

CARBONEAR COLLEGIATE

English

Review Book

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ENGLISH 1201/2201/3201

PLEASE HOLD ON TO THIS BOOKLET FOR FUTURE REVIEW.

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Why has this book been put together for you- the student?

Many students have the misconception that they cannot study for English.

In fact, you have been getting ready for English exams all your life.

Studying English draws on a set of skills that you have been building upon since Kindergarten or before. So, how do you study for English? Well, hopefully this little book can help you to formulate an answer for this question.

Let's Start Studying English!!!

How do you study for an English Exam?

1. **KNOW THE FORMAT.** Although there are many “unseen” portions of the exam, we can still prepare ourselves for what to expect to appear. The sections on your exam are as follows; “Unseen Literary Prose”, “Unseen Poetry”, “Visual Literacy”, “Personal Response”, and “Course Content Essay”.
2. **KNOW WHAT TYPES OF QUESTIONS TO EXPECT.** You can expect selected-response questions (multiple –choice), constructed response questions (short answer questions), personal response questions (journal entries, letters, descriptive writing, narrative writing, expository writing, editorial writing), and essay writing (expository or comparative).
3. **KNOW YOUR TERMS.** You need to know your literary terms very well. You will be expected to know how to define them in short answer questions and be able to identify them in multiple choice questioning. They are also important to know when formulating your essay. These terms could be the topic you are asked to write about.
4. **KNOW YOUR WEAK POINTS.** If you know what portions of the exam give you trouble, you can budget for that in the exam. For instance, if you know that you have had trouble with time, do the essay first. It is a large portion of your mark.

5. **PRACTICE.** Use past tests or unit tests to prepare for the exam. Your teacher has provided you with a tremendous amount of feedback through these activities. Use them for review. Re-do the question you have done poorly on. It will help you rework your original mistakes.

STRATEGIES FOR TAKING AN ENGLISH EXAM

- **Skim the question for key words. Then look for them in the passage.**

“Key words” are the important words in the question—words that might