMMON WRITING ERRORS

1. Write in active, not passive, voice (e.g., *The information confused the student* instead of *The Student was confused by the information*).
2. Punctuate compound sentences correctly to avoid comma splices and run-ons.
3. Avoid contractions. Then you will never confuse the contraction it's (*meaning it is or it has*) with the possessive pronoun its (*e.g., The dog wagged its tail*).
4. Avoid announcing your intentions (*This report will examine; In this paper I will argue*).
5. Develop your paragraphs. One or two sentences cannot form a developed paragraph.
6. Vary your sentence pattern by combining sentences to create a balance of complex, simple, and compound patterns.
7. Avoid opening your paper with a "dictionary definition" and ending your paragraphs with a "concluding" sentence.
8. Avoid the excessive use of the expletives there is; there are; there would have been.
9. Avoid redundant rhetoric (*separate out; focus in on; exact same*).
10. Eliminate empty phrases: *in today's society* (*in today's* anything); *hopefully*; *in my opinion*; *due to the fact*
11. Replace the words he/she or him/her with a plural subject if appropriate: *Students realize they must develop solid study habits* replaces *A student realizes he/she must develop solid study habits.*
12. Avoid the use of *this*, *that*, *which*, and similar pronouns to cover more than one specific antecedent (the noun or pronoun that the pronoun refers to).
13. Avoid faulty predication or faulty pronoun reference: *This is when; The reason is because; In the book it says.*.
14. Avoid shifting voice: *The speech students learned that you had to prepare carefully to hold an audience's attention*.
15. Distinguish subjective from objective forms of pronoun case; *he/him; she/her; they/them; we/us*; etc.
16. Refer to a usage glossary to avoid using *who's for whose; affect for effect; loose for lose; to for too; presently for currently*; etc.
17. Place quotation marks outside commas and periods; generally place them inside semicolons.
18. Adhere to the "10 percent rule" when writing introductions and conclusions. That is, your introduction as well as your conclusion should each measure around 10 percent of the length of the entire paper.
19. Underline or italicize only that portion of a title you borrow from another author.
20. Avoid the use of the verb feel when you think or believe (e.g., *The character feels like he needs to get revenge*). *The character believes that* is acceptable usage.
21. Refer to an author's full name only when is it initially used; thereafter, use last name only and. With few exceptions, never with a title such as *Dr.* or *Ms.* (*Doctor Johnson* replaces *Samuel Johnson*, a notable exception.)
22. Indent four lines or more of quoted material without the use of quotation marks because indention in itself is the "signpost" 'to your reader that you have borrowed the information. Use a single quotation mark, however, to indicate a speaker within the indented citation.
23. Introduce long quotations with a colon and always offer some analysis or commentary (not summary) before or after the introduction of a quotation.

24. Underline or italicize those works that are long enough to be published separately. They include television sitcoms, movies, epic poems, and music albums.
25. Space ellipses correctly, space/period/space/period/space/period (. . .)
26. Use brackets to reflect a change in capitalization if different from the text you are quoting: *John Kenney's philosophy was to '[a]sk what you can do for your country.'*
27. Stay in literary or historical present tense when "in the text": *As Shakespeare characterizes him, Hamlet is (not was) a tragic figure.*
28. Spell out all numbers (0-100) and below. Always spell any number if it is the first word of the sentence.
29. Distinguish the narrator's or speaker's voice from the author's when you analyze literary works (for poetry, the speaker's voice replaces the narrator's).
30. Avoid using a quotation as a thesis statement or topic sentence.
31. Avoid using an ellipsis to indicate an omission from the beginning of a quotation.
32. Reserve the term *quote* as a verb, the term *quotation* as a noun (*She wants to quote one portion of the quotation*).

Figurative Language

1. **Alliteration** is the practice of beginning several consecutive or neighboring words with the same sound, e.g., The twisting trout twinkled below.
2. **Assonance** is the repetition of vowel sounds in a series of words, e.g., the words "cry" and "side" have the same vowel sound and so are said to be in assonance.
3. **Consonance** is the repetition of a consonant sound within a series of words to produce a harmonios effect, e.g., And each slow dusk a drawing-down on blinds. The "d" sound is in consonance. as well, the "s" sound is also in consonance.
4. **Simile** is a comparison of two different things or ideas through the use of the words like or as. It is definitely stated comparison, where the poet says one thing is like another, e.g., The warrior fought like a lion.
5. **Metaphor** is a comparison without the use of like or as. The poet states that one thing is another. It is usually a comparison between something that is real or concrete and something that is abstract, e.g., Life is but a dream.
6. **Personification** is a kind of metaphor which gives inanimate objects or abstract ideas human characteristics, e.g., The wind cried in the dark.
7. **Onomatopoeia (Imitative Harmony)** is the use of words in which the sounds seem to resemble the sounds they describe, e.g., hiss, buzz, bang. when onomatopoeia is used on an extended scale in a poem, it is called imitative harmony.
8. **Hyperbole** is a deliberate, extravagant, and often outrageous exaggeration. It may be used either for serious or comic *effect;* e.g., The shot that was heard 'round the world.
9. **Understatement** (Meiosis) is the opposite of hyperbole. It is a kind of irony which deliberately represents something as much less than it really is, e.g., I could probably manage to survive on a salary of two million dollars per year.
10. **Paradox** is a statement which contradicts itself. It may seem almost absurd. Although it may seem to be at odds with ordinary experience, it usually turns out to have a coherent meaning, and reveals a truth which is normally hidden, e.g., The more you know, the more you know you don't know (Socrates).
11. **Oxymoron** is a form of paradox which combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness, e.g., sweet sorrow, wooden nickel.
12. **Pun** is a play on words which are identical or similar in sound but which have sharply diverse meanings. Puns may have serious as well as humorous uses, e.g., When Mercutio is bleeding to death in *Romeo and Juliet,* he says to his friends, "Ask for me tomorrow, and you shall find me a grave man."
13. **Irony** is the result of a statement saying one thing while meaning the opposite. Its purpose is usually to criticize, e.g., It is simple to stop smoking. I've done it many times.
14. **Sarcasm** is a type of irony in which a person appears to be praising something while he is actually insulting the thing. Its purpose is to injure or hurt, e.g., As I fell down the stairs headfirst, I heard her say "Look at that coordination."

15. **Antithesis -** involves a direct contrast of structurally parallel word groupings generally for the purpose of contrast, e.g., Sink or swim.
16. **Apostrophe is a form of personification** in which the absent or dead are spoken to as if present, and the inanimate as if animate. These are all addressed directly, e.g., The answer, my friend, is blowing in the wind.
17. **Allusion is** a reference to a mythological, literary, historical, **or** Biblical person, place, or thing e.g., He met his Waterloo.
18. **Synecdoche (Metonymy)** is a form of metaphor. In synecdoche, a part of something is used to signify the whole, e.g., All hands on deck. Also, the reverse, whereby the whole can represent a part, is synecdoche, e.g., Canada played the United States in the Olympic hockey finals. Another form of synecdoche involves the container representing the thing being contained, e.g., The pot is boiling. One last form of synecdoche involves the material from which an object is made standing for the object itself, e.g., The quarterback tossed the pigskin. In metonymy, the name of one thing is applied to another thing with which it is closely associated, e.g. I love Shakespeare.

The Purpose of Criticism: Literary criticism has at least three primary purposes.

(1) To help us resolve a difficulty in the reading.
The historical approach, for instance, might be helpful in addressing a problem in Thomas Otway's play *Venice Preserv'd*. Why are the conspirators, despite the horrible, bloody details of their obviously brutish plan, portrayed in a sympathetic light? If we look at the author and his time, we see that he was a Tory whose play was performed in the wake of the Popish Plot and the Exclusion Bill Crisis, and that there are obvious similarities between the Conspiracy in the play and the Popish Plot in history. The Tories would never approve of the bloody Popish Plot, but they nonetheless sympathized with the plotters for the way they were abused by the Tory enemy, the Whigs. Thus it makes sense for Otway to condemn the conspiracy itself in *Vencie Preserv'd* without condemning the conspirators themselves.

(2) To help us choose the better of two conflicting readings.
A formalist approach might enable us to choose between a reading which sees the dissolution of society in *Lord of the Flies* as being caused by too strict a suppression of the "bestial" side of man and one which sees it as resulting from too little suppression. We can look to the text and ask: What textual evidence is there for the suppression or indulgence of the "bestial" side of man? Does Ralph suppress Jack when he tries to indulge his bestial side in hunting? Does it appear from the text that an imposition of stricter law and order would have prevented the breakdown? Did it work in the "grownup" world of the novel?

(3) To enable us to form judgments about literature.
One of the purposes of criticism is to judge if a work is any good or not. For instance, we might use a formalist approach to argue that a John Donne poem is of high quality because it contains numerous intricate conceits that are well sustained. Or, we might use the mimetic approach to argue that *The West Indian* is a poor play because it fails to paint a realistic picture of the world.

Historical / Biographical Approach:
Definition:
Historical / Biographical critics see works as the reflection of an author's life and times (or of the characters' life and times). They believe it is necessary to know about the author and the political, economical, and sociological context of his times in order to truly understand his works.

Advantages:
This approach works well for some works--like those of Alexander Pope, John Dryden, and Milton--which are obviously political in nature. One must know Milton was blind, for instance, for "On His Blindness" to have any meaning. And one must know something about the Exclusion Bill Crisis to appreciate John Dryden's "Absalom and Achitophel." It also is necessary to take a historical approach in order to place allusions in there proper classical, political, or biblical background.

Disadvantages:

New Critics refer to the historical / biographical critic's belief that the meaning or value of a work may be determined by the author's intention as "the intentional fallacy." They believe that this approach tends to reduce art to the level of biography and make it relative (to the times) rather than universal.

Moral / Philosophical Approach:
Definition:
Moral / philosophical critics believe that the larger purpose of literature is to teach morality and to probe philosophical issues.

Practitioners:
Matthew Arnold -- argued works must have "high seriousness"
Plato -- insisted literature must exhibit moralism and utilitarianism
Horace - felt literature should be "delightful and instructive"

Advantages:
This approach is useful for such works as Alexander Pope's "An Essay on Man," which does present an obvious moral philosophy. It is also useful when considering the themes of works (for example, man's inhumanity to man in Mark Twain's Huckelberry Finn). Finally, it does not view literature merely as "art" isolated from all moral implications; it recognizes that literature can affect readers, whether subtly or directly, and that the message of a work--and not just the decorous vehicle for that message--is important.

Disadvantages:
Detractors argue that such an approach can be too "judgmental." Some believe literature should be judged primarily (if not solely) on its artistic merits, not its moral or philosophical content.

Mimetic Approach:
Definition:
This can be closely related to the moral / philosophical approach, but is somewhat broader. Mimetic critics ask how well the work of literature accords with the real world. Is it accurate? Is it correct? Is it moral? Does it show how people really act? As such, mimetic criticism can include some forms of moral / philosophical criticism, psychological criticism, and feminist criticism.

Formalism / New Criticism
Definition:
A formalistic approach to literature, once called New Criticism, involves a close reading of the text. Formalistic critics believe that all information essential to the interpretation of a work must be found within the work itself; there is no need to bring in outside information about the history, politics, or society of the time, or about the author's life. Formalistic critics (presumably) do not view works through the lens of feminism, psychology, mythology, or any other such standpoint, and they are not interested in the work's affect on the reader. Formalistic critics spend much time analyzing irony, paradox, imagery, and metaphor. They are also interested in the work's setting, characters, symbols, and point of view.

Terms Used in New Criticism:

- **tension** - the integral unity of the poem which results from the resolution of opposites, often in irony of paradox
- **intentional fallacy** - the belief that the meaning or value of a work may be determined by the author's intention
- **affective fallacy** - the belief that the meaning or value of a work may be determined by its affect on the reader
- **external form** - rhyme scheme, meter, stanza form, etc.
- **objective correlative** - originated by T.S. Eliot, this term refers to a collection of objects, situations, or events that instantly evoke a particular emotion.

Practitioners:
I.A. Richards, William Empson, John Crowe Ransom, Robert Penn Warren, Cleanth Brooks, Allen Tate, and others.

Advantages:
This approach can be performed without much research, and it emphasizes the value of literature apart from its context (in effect makes literature timeless). Virtually all critical approaches must begin here.

Disadvantages:
The text is seen in isolation. Formalism ignores the context of the work. It cannot account for allusions. It tends to reduce literature to little more than a collection of rhetorical devices.

Examples:
(1) A formalistic approach to John Milton's *Paradise Lost* would take into account the physical description of the Garden of Eden and its prescribed location, the symbols of hands, seed, and flower, the characters of Adam, Eve, Satan, and God, the epic similes and metaphors, and the point of view from which the tale is being told (whether it be the narrator's, God's, or Satan's). But such an approach would not discuss the work in terms of Milton's own blindness, or in terms of his Puritan beliefs. Therefore when the narrator says "what in me is dark / Illumine," a formalistic critic could not interpret that in light of Milton's blindness. He would have to find its meaning in the text itself, and therefore would have to overlook the potential double-meaning.
(2) A formalistic approach to the short story "Silence of the Llano" by Rudolfo Anaya might force us to see the incestuous relationship that is established at the end of the story as a positive alternative to loneliness. If we were to take into account external things, such as morality, we could not help but be horrified at such a conclusion. But in studying the symbols, setting, and structure of "The Silence of the Llano," we get an opposite picture. The setting of the llano, its isolation and desolation, make its loneliness the primary evil of the story, in contrast to the town where people can escape the loneliness, where Rafael can find love, and where men can talk. The only way to survive the llano is to make it more like the town--to fill it with love and words and anything to escape the loneliness. "Words" are positively contrasted to "silence," as is "winter" to "spring" and "growth" to "death." The silence of the llano is constantly referred to, and Rafael's parents die in winter. But when Rafael marries, his wife makes a garden to grow in the desolate llano, and he can hear her voice. When Rafael establishes the incestuous relationship at the close of the story, he finally speaks to his daughter, and words break the long silence. He tells her that the "spring is the time for the garden. I will turn the earth for you. The seeds will grow." (182). Growth, spring, and words--the primary symbols which are positively contrasted to death, winter, and silence--are all combined in the close. The disadvantage of this formalistic approach is that it does not allow us to account for most readers' natural (and appropriate) response of disgust to the incestuous relationship or to examine how that affects the ability of the author to communicate his story. Some would argue that an understanding of the text is where criticism should begin, and not where it ends. We should also relate the text to life, ideas, and morality.

Psychological Approach
Definition:
Psychological critics view works through the lens of psychology. They look either at the psychological motivations of the characters or of the authors themselves, although the former is generally considered a more respectable approach. Most frequently, psychological critics apply Freudian psychology to works, but other approaches (such as a Jungian approach) also exist.

Freudian Approach:
A Freudian approach often includes pinpointing the influences of a character's **id** (the instinctual, pleasure seeking part of the mind), **superego** (the part of the mind that represses the id's impulses) and the **ego** (the part of the mind that controls but does not repress the id's impulses, releasing them in a healthy way). Freudian critics like to point out the sexual implications of symbols and imagery, since Freud's believed that all human behavior is motivated by sexuality. They tend to see **concave** images, such as ponds, flowers, cups, and caves as female symbols; whereas objects that are longer than they are wide are usually seen as **phallic symbols**. Dancing, riding, and flying are associated with sexual pleasure. Water is usually associated with birth, the female principle, the maternal, the womb, and the death wish. Freudian critics occasionally discern the presence of an **Oedipus complex** (a boy's unconscious rivalry with his father for the love of his mother) in the male characters of certain works, such as Hamlet. They may also refer to Freud's psychology of child development, which includes the **oral stage**, the **anal stage**, and the **genital stage**.

Jungian Approach:

Jung is also an influential force in myth (archetypal) criticism. Psychological critics are generally concerned with his concept of the process of **individuation** (the process of discovering what makes one different form everyone else). Jung labeled three parts of the self: the **shadow**, or the darker, unconscious self (usually the villain in literature); the **persona**, or a man's social personality (usually the hero); and the **anima**, or a man's "soul image" (usually the heroine). A **neurosis** occurs when someone fails to assimilate one of these unconscious components into his conscious and **projects** it on someone else. The persona must be flexible and be able to balance the components of the psyche.

Practitioners:
Ernest Jones, Otto Rank, Marie Boaparte, and others

Advantages:
It can be a useful tool for understanding some works, such as Henry James The Turning of the Screw, in which characters obviously have psychological issues. Like the biographical approach, knowing something about a writer's psychological make up can give us insight into his work.

Disadvantages:
Psychological criticism can turn a work into little more than a psychological case study, neglecting to view it as a piece of art. Critics sometimes attempt to diagnose long dead authors based on their works, which is perhaps not the best evidence of their psychology. Critics tend to see sex in everything, exaggerating this aspect of literature. Finally, some works do not lend themselves readily to this approach.

Examples:
(1) A psychological approach to John Milton's *Samson Agonisties* might suggest that the shorning of Samson's locks is symbolic of his castration at the hands of Dalila and that the fighting words he exchanges with Harapha constitute a reassertion of his manhood. Psychological critics might see Samson's bondage as a symbol of his sexual impotency, and his destruction of the Philistine temple and the killing of himself and many others as a final orgasmic event (since death and sex are often closely associated in Freudian psychology). The total absence of Samson's mother in *Samson Agonisties* would make it difficult to argue anything regarding the Oedipus complex, but Samson refusal to be cared for by his father and his remorse over failing to rule Dalila may be seen as indicative of his own fears regarding his sexuality.
(2) A psychological approach to "The Silence of the Llano" would allow us to look into the motivations of Rafael--it would allow us to examine the effects of isolation and loneliness on his character and provide some reasoning for why he might chose to establish an incestuous relationship with his daughter. A specifically Freudian approach will tune us in to the relevant symbolism which will enable us to better understand the conclusion. For instance, with such a mind frame, we can immediately recognize that Rafael's statement to his daughter "I will turn the earth for you. The seeds will grow" is the establishment of a sexual relationship that will result in children. We can see the water in which she bathes as symbolic of that birth that is to come.

Mythological / Archetypal / Symbolic
Note: "Symbolic" approaches may also fall under the category of formalism because they involve a close reading of the text. Myth criticism generally has broader, more universal applications than symbolic criticism, although both assume that certain images have a fairly universal affect on readers.

Definition:
A mythological / archetypal approach to literature assumes that there is a collection of symbols, images, characters, and motifs (i.e. **archetypes**) that evokes basically the same response in all people. According to the psychologist Carl **Jung**, mankind possesses a **"collective unconscious"** that contains these archetypes and that is common to all of humanity. Myth critics identify these archetypal patterns and discuss how they function in the works. They believe that these archetypes are the source of much of literature's power.

Some Archetypes:
- archetypal women - the Good Mother, the Terrible Mother, and the Soul Mate (such as the Virgin Mary)
- water - creation, birth-death-resurrection, purification, redemption, fertility, growth
- garden - paradise (Eden), innocence, fertility
- desert - spiritual emptiness, death, hopelessness
- red - blood, sacrifice, passion, disorder

- green - growth, fertility
- black - chaos, death, evil
- serpent - evil, sensuality, mystery, wisdom, destruction
- seven - perfection
- shadow, persona, and anima (see **psychological criticism**)
- hero archetype - The hero is involved in a **quest** (in which he overcomes obstacles). He experiences **initiation** (involving a separation, transformation, and return), and finally he serves as a **scapegoat**, that is, he dies to atone.

Practitioners:
Maud Bodkin, Bettina L. Knapp, and others.

Advantages:
Provides a universalistic approach to literature and identifies a reason why certain literature may survive the test of time. It works well with works that are highly symbolic.

Disadvantages:
Literature may become little more than a vehicle for archetypes, and this approach may ignore the "art" of literature.

Examples:
(1) In *Go Down, Moses* by William Faulkner, for example, we might view Isaac McCaslin's repudiation of the land as an attempt to deny the existence of his archetypal shadow--that dark part of him that maintains some degree of complicity in slavery. When he sees the granddaughter of Jim, and can barely tell she is black, his horrified reaction to the miscegenation of the races may be indicative of his shadow's (his deeply racist dark side's) emergence.
(2) In Herman Melville's *Moby Dick*, Fedallah can be seen as Ahab's shadow, his defiant pagan side wholly unrestrained. Numerous archetypes appear in Moby Dick. The sea is associated both with spiritual mystery (Ahab is ultimately on a spiritual quest to defy God because evil exists) and with death and rebirth (all but Ishmael die at sea, but Ahab's death as if crucified is suggestive of rebirth). Three is symbolic of spiritual awareness; thus we see numerous triads in *Moby Dick*, including Ahab's three mysterious crew members and the three harpooners.
(3) In "The Silence of the Llano" by Rudolfo Anaya, a mythological / archetypal approach would allow us to examine the archetypes that illicit similar reactions in most readers. We can see how Anaya is drawing on the archetype of water to imply purification (when Rita bathes after her period) and fertility and growth.The red blood Rita washes away calls up visions of violent passions, which will be evidenced in the rape. The garden conjures up images of innocence, unspoiled beauty, and fertility. Thus, the reader can sense in the end that a state of innocence has been regained and that growth will ensue. This approach, however, is limited in that by assuming it, the critic may begin to view the story not as a work within itself, but merely as a vessel for transmitting these archetypes . He may also overlook the possibility that some symbols are not associated with their archetype; for instance, the sun, which normally implies the passage of time, seems in its intensity in the llano to actually suggest a slowing down of time, a near static state in the llano.

Feminist Approach
Definition:
Feminist criticism is concerned with the impact of gender on writing and reading. It usually begins with a critique of patriarchal culture. It is concerned with the place of female writers in the cannon. Finally, it includes a search for a feminine theory or approach to texts. Feminist criticism is political and often revisionist. Feminists often argue that male fears are portrayed through female characters. They may argue that gender determines everything, or just the opposite: that all gender differences are imposed by society, and gender determines nothing.

Elaine Showalter's Theory:
In A Literature of Their Own, Elaine Showalter argued that literary subcultures all go through three major phases of development. For literature by or about women, she labels these stages the Feminine, Feminist, and Female:

(1) **Feminine** Stage - involves "*imitation* of the prevailing modes of the dominant tradition" and "*internalization* of its standards."
(2) **Feminist** Stage - involves "*protest* against these standards and values and *advocacy* of minority rights...."
(3) **Female** Stage - this is the "phase of *self-discovery*, a turning inwards freed from some of the dependency of opposition, a search for identity."

Practitioners:
Ellen Mores, Sandra Gilbert, Elaine Showalter, Nina Baym, etc.

Advantages:
Women have been somewhat underrepresented in the traditional cannon, and a feminist approach to literature redresses this problem.

Disadvantages:
Feminist turn literary criticism into a political battlefield and overlook the merits of works they consider "patriarchal." When arguing for a distinct feminine writing style, they tend to relegate women's literature to a ghetto status; this in turn prevents female literature from being naturally included in the literary cannon. The feminist approach is often too theoretical.

Example:
Showalter's three stages of feminine, feminist, and female are identifiable in the life of Cleófilas in Sandra Cisneros's "Woman Hollering Creek."
Cleófilas begins to internalize the paternalistic values of the society in which she lives at least as early as the ice house scene. She "accompanies her husband," as is expected of her (48). Since women should be seen and not heard in a paternalistic society, she "sits mute beside their conversation" (48). She goes through all of the motions that are expected of her, laughing "at the appropriate moments" (48). She submits, if unhappily, to the rule of her husband, "this man, this father, this rival, this keeper, this lord, this master, this husband till kingdom come" (49).
Yet Cleófilas gradually begins to emerge from the feminine stage into the feminist stage, where she begins to revolt and advocate for her own rights. It begins with "[a] doubt. Slender as a hair" (50). When she returns from the hospital with her new son, something seems different. "No. Her imagination. The house was the same as always. Nothing" (50). This is true because the house is not different; it is Cleófilas who has begun to change. Perhaps giving birth to a child has made her aware of the power and importance women possess. She begins to think of returning home, but is not ready for the possibility yet. It would be "a disgrace" (50). She begins to internally protest against the society, thinking about the town "with its silly pride for a bronze pecan" and the fact that there is "nothing, nothing, nothing of interest" (50). The patriarchal society, with its ice house, city hall, liquor stores, and bail bonds is of no interest to her. She is upset that the town is built so that "you have to depend on husbands" (51). Though her husband says she is "exaggerating," she seems to be becoming convinced that her society is a bad one, where men kill their wives with impunity. "It seemed the newspapers were full of such stories. This woman found on the side of the interstate. This one pushed from a moving car . . ." (52). Although she does nothing when he throws a book at her, Cleófilas does (if only meekly) insist that he take her to the doctor. And there she solidifies her internal rebellion with actions: she leaves her husband with Felice to return to Mexico.
Felice is actually more representative of the third, female, stage than Cleófilas, but the fact that Cleófilas enjoys her company suggests that when she returns to Mexico, she *may* seek to enter that third stage herself. Felice is not phalocentric--she is not interested in revolting against men, she simply does not need them. She doesn't have a husband and she owns her own car. "The pickup was hers. She herself had chosen it. She herself was paying for it" (55). Felice is most likely a part of a community of women; she is certainly friends with the nurse Graciela. Cleófilas is attracted to Felice, who "was like no woman she'd ever met" (55). At home, in Mexico, Cleófilas recounts the story of Felice's yelling when they crossed the creek. "Just like that. Who would've thought?" (56). Cleófilas seems to have enjoyed her company and has kept the experience in her mind. Felice's laughter, "gurgling out of her own throat, a long ribbon of laughter, like water" suggests that Felice had completed the self-discovery stage. (Water is often symbolic of rebirth.) Cleófilas has witnessed the third stage in Felice, and it is up to her whether she will enter it or regress to the feminine stage and internalize the paternalistic values of her father and brothers with whom she is now living.

Reader Response Criticism

Definition:
Reader response criticism analyzes the reader's role in the production of meaning. It lies at the opposite end of the spectrum from formalistic criticism. In reader response criticism, the text itself has no meaning until it is read by a reader. The reader creates the meaning. This criticism can take into account the strategies employed by the author to elicit a certain response from readers. It denies the possibility that works are universal (i.e. that they will always mean more or less the same thing to readers everywhere). Norman Holland argues that "each reader will impose his or her 'identity theme' on the text, to a large extent recreating that text in the reader's image." Therefore, we can understand someone's reading as a function of personal identity.

Practitioners:
I.A. Richards, Louise Rosenblatt, Walter Gibson, Norman Holland, and others.

Advantages:
It recognizes that different people view works differently, and that people's interpretations change over time.

Disadvantages:
Reader Response criticism tends to make interpretation too subjective. It does not provide adequate criteria for evaluating one reading in comparison to another.

Example:
For instance, in reading the parable of the prodigal son in the New Testament, different readers are likely to have different responses. Someone who has lived a fairly straight and narrow life and who does not feel like he has been rewarded for it is likely to associate with the older brother of the parable and sympathize with his opposition to the celebration over the prodigal son's return. Someone with a more checkered past would probably approach the parable with more sympathy for the younger brother. A parent who had had difficulties with a rebellious child would probably focus on the father, and, depending on his or her experience, might see the father's unconditional acceptance of the prodigal as either good and merciful or as unwise and overindulgent. While the parable might disturb some, it could elicit a feeling of relief from others, which, presumably, is what Christ intended it to do, and a more skillful critic might be able to analyze the strategies Christ employed to elicit those responses.

Other Approaches

Structuralism: Structuralists view literature as a system of signs. They try to make plain the organizational codes that they believe regulate all literature. The most famous practitioner is **Michael Foucault**.

Deconstruction: This approach assumes that language does not refer to any external reality. It can assert several, contradictory interpretations of one text. Deconstructionists make interpretations based on the political or social implications of language rather than examining an author's intention. **Jacques Derrida** was the founder of this school of criticism.

Miscellaneous

Aristotle (Augustine) - reality in concrete substance vs. **Plato (Aquinas)** - reality in abstract ideal forms

dramatic unities - rules governing classical dramas requiring the unity of action, time, and place (The idea was based on a Renaissance misinterpretation of passages in Aristotle's *Poetic*.)

pathetic fallacy - Ruskin - attributing human traits to nonhuman objects

fancy - Coleridge -- combining several known properties into new combinations

imagination - using known properties to create a whole that is entirely new

Pater: Aesthetic experience permits the greatest intensification of each moment - "Of such wisdom, the poetic passion, the desire of beauty, the love of art for its own sake, has most."

Longinus: emphasis on greatness of sentiments - the sublime

Goethe: "The poet makes himself a seer by a long, prodigious, and rational disordering of all the senses."

Howells: "Our novelists..concern themselves with the more smiling aspect of life, which are the more American." also "When man is at his very best, he is a sort of low grade nickel-plated angel."

Morris: "Art was once the common possession of the whole people..today..art is only enjoyed...by comparatively few persons...the rich and the parasites that minister to them."

Sweetness and Light: Delight and Instruction (in reference to the Ancients)

Newman: "I say that a cultivated intellect, because it is a good in itself, brings with it a power and a grace to every work."

Literary Forms Terms

Allegory – a story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning. An allegory may be conceived at a metaphor that is extended into a structured system.

Anecdote – a brief narrative of an entertaining and presumably true incident.

Argument – discourse intended to convince or persuade through appeals to reason or emotion.

Autobiography – an account of all or a part of a person's life written by that person.

Bildungsroman – translated literally means "development novel". A coming of age work that follows its protagonist from youth to experience, or maturity.

Biography – a written account of someone's life, written by someone else, which focuses on the character and career of the subject.

Comedy – a literary work written chiefly to amuse its audience. It usually provides a happy ending and emphasizes human limitations rather than human greatness.

- High Comedy – characterized by grace, elegance and wit; intellectual comedy
- Low Comedy – crude, boisterous comedy; slapstick and crude jokes; physical comedy

Confessional Literature – autobiographical writing in which the author discusses highly personal and private experiences normally withheld.

Convention – an accepted or expected style or form. (Wicked step-mothers in fairy tales, happy endings, etc.)

Courtly Love – the emotion that a knight was expected to feel toward a noble lady. A convention of literature of the Middle Ages.

Didactic – Any text whose main purpose is to teach or instruct.

Dirge – a funeral song of lamentation; a short lyric of mourning.

Discourse – spoken or written language.

- **Argument –** discourse intended to convince or persuade through appeals to reason or emotion.
- **Description –** the picturing in words of people, places and activities through detailed observations of color, sound, smell, touch and motion.
- **Exposition –** the setting forth of a systematic explanation of or argument about any subject.
- **Narration –** the process of relation a sequence of events or another term for narrative.
- **Rhetoric** – the art of persuasion, in speaking or writing

Essay – a short written composition in prose that discusses a subject or proposes an argument without claiming to be a complete or thorough exposition. Essays can be formal, informal or humorous.

Epistolary – a novel written in the form of correspondence between characters.

Eulogy – A formal composition or speech in high praise of someone (usually dead, but dead or alive) or something.

Exemplum – brief tale told to illustrate a biblical text or to teach a lesson or moral.

Expose – article exposing scandal or crime.

Fable – a brief tale that conveys a moral lesson, usually by giving human speech and manners to animals and inanimate things.

Farce – A type of drama related to comedy but emphasizing improbable situations, violent conflicts, physical action, and coarse wit over characterization or articulated plot.

Genre – a French term for a type, species, or class of composition such as novel, poem, short story, and such sub-categories as sonnet, science fiction or mystery.

Gothic – a type of novel characterized by mystery, horror, and the supernatural, often with haunted castles, secret passageways, grisly visions, and all of the paraphernalia of the tale of terror.

Historical Novel – attempts to re-create an historically significant personage or series of events.

Homily – religious sermon or discourse

Melodrama – drama that pits unbelievably good characters against a despicably evil character. The plot includes dire events and near disasters. Good is always rewarded, and evil punished.

Memoir – an account of a single period in a writer's life, often one that coincides with important historical events.

Metaphysical poetry – intricate 17th century English poetry employing wit and unexpected images.

Miracle Play – medieval religious drama based on a miraculous event in a saint's life or a story from the Bible.

Mock Epic – comically or satirically imitates the form and style of the epic, treating a trivial subject in a lofty manner.

Morality Play – allegory in dramatic form. Hero, who represents all mankind, is surrounded by personifications of virtues, vices, angels, demons and death, who battle for possession of the hero's soul.

Myth – an anonymous narrative, originating in the primitive folklore of a race or nation, that explains natural phenomena, or recounts the deeds of heroes, passed on through oral tradition.

Novel – a lengthy fictional narrative in prose dealing with characters, incidents, and settings that imitate those found in real life.

Novelette – built on one incident; shorter than a novel, but has more development of character and theme than a short story.

Novella – a short novel.

Novel of manners – a novel, usually comical and satirical, whose characters and plot emerge from and are limited by the social customs, values, habits and mores of a particular social class in a particular time and place.

Paean – a song of triumph or thanksgiving.

Parable – a brief tale intended to be understood as an allegory illustrating some lesson or moral.

Parody – A composition that ridicules another composition by imitating and exaggerating aspects of its content.

Pedantic – writing that borders on lecturing. Scholarly, academic, and often overly difficult and distant.

Picaresque novel – a novel whose principal character is a low-born rogue who lives by his/her wits and who becomes involved in one predicament after another.

Play – a literary work written in dialogue and intended for performance before an audience by actors on stage.

Poetry – literature in its most intense, most imaginative, and most rhythmic form.

Prose – in the broadest sense, all forms of ordinary writing and speech lacking the sustained and regular rhythmic patterns found in poetry. It resembles closely everyday speech.

Psychological Novel – novel that focuses on the "interior" lives of its characters, their mental states and emotions, and their psychological motivations of their actions than on the actions themselves.

Romance – any extended work of fiction that deals with adventure, extravagant characters, strange or exotic places, mysterious or supernatural incidents, heroic or marvelous achievements, or passionate love.

Science Fiction – novels and short stories set either in the future or on some imaginary world.

Short Story – a fictional narrative in prose, short in length (500-15,000 words approx.), usually limited to a few characters, a single setting, and a single incident.

Sociological Novel – concerned primarily with social issues and problems.

Tract – a formal, religious essay or pamphlet.

Basic MLA Citation Format

MLA (Modern Language Association) is one of the basic citation formats used, and it is the one you will use in this class. Below are basic examples. A good resource I recommend for students is the MLA handbook:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: MLA, 2003.

Another good resource is the MLA web site: http://www.mla.org

References within the Text

Example A
"There are two basic types of sociodramatic play training: outside intervention and inside intervention" (Christie 29).

By putting the author's last name, Christie, and the page number, 29, in parentheses after your quotation about play training, you are telling the reader where you found this information.

Example B
Christie states that "there are two basic types of sociodramatic play training: outside intervention and inside intervention" (29).

Because you have mentioned the author's name in your sentence, you do not have to repeat it in the parentheses.

Example C
Margaret Sanger was thought to be primarily responsible for the introduction of birth control in this country (Kennedy 251).

or

David Kennedy says that Margaret Sanger was primarily responsible for the introduction of birth control in this country (251).

Sentences in your own words about the idea(s) of an author are treated in much the same way. Here there are no quotation marks because you are describing an author's idea, not quoting word-for-word. This is called "paraphrasing" and is as important to cite correctly as if it were a direct quote.

Formatting Citations for Your Bibliography or Works Cited Page

Basic MLA Style Format

- Arrange the citations in alphabetical order by the first element of the citation, usually the author's last name.
- Hanging Indents are required for citations in the bibliography, as shown below. That is, the first line of the citation starts at the left margin. Subsequent lines are indented 5 spaces.
- As with every other part of an MLA formatted essay, the bibliography is double spaced, both within the citation and between citations. Do not add an extra line between the citations.
- The right margin is the normal right margin of your document.

MLA Citation Examples
Books / Articles / Encyclopedias / Web Pages / Images / Other

I. Books

Printed books / Online books / Book chapter, short story, poem

Printed book with one author

Kennedy, David. Birth Control in America: The Career of Margaret Sanger. New

Haven: Yale UP, 1970. Print.

Printed book with two or more authors (Cite authors as they appear on title page, not necessarily in alphabetical order.)

Wellek, Rene, and Austin Warren. Theory of Literature. 3rd ed. New York:

Harcourt, 1962. Print.

Online book

(When citing an online resource, follow the basic format for a print source, and then add online retrieval information. If the URL, or Web address, is more than one line, don't break at a hyphen; only break after a slash.)

Pinson, Linda, and Jerry Jinnett. Steps to Small Business Start-up: Everything You Need

to Know to Turn Your Idea Into a Successful Business. Chicago: Dearborn, A Kaplan Professional Company, 2000. NetLibrary, Lesley University Libraries, Cambridge, MA. Web. 31 March 2003.

Chapter, short story, or poem from a book or a work in a collection (an anthology, a casebook, or a group of essays)

O'Connor, Flannery. "Everything That Rises Must Converge." Mirrors: An Introduction to Literature. Ed. John R. Knott, Jr. and Christopher R. Reaske. San Francisco: Canfield, 1975. 58-67. Print.

II. Articles, essays, and reviews
Scholarly journal articles: Print or PDF / university database / Web Magazine articles / Newspaper articles / Art review / Book review

Print or PDF article in a scholarly journal

Christie, James F. "Sociodramatic Play Training." Young Children 37 (1982): 25-32. Print.

Scholarly journal article available online from a university database – if not PDF

Buchanan, Richard. "Education and Professional Practice in Design." Design Issues 14 (Summer 1998): 63-66. Academic Search Premier. EBSCO. Lesley University Libraries, Cambridge, MA. Web. 21 November 2003.

Scholarly journal article on the Web

MacLean, A. Peter, and Peters, Ray Dev. "Graduate Student Couples: Dyadic Satisfaction in Relation to Type of Partnership and Demographic Characteristics." Canadian Journal of Behavioral Science 17.1 (1995). Web. 22 April 2004.

Print or PDF article in a weekly magazine

Cohen, Hennig. "Why Isn't Melville for the Masses?" Saturday Review 16 Aug. 1969: 19-21.

Article in a newspaper, print or PDF. (If an edition is noted, list this after the date – e.g., 15 Nov. 1976, late ed. If a section letter is used, add this to the citation. If the article is not on consecutive pages, write only the first page number and a plus sign, leaving no intervening space. Ex.: A13+)

Brody, Jane E. "Cancer Termed on Increase." New York Times 10 Oct. 1976, sec. 1:37.

Newspaper article on the Web if not PDF

Calem, Robert E. "Does the Web Addict People? Or Just Tempt Internet Abuse?" The New York Times 17 March 1996. Web. 20 March 1996.

Art review

Kipnis, Jeffrey. Rev. of Lifestyle, by Bruce Mau. Artforum International Sum. 2001: 46.

Book review

Nodelman, Perry. Rev. of Inside Picture Books, by Ellen Handler Spitz. The Lion and the Unicorn 22 (2000) 150-171.

III. Encyclopedia articles: Print / Online

Print encyclopedia article with no author

"China." Encyclopedia Americana. 1978 ed.

Print encyclopedia article with an author

Buckley, Francis J. "Team Teaching." Encyclopedia of Education. Ed. James W. Guthrie. 2nd ed. 8 vols. New York: Macmillan Reference USA, 2003.

Online encyclopedia article with no author

"Western Painting." Encyclopaedia Brittanica. 2004. Encyclopedia Brittanica Online. Emory University Libraries, Atlanta, Georgia. Web. 7 April 2004.

IV. Web Pages

Web page

Vandergrift, Kay E. "Social History of Children's Literature." Kay E. Vandergrift's Special Interest Page. September 1995. SCILS, Rutgers U. 1 April, 2004

< http://www.scils.rutgers.edu/~kvander/HistoryofChildLit/index.html>.

Web page essay from an organization's Web site
National Center for Health Statistics. "Alcohol Use." 25 March 2004. Fastats A to Z. Web. 28 April 2004

V. Images: Original work / Art reproduction / Image from database / Image from Web

Original painting, sculpture, or photograph
(The date of creation is not necessary; if used, place it immediately after the title of the work. In this example, it is 1308-11.)
Duccio di Buoninsegna. The Temptation of Christ on the Mountain. 1308-11. The Frick Collection, New York.

Art reproduction
Walker, Kara. The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven. 1995. Collection of Jeffrey Deitch, New York. The American Century: Art & Culture, 1950-2000. By Lisa Phillips. New York: Whitney Museum of American Art, 1999. Plate 556.

Image from a university library database

Barney, Matthew. Cremaster 1. 1995-6. Walker Art Center, Minneapolis, MN. The AMICO Library. Wilson. University of North Carolina University Libraries, Chapel Hill, NC. 4 April, 2003. <http://www.amico.org/>.

Image from the Web

Wallen, Ruth. If Frogs Sicken and Die, What Will Happen to the Princes? Bus Image 11. 1999. Green Museum, Corte Madera, CA. Web. 4 April 2003.

VI. Other Resources
ERIC Document / Lesson Plan / Personal E-mail / Interviews / Film or Video / Lecture, Speech, etc.

ERIC document
Milgram, Norman A. The Many Faces of Procrastination: Implications and Recommendations for Counselors. Paper presented at the Annual International Council of Psychologists Convention. 22-16 Aug. 1987. New York: 1987. ERIC ED 290 103.

Personal E-mail
Kennedy, Edward. "Budget Preparation Meeting." E-mail to John Kerry. 10 March 1996.

Personal interview conducted in person
McKenna, Margaret. Personal interview. 17 April 1992.

Telephone interview
Poussaint, Alvin F. Telephone interview. 10 Dec. 1998.

Film or video recording
Andrew's Plan. Prod. IEP Resources. Videocassette. Attainment Co. and Video

Architects, 2000.

Lecture, speech, address, or reading
(When citing an oral presentation, give the speaker's name; title of the presentation, if known, in quotation marks, or a descriptive label; the meeting and sponsoring organization; the location; and the date.)

Terkel, Studs. Address. Conf. on Coll. Composition and Communication

Convention. Palmer House, Chicago. 22 Mar. 1990.

Course lecture
Dockray-Miller, Mary. "Modernism: A Quick Overview." CLITR 2116 English

Literature II: Romanticism to the Present. University of Texas at Austin, Austin,

TX. 30 Mar. 2004.

Archetypes and Symbols

SITUATION ARCHETYPES

1. The Quest – This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.

2. The Task – This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal.

3. The Journey – The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.

4. The Initiation – This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the initiation, will accept responsibility.

5. The Ritual – Not to be confused with the initiation, the ritual refers to an organized ceremony that involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.

6. The Fall – Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.

7. 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. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.

8. Nature vs. Mechanistic World – Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.

9. Battle Between Good and Evil – These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.

10. The Unhealable Wound – This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness.

11. The Magic Weapon – Sometimes connected with the task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

12. Father-Son Conflict – Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.

13. Innate Wisdom vs. Educated Stupidity – Some characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

SYMBOLIC ARCHETYPES

1. Light vs. Darkness – Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair.

2. Water vs. Desert – Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth.

3. Heaven vs. Hell – Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.

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

5. Supernatural Intervention – The gods intervene on the side of the hero or sometimes against him.

6. Fire vs. Ice – Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.

7. Colors
   - A. Black (darkness) – chaos, mystery, the unknown, before existence, death, the unconscious, evil
   - B. Red – blood, sacrifice; violent passion, disorder, sunrise, birth, fire, emotion, wounds, death, sentiment, mother, Mars, the note C, anger, excitement, heat, physical stimulation
   - C. Green – hope, growth, envy, Earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, Jupiter and Venus, the note G, envy
   - D. White (light) – purity, peace, innocence, goodness, Spirit, morality, creative force, the direction East, spiritual thought
   - E. Orange – fire, pride, ambition, egoism, Venus, the note D
   - F. Blue – clear sky, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, spirituality, Jupiter, the note F, physical soothing and cooling
   - G. Violet – water, nostalgia, memory, advanced spirituality, Neptune, the note B
   - H. Gold – Majesty, sun, wealth, corn (life dependency), truth
   - I. Silver – Moon, wealth

8. Numbers:
   - A. Three – the Trinity (Father, Son, Holy Ghost); Mind, Body, Spirit, Birth, Life, Death
   - B. Four – Mankind (four limbs), four elements, four seasons
   - C. Six – devil, evil
   - D. Seven – Divinity (3) + Mankind (4) = relationship between man and God, seven deadly sins, seven days of week, seven days to create the world, seven stages of civilization, seven colors of the rainbow, seven gifts of Holy Spirit.

9. Shapes:
   - A. Oval – woman, passivity
   - B. Triangle – communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight**,** light
   - C. Square – pluralism, earth, firmness, stability, construction, material solidity, the number four
   - D. Rectangle – the most rational, most secure
   - E. Cross – the Tree of life, axis of the world, struggle, martyrdom, orientation in space

F. Circle – Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing, sound
G. Spiral – the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

10. Nature:

A. Air – activity, creativity, breath, light, freedom (liberty), movement
B. Ascent – height, transcendence, inward journey, increasing intensity
C. Center – thought, unity, timelessness, spacelessness, paradise, creator, infinity,
D. Descent – unconscious, potentialities of being, animal nature
E. Duality – Yin-Yang, opposites, complements, positive-negative, male-female, life-death
F. Earth – passive, feminine, receptive, solid
G. Fire – the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
H. Lake – mystery, depth, unconscious
I. Crescent moon – change, transition
J. Mountain – height, mass, loftiness, center of the world, ambition, goals
K. Valley – depression, low-points, evil, unknown
L. Sun – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
M. Water – passive, feminine
N. Rivers/Streams – life force, life cycle
O. Stars – guidance
P. Wind – Holy Spirit, life, messenger
Q. Ice/Snow – coldness, barrenness
R. Clouds/Mist – mystery, sacred
S. Rain – life giver
T. Steam – transformation to the Holy Spirit
U. Cave – feminine
V. Lightning – intuition, inspiration
W. Tree – where we learn, tree of life, tree of knowledge
X. Forest – evil, lost, fear

10. Objects:
A. Feathers – lightness, speed
B. Shadow – our dark side, evil, devil
C. Masks – concealment
D. Boats/Rafts – safe passage
E. Bridge – change, transformation
F. Right hand – rectitude, correctness
G. Left hand – deviousness
H. Feet – stability, freedom
I. Skeleton – mortality
J. Heart – love, emotions
K. Hourglass – the passage of time

CHARACTER ARCHETYPES

1. The Hero – In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. The hero character is the one who typically experiences an initiation, who goes the community's ritual (s), et cetera. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL, and SON.

2. Young Person from the Provinces – This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions.

3. The Initiates – These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage.

4. Mentors – These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.

5. Hunting Group of Companions – These loyal companions are willing to face any number of perils in order to be together.

6. Loyal Retainers – These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.

7. Friendly Beast –These animals assist the hero and reflect that nature is on the hero's side.

8. The Devil Figure – This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.

9. The Evil Figure with the Ultimately Good Heart – This redeemable devil figure (or servant to the devil figure) is saved by the hero's nobility or good heart.

10. The Scapegoat – An animal or more usually a human whose death, often in a public ceremony, excuses some taint or sin that has been visited upon the community. This death often makes theme more powerful force to the hero.

11. The Outcast – This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.

12. The Earth Mother – This character is symbolic of fulfillment, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors, with large breasts and hips.

13. The Temptress – Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.

14. The Platonic Ideal – This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.

15. The Unfaithful Wife – This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.

16. The Damsel in Distress – This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.

17. The Star-Crossed Lovers – These two character are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.

18. The Creature of Nightmare – This monster, physical or abstract, is summoned from the deepest, darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

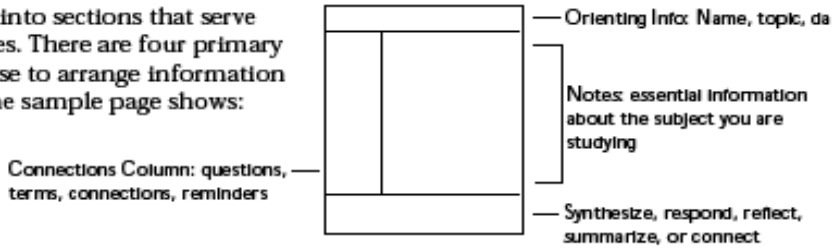
Compliments to Lisa Lawrence, English Teacher at Jenks High School, Jenks, Oklahoma

Jim Burke, *Tools for Thought*

Introduction: Making Effective and Efficient Notes

Overview Good notes must be complete, coherent, and concise. Whether you are reading, listening, or watching, you must be able to make notes quickly in a format that will be helpful later on when you prepare to write, speak, or take a test.

Page Layout Divide the page into sections that serve different purposes. There are four primary spaces you can use to arrange information on the page as the sample page shows:



Organize Information Organize information into a visual format that you find helpful. This might include bullets, dashes, or numbers. Though an outline format is helpful, keep it loose so that you don't get confused as you make notes. Identify and organize information into categories that align themselves with chapters, headings/subheadings, major themes, or chronological events; such organization gives your notes structure and coherence. Use additional techniques such as underlining and ALL CAPS to quickly orient your eyes.

BENEFITS OF GOOD NOTES

- Improve Recall: Info is better organized which aids the memory when tested.
- Increase Understanding: Organizing info forces you to digest it and establish connections between different ideas.
- Increase Attention: Whether reading or listening, taking good notes forces you to pay close attention to what you are studying. It does this by:
  - establishing a purpose
  - giving you a focus
  - determining what is important

Abbreviate You are the only one who must be able to use and read your notes. Each class or topic has words and ideas that come up repeatedly. Using symbols, abbreviations, acronyms, or other tricks to condense your notes helps you get down more information in a useful format. Here are some samples and suggestions:

- Shorten familiar words: info for information; NY for New York; WW2 for World War Two
- Use symbols to represent words or ideas: + for add; = for equal; w/o for without; & for and; b/c for because
- Use acronyms to abbreviate familiar terms: MWH for Modern World History; NATO, GNP, USA, UN, WWI
- Shorten words through omission: gov't for government; bldg. for building; pps for pages; prob for problem.
- Abbreviate names: A = Atticus; BR = Boo Radley; BE = Bob Ewell; FDR = Franklin Delano Roosevelt
- Shorten common terms: RJ=Romeo and Juliet; Eng = English; OLine=Outline; BStorm = Brainstorm

Telegraph You do not need to write down *every* word you read or hear. Cut out unnecessary words. Example: "Atticus takes case" or "Germans lose battle; morale worsens."

White Space Don't crowd your page! Leave space between ideas (e.g., leave an extra space between main ideas). This leaves you room to add more information later on and makes your notes easier on the tired eyes trying to read them.

Set Purpose Decide *why* you are taking notes so you know how to organize your information and evaluate what you should write down. If, for example, you are making notes for a paper on consequences of a particular historical event, you need to pay special attention to information that might be of possible use. Keep asking yourself: What is the question these notes are trying to help me answer? (e.g., What are the primary condsequences of...?

Notes recording your responses may start off with:

- *"The imagery reveals…"*
- *"The author seems to feel…"*
- *"The character(s) feel(s)…"*
- *"This reminds me of…"*
- *"The detail seems effective/out of place/important because…"*
- *"An interesting word/phrase/sentence/thought is…"*
- *"The setting gives the effect of…"*
- *"The tone of this part is…"*
- *"This is ironic because…"*

How to Read a Poem

Poems can be read many ways. The following steps describe one approach. Of course not all poems require close study and all should be read first for pleasure.

- Look at the poem's title: What *might* this poem be about?
- Read the poem straight through without stopping to analyze it (aloud, if possible).This will help you get a sense of how it sounds, how it works, what it might be about.
- Start with what you know. If the poem is difficult, distinguish between what you do and do not understand. If permissible, underline the parts you do not immediately understand.
- Check for understanding: Write a quick "first-impression" of the poem by answering the questions, "What do you notice about this poem so far?" and "What is this poem about?"
- Look for patterns. Watch for repeated, interesting, or even unfamiliar use of language, imagery, sound, color, or arrangement. Ask, "What is the poet trying to show through this pattern?"
- Look for changes in tone, focus, narrator, structure, voice, patterns. Ask: "What has changed and what does the change mean?"
- Identify the narrator. Ask: Who is speaking in the poem? What do you know about them?
- Check for new understanding. Re-read the poem (aloud, if you can) from start to finish, underlining (again) those portions you do not yet understand. Explain the poem to yourself or someone else.
- Find the crucial moments. The pivotal moment might be as small as the word *but* or *yet*. Such words often act like hinges within a poem to swing the poem in a whole new direction. Also pay attention to breaks between stanzas or between lines.
- Consider form and function. Now is a good time to look at some of the poet's more critical choices. Did the poet use a specific form, such as the sonnet? How did this particular form---e.g., a sonnet---allow them to express their ideas? Did the poet use other specific poetic devices which you should learn so you can better understand the poem? Examples might include: enjambment, assonance, alliteration, symbols, metaphors, or allusions. Other examples might include unusual use of capitalization, punctuation (or lack of any), or typography. Ask. "*How* is the poet using punctuation in the poem?"
- Check for improved understanding. Read the poem through again, aloud if possible. Return to the title and ask yourself what the poem is about and how the poem relates to the title.

Terms to Know

- alliteration
- allusion
- assonance
- ballad
- blank verse
- caesura
- couplet
- diction
- end rhyme
- enjambment
- epic
- foot
- free verse
- imagery
- lyric
- metaphor
- meter
- ode
- onomatopoeia
- repetition
- rhyme scheme
- rhythm
- simile
- sonnet
- stanza
- stress
- theme(s)
- tone
- verse
- volta

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.

Terms to Know

- character
- conflict
- conventions
- imagery
- metaphor
- mood
- motif
- plot
- repetition
- structure
- suspense
- symbol
- theme(s)
- tone

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 the 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. Doublecheck 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?

Literary Terms for AP English Literature & Composition

Allusion A reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, or work. Lorraine Hansberry's title *A Raisin in the Sun* is an allusion to a phrase in a poem by Langston Hughes. When T. S. Eliot writes, "to have squeezed the universe into a ball" in "The Love Song of J. Alfred Prufrock," he is alluding to the lines "Let us roll all our strength and all/ Our sweetness up into one ball" in Marvell's "To His Coy Mistress." In *Hamlet*, when Horatio says "ere the mightest Julius fell,' the allusion is to the death of Julius Caesar.

Attitude A speaker's, author's, or character's disposition toward or opinion of a subject. For example, hamlet's attitude toward Gertrude is a mixture of affection and revulsion, changing from one to the other within a single scene. Jane Austen's attitude toward Mr. Bennet in *Pride and Prejudice* combines respect for his wit and intelligence with disapproval of his failure to take sufficient responsibility for the rearing of all of his daughters.

Details (also **choice of details**) Details are items or parts that make up a larger picture or story. Chaucer's "Prologue" to *The Canterbury Tales* is celebrated for its use of a few details to bring the characters to life. The miller, for example, is described as being brawny and big-boned, able to win wrestling contests or to break a door with his head, and having a wart on his nose which grew a "tuft of hairs red as the bristles of a sow's ears."

Devices of sound The techniques of deploying the sounds of words, especially in poetry. Among devices of sound are rhyme, alliteration, assonance, consonance, and onomatopoeia. The devices are used for many reasons, including to create a general effect of pleasant or of discordant sound, to imitate another sound, or to reflect a meaning.

Diction Word choice. Nearly all essay questions on a passage of prose or a poem will ask you to talk about diction. Any word that is important to the meaning and the effect of a passage can be used in your essay. Often several words with a similar effect are worth discussion, such as George Eliot's use in *Adam Bede* of "sunny afternoons," "slow wagons," and "bargains" to make the leisure of bygone days appealing.

Figurative language Writing that uses figures of speech (as opposed to literal language or that which is specifically denoted) such as metaphor, simile, and irony. Figurative language uses words to mean something other than their literal meaning. "The black bat night has flown" is figurative, with the metaphor comparing night and bat. "Night is over" says the same thing without figurative language. No real bat is or has been on the scene, but night is like a bat because it is dark.

Imagery The images of a literary work; the sensory details of a work; the figurative language of a work…imagery has several definitions, but the two that are paramount are the visual, auditory, or tactile images evoked by the words of a literary work or the images that figurative language evokes. When an AP question asks you to discuss the images or imagery of a works, you should look carefully at the sensory details and the metaphors and the similes of a passage. Some diction (word choice) is also imagery, but not all diction evokes sensory responses.

Irony A figure of speech in which intent and actual meaning differ, characteristically praise for blame and blame for praise; it is a pattern of words that turns away from direct statement of its own obvious meaning. The term irony implies a discrepancy. In *verbal irony* (saying the opposite of what one means), the discrepancy is between statement and meaning. Sometimes irony may simply understate, as in "Men have died from time to time…" When Mr. Bennet, who loathes Wickham, says he is perhaps his "favorite" son-in-law, he is using irony.

Metaphor A figurative use of language in which comparison is expressed without the use of a comparative term like "as," "like," or "than." A simile would say, "night is like a black bat"; a metaphor would way, "the black bat night." When Romeo says, "It is the east, and Juliet is the sun," his metaphors compare her window to the east and Juliet to the sun.

Narrative techniques The methods involved in telling a story; the procedures used by a writer of stories or accounts. Narrative techniques is a general term (like "devices" or "resources of language") which asks you to discuss the procedures used in the telling of a story. Examples of the techniques you might use are point of view, manipulation of time, dialogue, or interior monologue.

Omniscient point of view The vantage point of a story in which the narrator can know, see, and report whatever he or she chooses. The narrator is free to describe the thoughts of any of the characters, to skip about in time or place, or to speak directly to the reader. Most of the novels of Austen, Dickens, or Hardy employ the omniscient point of view.

Point of view Any of the several possible vantage points from which a story is told. The point of view may be omniscient, limited to that of a single character, or limited to that of several characters. And there are other possibilities. The teller may use the first person (as in *Great Expectations* or *Wuthering Heights*) or the third person (as in *The Mayor of Casterbridge* or *A Tale of Two Cities*). Faulkner's *As I Lay Dying* uses the point of view of all the members of the Bundren family and others as well as the first person, while in *Wuthering Heights*, Mr. Lockwood tells us the story that Nelly Dean tells him, a first person narration reported by a second first-person narrator.

Resources of language A general phrase for the linguistic devices or techniques that a writer can use. A question calling for the "resources of language" invites a student to discuss the style and rhetoric of a passage. Such topics as diction, syntax, figurative language, and imagery are all examples of resources of language.

Rhetorical techniques The devices used in effective or persuasive language. The number of rhetorical techniques, like that of the resources of language, is long and run from apostrophe to zeugma. The more common examples include devices like contrast, repetitions, paradox, understatement, sarcasm, and rhetorical question.

Satire Writing that seeks to arouse a reader's disapproval of an object by ridicule. Satire is usually comedy that exposes errors with an eye to correct vice and folly. A classical form, satire is found in the verse of Alexander Pope or Samuel Johnson, the plays of Ben Jonson or Bernard Shaw, and the novels of Charles Dickens, Mark Twain, or Joseph Heller.

Setting The background of a story; the physical location of a play, story, or novel. The setting of a narrative will normally involve both time and place. The setting of *A Tale of Two Cities* is London and Paris and the time of the French Revolution, but the setting of *Waiting for Godot* is impossible to pin down specifically.

Simile A directly expressed comparison; a figure of speech comparing two objects, usually with "like," "as," or "than." It is easier to recognize a simile than a metaphor because the comparison is explicit: my love is like a fever; my love is deeper than a well; my love is as dead as a doornail.

Strategy (or **rhetorical strategy**) The measurement of language for a specific effect. The strategy or rhetorical strategy of a poem is the planned placing of elements to achieve an effect. For example, Shakespeare's sonnet 29, "When in disgrace with fortune and men's eyes," spends the first none lines describing the speaker's discontent, then three describing the happiness the thought of the loved-one brings, all in a single sentence. The effect of this contrast is to intensify the feelings of relief and joy in lines 10-12. The rhetorical strategy of most love poems is deployed to convince the loved-one's sympathy ("If you don't return my love, my heart will break."), or by flattery ("How could I not love someone as beautiful as you?"), or by threat ("When you're old, you'll be sorry you refused me."), the lover attempts to persuade the loved-one to love in return.

Structure The arrangement of materials within a work; the relationship of the parts of a work to the whole; the logical divisions of a work. The most common principles of structure are series (A, B, C, D, E), contrast (A vs. B, C vs. D, E vs. A), and repetition (AA, BB, AB). The most common units of structure are—play: scene, act; novel: chapter; poem: line, stanza.

Style The mode of expression in language; the characteristic manner of expression of an author. Many elements contribute to style, and if a question calls for a discussion of style or of "stylistic techniques," you can discuss diction, syntax, figurative language, imagery, selection of detail, sound effects, and tone, using the ones that are appropriate. Notice that there are several phrases used in the essay questions that invite you to choose among several possible topics: "devices of style," "narrative techniques," "rhetorical techniques," "stylistic techniques," and "resources of language" are all phrases that call for a consideration of more than one technique but do not specify what techniques you must discuss. Usually one of the two essay questions on a set passage will use one of these phrases, while the other questions will specify the tasks by asking for "diction, imagery, and syntax" or a similar three or four topics.

Symbol Something that is simultaneously itself and a sign of something else. Winter, darkness, and cold are real things, but in literature they are also likely to be used as symbols of death. A paper lantern and a light bulb are real things, but in *A Streetcar Named Desire*, they are also symbols of Blanche's attempt to escape from reality and reality itself. In *Hamlet*, Yorick's skull is a symbol of human mortality, and in *Moby Dick*, Melville's white whale is certainly a symbol, but exactly what it symbolizes has yet to be agreed upon.

Syntax The structure of a sentence; the arrangement of words in a sentence. A discussion of syntax in your essay could include such considerations as the length or brevity of the sentences, the kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions—or periodic or loose; simple, complex, or compound). Syntax is often an issue on the English language exam. It has also been used frequently in essay questions on the AP Literature exams, since it is clear that many students are not prepared to write about syntax. Until this defect has been repaired, syntax questions will continue to appear regularly in both the multiple-choice and essay sections of the test.

Theme The main thought expressed by a work. Essay questions may ask for discussion of the theme or themes of a work or may use the words "meaning." The open question frequently asks you to relate a discussion on one subject to a "meaning of the work as a whole." When preparing the novels and plays you might use on the open question, be sure to consider what theme or themes you would write about if you are asked to talk about a "meaning of the work." The question is much harder to answer in some works than others. The meaning in *Hamlet*, *Wuthering Heights*, or *Waiting for Godot* is hard to pin down, but is easier to discern the theme in works like *Brave New World* and *Animal Farm*.

Tone The manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will not be enough, and tone many change from chapter to chapter or even line to line. Tone is the result of allusion, diction, figurative language, imagery, irony, symbol, syntax, and style to cite only the relevant words on this list.

[The more important terms are marked with an asterisk <*>.]

Allegory A story in which people, things, and events have another meaning. Examples of allegory are Bunyan's *Pilgrim's Progress*, Sepenser's *Faerie Queene*, and Orwell's *Animal Farm*.

Ambiguity Multiple meanings a literary work may communicate, especially two meanings that are incompatible.

***Aspostrophe** Direct address, usually to someone or something that is not present. Keat's "Bright star! would I were steadfast" is an apostrophe to a star, and "To Autumn" is an apostrophe to a personified season.

***Connotation** The implications of a word or phrase, as opposed to its exact meaning (denotation). Both China and Cathay denote a region in Asia, but to a modern reader, the associations of the two words are different.

***Convention** A device of style or subject matter so often used that it becomes a recognized means of expression. For example, a lover observing the literary conventions cannot eat or sleep and grows pale and lean. Romeo, at the beginning of the play is a conventional, while an overweight lover in Chaucer is consciously mocking the convention.

***Denotation** The dictionary meaning of a word, as opposed to connotation.

Didactic Explicity instructive. A didactic poem or novel may be good or bad. Pop's "Essay on Man" is didactic; so are the novels of Ayn Rand.

Digression The use of material unrelated to the subjects of a work. The interpolated narration in the novels of Cervantes or Fielding may be called digressions, and *Tristam Shandy* includes a digression or digressions.

Epigram A pithy saying, often using contrast. The epigram is also a verse form, usually brief and pointed.

Euphemism A figure of speech using indirection to avoid offensive bluntness, such as "decreased" for "dead" or "remains" for "corpse."

Grotesque Characterized by distortions or incongruities. The fiction of Poe or Flannery O' Connor is often described as grotesque.

***Hyperbole** Deliberate exaggeration, overstatement. As a rule, hyperbole is self-conscious, without the intention of being accepted literally. "The strongest man in the world" or "a diamond as big as the Ritz" are hyperbolic.

Jargon The special language of a profession or group. The term jargon usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders. The writings of a lawyer and the literary critic are both susceptible to jargon.

***Literal** Not figurative; accurate to the letter; matter of fact or concrete.

Lyrical Songlike; characterized by emotion, subjectivity, and imagination.

***Oxymoron** A combination of opposites; the union of contradictory terms. Romeo's line "feather of lead, bright smoke, cold fire, sick health" has four example of the device.

Parable A story designed to suggest a principle, illustrate a moral, or answer a question. Parables are allegorical stories.

***Paradox** A statement that seems to be self-contradicting but, in fact, is true. The figure in Donne's holy sonnet that concludes I never shall be "chaste except you ravish me" is a good example of the device.

Parody A composition that imitates the style of another composition normally for comic effect. Fielding's *Shamela* is a parody of Richardson's *Pamela*. A contest for parodies of Hemingway draws hundreds of entries each year.

***Personification** A figurative use of language which endows the nonhuman (ideas, inanimate objects, animals, abstractions) with human characteristics. Keats personifies the nightingale, the Grecian urn, and autumn in his major poems.

***Reliability** A quality of some fictional narrators whose word the reader can trust. There are both reliable and unreliable narrators, that is tellers of a story who should or should not be trusted. Most narrators are reliable (Fitzgerald's Nick Carraway, Conrad's Marlow), but some are clearly not to be trusted (Poe's "Tell-Tale Heart," several novels by Nabokov). And there are some about whom readers have been unable to decide (James's governess in *The Turn of the Screw*; Ford's *The Good Soldier*).

***Rhetorical question** A question asked for effect, not in expectation of a reply. No reply is expected because the question presupposes only one possible answer. The lover of Suckling's "Shall I wasting in despair/ Die because a lady's fair?" has already decided the answer is no.

***Soliloquy** A speech in which a character who is alon speaks his or her thoughts aloud. A monologue also has a single speaker, but the monologuist speaks to others who do not interrupt. Hamlet's "To be, or not to be" and "O! what a rogue and peasant slave am I" are soliloquies. Browning's "My Last Duchess" and "Fra Lippo Lippi" are monologues, but the hypocritical monk of his "Soliloquy of the Spanish Cloister" cannot reveal his thoughts to others.

***Stereotype** A conventional pattern, expression, character, or idea. In literature, a stereotype could apply to the unvarying plot and characters of some works of fiction (those of Harlequin romance novels, for example) or to the stock characters and plots of many of the greatest stage comedies.

Syllogism A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism begins with a major premise ("All tragedies end unhappily.) followed by a minor premise ("*Hamlet* is a tragedy.") and a conclusion (Therefore, "*Hamlet* end unhappily.").

Thesis The theme, meaning, or position that a writer undertakes to prove or support.

***Alliteration** The repetition of identical or similar consonant sounds, normally at the beginning of words. "Gnus never know pneumonia" is an example of alliteration, since despite the spellings, all four words begin with the "n" sound.

***Assonance** The repetition of identical or similar vowel sounds. "A land laid waste with all its young men slain" repeats the same "a" sound in "laid," "waste," and slain."

Ballad meter A four-line stanza rhymed abcb with four feet (eight syllables) in lines one and three and three feet (six syllables) in lines two and four.

O mother, mother make my bed.
O make it soft and narrow.
Sine my love died for me today,
I'll die for him tomorrow.

***Blank verse** Unrhymed iambic pentameter.

Men called him Mulciber; and how he fell
From heaven, they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve.

Blank verse is the meter of most of Shakespeare's plays, as well as that of Milton's *Paradise Lost*.

Dactyl A metrical foot of three syllables, an accented syllable followed by two unaccented syllables.

***End-stopped** A line with a pause at the end. Lines that end with a period, comma, colon, semicolon, exclamation point, or question mark are end-stopped lines.

***Free verse** Poetry which is not written in a traditional meter but is still rhythmical. The poetry of Walt Whitman is perhaps the best-known example of free verse.

***Heroic couplet** Two end-stopped iambic pentameter lines rhymed aa, bb, cc, with the thought usually completed in the two-line unit.

Hexameter A line containing six feet.

***Iamb** A two-syllable foot with an unaccented syllable followed by an accented syllable. The iamb is the most common foot in English poetry.

Internal rhyme Rhyme that occurs within a line, rather than at end.

"God save thee, ancient Mariner!
From the fiends, that plague thee thus!—
Why look'st thou so?"—With my crossbow
I shot the Albatross.

Line three contains the internal rhyme of "so" and "bow."

Onomatopoeia The use of words whose sound suggests their meaning. Examples are "buzz," "hiss," or "honk."

***Pentameter** A line containing five feet (ten syllables). The iambic pentameter is the most common line in English verse written before 1950.

Rime royal The iambic pentameter rhymed ababbcc, used by Chaucer and other medieval poets.

***Sonnet** Normally a fourteen-line iambic pentameter poem. The conventional Italian, or Petrachan sonnet is rhymed abba, abba, cde, cde; the English, or Shakespearean sonnet is rhymed abab, cdcd, efef, gg.

***Stanza** Usually a repeated grouping of three or more lines with the same meter and rhyme scheme.

Terza rima A three-line stanza rhymed aba, bcb, cdc. Dante's *Divine Comedy* is written in terza rima.

***Tetrameter** A line of four feet (eight syllables).

Antecedent That which goes before, especially the word, phrase, or clause to which a pronoun refers. In the sentence "The witches cast their spells," the antecedent of the pronoun "there is the noun "witches."

Clause A group of words containing a subject and its verbs that may or may not be a complete sentence. In the sentence "When you are old, you will be beautiful," the first clause ("When you are old') is a dependent clause and not a complete sentence. "You will be beautiful" is an independent clause and could stand by itself.

Ellipsis The omission of a word or several words necessary for a complete construction that is still understandable. "If rainy, bring an umbrella" is clear through the words "it is" and "you" have been left out.

Imperative The mood of a verb that gives an order. "Eat your spinach" uses an imperative verb.

Modify To restrict or limit in meaning. In the phrase "large, shaggy dog," the two adjectives modify the noun; in the phrase "very shaggy dog," the adverb "very" modifies the adjective "shaggy," which modifies the noun "dog."

Parallel structure A similar grammatical structure with a sentence or within a paragraph. Winston Churchill's "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields" speech or Martin Luther King's "I have a dream" speech depend chiefly on the use of parallel structure.

Periodic sentence A sentence grammatically complete only at the end. A loose sentence is grammatically complete before the period. The following are (1) periodic and (2) loose sentences.

1. When conquering love did first my heart assail,/ Unto mine aid I summoned every sense.
2. Fair is my love, and cruel as she's fair.

AP ENGLISH ALLUSIONS

MYTHOLOGICAL ALLUSIONS

Achilles' heel – today, one spot that is most vulnerable; one weakness a person may have. Achilles was invulnerable except for his heel (achilles tendon).
Adonis – handsome young man; Aphrodite loved him.
Aeolian –anything pertaining to wind; god who was Keeper of Wind
Apollo – a physically perfect male; the God of music and light; known for his physical beauty
Argus-eyed—omniscient, all-seeing; from Argus, the 100-eyed monster that Hera had guarding Io
Athena/Minerva – goddess of wisdom, the city, and arts; patron goddess of the city of Athens
Atlantean – strong like Atlas –who carried the globe (world) on his shoulders
Aurora – ,early morning or sunrise; from the Roman personification of Dawn or Eos
Bacchanal – n; wild, drunken party or rowdy celebration; from god of wine Bacchus
Bacchanalian – adj.; pertaining to a wild, drunken party or celebration from god of wine, Bacchus (Roman), Dionysus (Greek)
Calliope – series of whistles --circus organ ; from the Muse of eloquence or beautiful voice
Cassandra – a person who continually predicts misfortune but often is not believed; from (Greek legends) a daughter of Priam cursed by Apollo for not returning his love; he left her with the gift of prophecy but made it so no one would believe her
Centaur – a monster that had the head, arms, and chest of a man, and the body and legs of a horse
Chimera – a horrible creature of the imagination, an absurd or impossible idea; wild fancy; a monster with a lion's head, a goat's body, and a serpent's tail, supposed to breathe out fire
Cupidity – eager "desire" to possess something; greed or avarice; Roman god of love (Greek name is Eros)
Erotic – of or having to do with sexual passion or love; Greek god of love, Eros
Furor – (Latin- furere to rage) wild enthusiasm or excitement, rage; fury, "run like fury"; any one of the three Furies
Gorgon – a very ugly or terrible person, especially a repulsive woman.; Medusa, any one or three sisters have snakes for hair and faces so horrible that anyone who looked at them turned to stone
Halcyon – clam, peaceful, tranquil --Archaic bird supposed to breed in a nest on the sea and calm the water, identified with the kingfisher (Latin< Greek halkyon)
Harpy – a predatory person or nagging woman; from harpy, a foul creature that was part woman, part bird
Hector – to bully; from Hector, the son of Priam (king of Troy), and the bravest Trojan warrior. Killed Achilles' friend Patroclus.
Helen (of Troy) – Hellenistic; of or relating to Greece, or a Specialist of language or culture in Greece; symbol of a beautiful woman; from Helen of Troy, the daughter of Leda and Zeus—the cause of the Trojan War.
Herculean – very strong or of extraordinary power; from Hercules, Hera's glory, the son of Zeus. He performed the 12 labors imposed by Hera.
Hydra-Headed – having many centers or branches, hard to bring under control; something bad you cannot eradicate; from Hydra, the 9-headed serpent that was sacred to Hera. Hercules killed him in one of the 12 labors.

Iridescent – a play of colors producing rainbow effects; from Iris, goddess of the rainbow
Jovial – good humored; from the word Jove, used to express surprise or agreement (Jupiter)
Junoesque – marked by stately beauty; comes from the word Juno, the wife of Jupiter, the Goddess of light, birth, women, and marriage
Lethargy – n., abnormal drowsiness or inertia; from the word Lethe, a river in Hades that caused drinkers to forget their past
Martial – suited for war or a warrior; from Mars, the Roman God of War
Medea—sorceress or enchantress; from Medea who helped Jason and the Argonauts capture the Golden Fleece; known for her revenge against Jason when he spurned her for the princess of Corinth
Mentor – a trusted counselor or guide; from Mentor, a friend of Odysseus' son, who was entrusted with his education
Mercurial -- adj., suddenly cranky or changeable; Roman Mythology, of or relating to the god Mercury
Mercury/Hermes – a carrier or tidings, a newsboy, a messenger; messenger of the gods, conductor of souls to the lower world, and god of eloquence; the fabled inventor, wore winged hat and sandals
Mnemonics – a device used to aid memory; the personification of memory, Mnemosyne., who gave birth to the nine Muses, who supposedly gave good memory in story telling.
Morphine – a bitter white, crystalline alkaloid used to relieve pain and induce sleep; Morpheus was a god that could easily change form or shape
Muse – some creature of inspiration ; the daughters of Mnemosyne and Zeus, divine singers that presided over thought in all its forms
Narcissism – being in love with our own self-image; named for Narcissus, a handsome young man who despised love. Echo, a nymph who was in love with him, was rejected and decreed, "Let he who loves not others, love himself." Hearing this, he fell in love with his image, while gazing in a pond, and drowned himself trying to capture it.
Nemesis - just punishment, one who inflicts due punishment; goddess who punishes crime; but more often she is the power charged with curbing all excess, such as excessive good fortune or arrogant p ride.
Neptune - the sea personified; the Roman god associated with Poseidon, god of the water and oceans.
Niobe- mournful woman; from Niobe, whose children were slain by Apollo and Artemis because of her bragging; the gods pitied her and turned her into a rock that was always wet from weeping
Odyssey - a long journey; named for Odysseus, the character in The Odyssey, by Homer. Odysseus makes his long journey back from the Trojan War, encountering several obstacles along the way.
Olympian - majestic in manner, superior to mundane affairs; any participant in the ancient or modern Olympic games; named after 12 gods that were supposed to reside on Mt. Olympus.
Paean - a song of joy; a ritual epithet of Apollo the healer. In Homeric poems, an independent god of healing named Paean or Paeon, who took care of Hades when the latter was wounded.
Pandora's Box - Something that opens the door for bad occurrences, opened by someone known for curiosity; named for Pandora who was the first mortal, sent by Zeus, to punish man for Prometheus' theft of fire. For her curiosity in opening the box, Zeus gave her all human ills in the world, leaving only hope at the bottom.
Parnassus - Mountain was sacred to arts and literature; any center of poetic or artistic activity; .poetry or poets collectively, a common title for selection of poetry; named after the hero of Mt. Parnassus, the son of Poseidon and a Nymph. He founded the oracle of Python, which was later occupied by Apollo.
Pegasus - Poetic inspiration; named after a winged horse which sprang from the blood of Medusa at her death; a stamp of his hoof caused Hippocrene, the fountain of the Muses, to issue poetic inspiration from Mount Helicon.
Phoenix - a symbol of immortality or rebirth; named after the Egyptian Mythology phoenix, a long bird which lived in the Arabian desert and then consumed itself in fire, rising renewed from the flame to start another long life.
Plutocracy - a government by the wealthy; named after Pluton, the "Rich Man," a ritual tile of Hades. He was originally the god of the fields because the ground was the source of all wealth, ores and jewels.
Promethean - life-bringing, creative, or courageously original; named after a Titan who brought man the use of fire which he had stolen from heaven for their benefit.
Protean - taking many forms, versatile; named after Proteus, a god of the sea, charged with tending the flocks of the sea creatures belonging to Poseidon. He had the ability to change himself into whatever form he desired, using this power particularly when he wanted to elude those asking him questions.

Psyche - the human soul, self, the mind; named after Psyche, a maiden who, after undergoing many hardships due to Aphrodite's jealousy, reunited with Cupid and was made immortal by Jupiter; she personifies the soul joined to the heart of love.
Pygmalion – someone (usually a male) who tries to fashion someone into the person he desires; from a myth adapted into a play by George Bernard Shaw; a woman-hating sculptor who makes a female figure of ivory who Aphrodite brings to life for him.
Pyrrhic victory - adj.; a too costly victory; from Pyrrhus, a Greek king who defeated the Romans in 279 BC, but suffered extremely heavy losses in the fight
Saturnalia - a period of unrestrained revelry; named after the ancient Roman festival of Saturn, with general feasting in revelry in honor of the winter solstice.
Saturnine - sluggish, gloomy, morose, inactive in winter months; named after the god Saturn, often associated with the god of the Underworld.
Sibyl - a witch or sorceress; a priestess who made known the oracles of Apollo and possessed the gift of prophecy.
Sisyphean - greedy and avaricious; from the shrewd and greedy king of Corinth, Sisyphus, who was doomed forever in Hades to roll uphill a heavy stone, which always rolled down again.
Stentorian - having a loud voice; after Stentor, a character in the *Iliad* who could shout as loudly as 50 men. He engaged in a shouting match against Hermes and was put to death after losing.
Stygian - dark and gloomy; named after the river Styx, a river in the Underworld. The water is poisonous for human and cattle and said to break iron, metal and pottery, though it is said a horse's hoof is unharmed by it.
Tantalize- from King Tantalus, who reigned on Mt. Sipylus and was condemned to reside in a beautiful river with sumptuous fruits just out of reach and the water undrinkable, always tempting him as punishment for excessive pride (he boiled his son and fed the broth to trick the gods).
Terpsichorean - pertaining to dance; for Terpsichore, one of the nine muses, sometimes said to be the mother of the sirens and the protector of dance.
Titanic - large, grand, enormous; after Tityus, a giant, the son of Zeus and Elara. His body covers over two acres. Or after the Titans, the offspring of Chronus and Rhea, who went to war against Zeus and the other Olympian gods.
Volcanoes – originated from Vulcan, the Roman god of fire, whose forge is said to be under mountains
Vulcanize - to treat rubber with sulfur to increase strength and elasticity ; from the Roman God of Fore and Metallurgy, Vulcan/Hephaestus
Zeus – a powerful man; king of the gods, ruler of Mt. Olympus, vengeful hurler of thunderbolts

ALLUSIONS FROM LITERATURE:

Babbitt - a self-satisfied person concerned chiefly with business and middle-class ideals like material success; a member of the American working class whose unthinking attachment to its business and social ideals is such to make him a model of narrow-mindedness and self-satisfaction ; after George F. Babbitt, the main character in the novel *Babbitt* by Sinclair Lewis
Brobdingnagian - gigantic, enormous, on a large scale, enlarged ; after Brobdingnag, the land of giants visited by Gullivar in *Gullivar's Travels*, by Jonathan Swift
Bumble - to speak or behave clumsily or faltering, to make a humming or droning sound; Middle English bomblem; a clumsy religious figure (a beadle) in a work of literature
Cinderella - one who gains affluence or recognition after obscurity and neglect, a person or thing whose beauty or worth remains unrecognized; after the fairy-tale heroine who escapes form a life of drudgery through the intervention of a fairy godmother and marries a handsome prince
Don Juan - a libertine, profligate, a man obsessed with seducing women ; after Don Juan, the legendary 14th century Spanish nobleman and libertine
Don Quixote – someone overly idealistic to the point of having impossible dreams; from the crazed and impoverished Spanish noble who sets out to revive the glory of knighthood, romanticized in the musical *The Man of La Mancha* based on the story by Cervantes
Panglossian - blindly or misleadingly optimistic; after Dr. Pangloss in Candide by Voltaire, a pedantic old tutor
Falstaffian - full of wit and bawdy humor; after Falstaff, a fat, sensual, boastful, and mendacious knight

who was the companion of Henry, Prince of Wales

Frankenstein - Anything that threatens or destroys its creator; from.the young scientist in Mary Shelley's novel of this name, who creates a monster that eventually destroys him

Friday - A faithful and willing attendant, ready to turn his hand to anything; from the young savage found by Robinson Crusoe on a Friday, and kept as his servant and companion on the desert island

Galahad - A pure and noble man with limited ambition; in the legends of King Arthur, the purest and most virtuous knight of the Round Table, the only knight to find the Holy Grail

Jekyll and Hyde – A capricious person with two sides to his/her personality; from a character in the famous novel *Dr. Jekyll and Mr. Hyde* who had more than one personality, a split personality (one good and one evil)

Lilliputian – descriptive of a very small person or of something diminutive, trivial or petty; after the Lilliputians, tiny people *in Gullivar's Travels* by Jonathan Swift

Little Lord Fauntleroy - refers either to a certain type of children's clothing or to a beautiful, but pampered and effeminate small boy; from a work by Frances H. Burnett, the main character, seven-year-old Cedric Errol, was a striking figure, dressed in black velvet with a lace collar and yellow curls

Lothario - used to describe a man whose chief interest is seducing a woman; from the play *The Fair Penitent* by Nicholas Rowe, the main character and the seducer

Malapropism - The usually unintentional humorous misuse or distortion of a word or phrase, especially the use of a word sounding somewhat like the one intended, but ludicrously wrong in context - Example: polo bears. Mrs. Malaprop was a character noted for her misuse of words in R. B. Sheridan's comedy *The Rivals*

Milquetoast - a timid, weak, or unassertive person; from Casper Milquetoast, who was a comic strip character created by H.T. Webster

Pickwickian - humorous, sometimes derogatory; from Samuel Pickwick, a character in Charles Dickens' *Pickwickian Papers*

Pollyanna - a person characterized by impermissible optimism and a tendency to find good in everything, a foolishly or blindly optimistic person; from Eleanor Porter's heroine, Pollyanna Whittier, in the book *Pollyanna*

Pooh-bah - a pompous, ostentatious official, especially one who, holding many offices, fulfills none of them, a person who holds high office ; after Pooh-Bah Lord-High-Everything-Else, character in *The Mikado*, a musical by Gilbert and Sullivan

Quixotic - having foolish and impractical ideas of honor, or schemes for the general good; after Don Quixote, a half-crazy reformer and knight of the supposed distressed, in a novel by the same name

Robot - a machine that looks like a human being and performs various acts of a human being, a similar but functional machine whose lack of capacity for human emotions is often emphasized by an efficient, insensitive person who functions automatically, a mechanism guided by controls from Karel Capek's Rossum's *Universal Robots* (1920), taken from the Czech "robota," meaning drudgery

Rodomontade - bluster and boasting, to boast (rodomontading or rodomontaded); from Rodomont, a brave, but braggart knight in Bojardo's *Orlando Inamorato*; King of Sarza or Algiers, son of Ulteus, and commander of both horse and foot n the Saracen Army

Scrooge - a bitter and/or greedy person; from Charles Dickens' *A Christmas Carol*, an elderly stingy miser who is given a reality check by 3 visiting ghosts

Simon Legree - a harsh, cruel, or demanding person in authority, such as an employer or officer that acts in this manner ; from *Uncle Tom's Cabin* by Harriet Beecher Ward, the brutal slave overseer

Svengali - a person with an irresistible hypnotic power ; from a person in a novel written in 1894 by George Mauriers; a musician who hypnotizes and gains control over the heroine

Tartuffe - hypocrite or someone who is hypocritical; central character in a comedy by Moliere produced in 1667; Moliere was famous for his hypocritical piety

Uncle Tom - someone thought to have the timid service attitude like that of a slave to his owner; from the humble, pious, long-suffering Negro slave in *Uncle Tom's Cabin* by abolitionist writer Stowe

Uriah Heep - a fawning toadie, an obsequious person; from a character in Charles Dickens' *David Copperfield* (1849-50);

Walter Mitty – a commonplace non-adventuresome person who seeks escape from reality through Daydreaming, a henpecked husband or dreamer; after a daydreaming henpecked “hero” in a story by James Thurber

Yahoo - a boorish, crass, or stupid person; from a member of a race of brutes in Swift's *Gulliver's Travels* who have the form and all the vices of humans

BIBLICAL ALLUSIONS:

Absalom – a son who brings heartache to his father; from the third son of David, King of Israel. Exiled for three years before he was allowed to return to the court or see his royal father, Absolom plotted to cause a rebellion against his father to overtake the kingdom because he heard Solomon was to succeed David. When Absolom was killed in battle, King David grieved for his son in spite of his treachery against him

Alpha and Omega - The beginning and the end, from a quote in Revelations in the New Testament

Cain- a brother who kills a brother; from the story of Adam and Eve's son Cain, who killed his brother Abel out of jealousy

Daniel – one known for wisdom and accurate judgment; from a wise leader in the Old Testament who was able to read the handwriting on the wall

David and Bathsheba – represents a big sin; from King David's affair with Bathsheba, the wife of Uriah. After they had an affair and she became pregnant, David had her husband Uriah put on the front lines of battle so he would die. The "Bathsheba Affair" formed a critical turning point in King David's life. Prior to this, he had prospered greatly, but afterward, his personal fortunes were greatly diminished. Nathan the prophet confronted David after he took Bathsheba for his wife and trapped him into admitting his own guilt.

Eye of the Needle - A very difficult task; from famous narrow gateway called "the needle." In the NT, Jesus said it was easier for a camel to go through the eye of the needle than for a rich man to enter heaven.

Filthy Lucre - Money or profits; from a story in the NT of Jesus casting moneylenders out of the Temple

Goliath – a large person; from the giant from the Philistine city of Gath, slain by David, when he was a shepherd boy

Good Samaritan – someone who helps another person, perhaps someone of a different race or background; from a NT parable about a Samaritan, a traditional enemy of the Hebrews, who stopped to help a Jewish man who had been beaten and left for dead at the side of the road.

Handwriting on the wall – what the future holds; from the OT story of Daniel, who was able to accurately predict some mysterious writing that appeared on a wall (translated, it predicted the imminent death of the king)

Ishmael – one who is cast out as being unworthy; the son of Abraham and his handmaiden Hagar, he was cast out into the desert when his wife Sarah had their son Isaac; therefore said to be the ancestor of the nomadic desert tribes of Arabs

Jacob - grandson of Abraham, son of Isaac and Rebekah, brother of Esau, and the traditional ancestor of Israelites. His name was changed to Israel, and his 12 sons became the 12 Tribes of Israel.

Job- who who suffers a great deal but remains faithful; from an OT character whose faith in God was tested by Satan; though he lost his family and belongings, he remained patient and faithful

Job's comforters – "friends" who try to help by bringing blame; ironically, Job's "comforters" didn't comfort at all but were the source of more affliction.

Jonah – one who brings bad luck; an OT prophet who ran from God and sailed to sea. When a storm arose, he admitted that he was the cause, and the sailors threw him overboard, where he was swallowed by a large fish.

Judas – (n) a traitor or a treacherous kiss (a Judas kiss) ; one of the 12 Apostles, notorious for betraying Jesus. His surname in Latin means "murderer" or "assassin." Judas disclosed Jesus' whereabouts to the chief priests and elders for thirty pieces of silver

King Ahab and Jezabel – an evil king of Israel and his treacherous evil wife, synonymous today with evil. Through her marriage to Ahab, Jezebel introduced the worship of Baal, an idol, to Israel,
inciting mutual enmity with the prophets. She instigated the murder Naboth for the possession of a vineyard. Today Jezebel means a brazen or forward woman

Manna – a sustaining life-giving source or food; from the sweetish bread-like food that fell from heaven for the Israelites as they crossed the Sinai Desert to the Promised Land with Moses

Original Sin/The Fall – the idea that all men are innately sinful as a result of Adam and Eve's fall from the state of innocence. When they ate of the forbidden fruit, they were cast out of the Biblical Garden of Eden; a post-biblical expression for the doctrine of Adam's transgression and mankind's consequential inheritance of a sinful nature because he ate the forbidden fruit from the Tree of Knowledge.

A Guide to Writing the College Application Essay

(adapted from Jim Burke's "Helping Students Write College Application Essays")

Strategies and Tips to Write Better College Essays

- ✓ Read the topic many times to get clear what it is asking.
- ✓ Underline any word in the application that seems essential to the topic: verbs: "reflect," "describe," "examine"; nouns: "person who most influenced you," "an experience that changed you." If you cannot write on the application, make a copy of it so you can.
- ✓ Look for those words in the application that the college is likely to use in their scoring rubric: In a one-page essay, please reflect on one person who has had a strong influence on your development." Each of the underlined words signals a different aspect of the "story" they are asking you to write.

When you respond to a topic about the influence someone has had on your life. Do not simply say what she or he did. Examine the precise ways the person has "influenced" your "development."

So what are colleges really asking for in the topics they give you? Do they really want to hear about how your body got more tone and strength to it---or are they interested in your intellectual, emotional, moral growth? Face it, a question like this is asking: what kind of person are you and are you the kind of person we want at our university? What will you have to offer us? Schools get applications from thousands of kids with remarkable talents and grades; they prefer, in the balance, to give the nod to kids they think have character and will help create a great culture at their school. Penn State, for example, receives approximately 16,000 applications annually, 80% of whom are qualified for admission based on their numbers alone. However, only 25-30% can be admitted. The difference, according to one admissions officer, is *often* their essay because this is a variable "over which they have control." In other words, amidst all the statistics about their performance, the essay provides a chance for the student to really show who they are.

Another admissions officer interviewed said, "There are three things you don't ever want to watch being made: one is sausage, one is legislation, and the other is college admissions because the process is sometimes so random given the number of kids that come across our desk. I read 1000 applications, each one of which has to have an essay, and I might give each application about 10 minutes in the first read-through. Anything that kid can do to connect with me as their reader, to make them stand out in that essay, which in many cases is the most important piece of the puzzle, helps me." "When we read them, though the scale is 1-10, we mostly calibrate it to a 2, 5, and 8: two means the essay negatively affects the student's application; 5 means it does nothing to advance their application; 8 means it moves it forward toward acceptance, though other factors are, of course, considered." And this: "Given the assumption that all kids have spell-checkers on their word-processors, we are now merciless when it comes to spelling errors: we are looking to take 25% of all the applications we receive; so even a spelling error can tip the balance against the student in such a competitive environment." Finally, colleges feel insulted and are annoyed by silly essays such as the person who writes an essay about "The Little Engine that Could," in response to the topic "Write about a fictional character that had an influence on your thinking or beliefs."

Your essay should have the following components outlined there:

- ✓ Originality: What can you write about that others cannot? Even if you are going to write about a topic that invites predictable subjects---"Please write about the book that has had the biggest influence on you."---you must find a way to write differently about it. *To Kill a Mockingbird* is a wonderful book; in fact so many kids think so that any university with such a topic is likely to receive hundreds of essays about Atticus's philosophy of "walking around in another person's shoes for a while." Turn it inside out: write about an unusual character like Dill or the judge. Better still, write about a different book, one that others are unlikely to have read: this will show you are a reader, that you are a thinker, that you don't walk the common path.
- ✓ Correctness: your essay must be perfect. Errors are moral and intellectual checkmarks against you in this situation. Each one says you are not conscientious and take no pride in your work.

They want to know several things about you from your essay:

- what your goals are
- how you prepared yourself for the future while in high school
- how you interact with other people in an increasingly diverse and crowded society
- what you will have to offer their school and its community as a person and a scholar
- that you will succeed and survive at their school (particularly important if you would be coming there from far away, another region and climate: they don't want people leaving because they're too far from home or because it's too cold when they could give the spot to someone who won't have those troubles)
- how will you contribute to the school's diversity and enrich its community
- do you have any links to the college (e.g., relatives who were alumni)?
- extracurricular activities: this includes not only clubs or athletics but non-school related activities like political or church groups, Boy Scouts, or jobs.
- is there an area in which you are, relative to your age, a "master"? This is good to show because it suggests commitment to learning and excelling; shows a passion for something which can be transferred into other areas to insure success and distinction at their school
- the entrepreneurial spirit to the extent that it reveals a strong character who takes on projects and achieves something they set out to do (e.g., the student whose love of photography in high school leads him to start his own photography business while still in school, the money of which helped to pay for the college he will attend).
- "Pluck" according to one admissions officer: the gumption to write about something in a way that makes it stand out but not for the sake of standing out. The classic example in recent years is the essay in which a young man lists all the things he has done, exaggerating each one to the extreme--detailing that he has raised a million dollars to help the poor and jumped over tall buildings---but admitting in the end that the one thing he had yet to do was go to college, which he was hoping they would let him do. Such spirit sells you so long as it seems intelligent and a reflection of your character not just a joke.
- You write the story that is yours to write. Not everyone can write, as one student did in their opening line, "I was born in the Alaskan bush on the kitchen table."

Any teacher who has graded a stack of papers knows the feeling that they are re-reading the same paper over and over but with different handwriting. Every once in a while, we pick up a paper and it makes us laugh, or think, and it is those papers that at day's end are remembered. I can only imagine that college admissions people feel the same way every fall when they get snowed in by the blizzard of papers students send off at midnight.

Helpful Resources

Essays that Worked , by Boykin Curry & Brian Kasbar
100 Successful College Application Essays, ed. by Christopher J. Georges and Gigi E. Georges.

Searching the Internet you will find sample essays to help you, but don't let the sample speak for you. Let your voice come through to your reader. There are also essays are for sale through online services. STAY AWAY FROM THESE. College admissions officers keep lists of these essays and immediately dismiss a student's application if they even suspect the student did not write it. Online sites can be useful as springboards for your own essay, but it must be your essay. Also, some universities provide helpful information about writing essays for their specific university; be sure to consult the university's website before writing your essay.

Finally, I am glad to look over your essay and provide constructive criticism. Please make sure that you ask for my help before the last minute. I cannot always read an essay right away, so make sure that there is at least a leeway of 5 working days to look at your essay before it is due for submission.

Jenna Gardner
Meadowcreek High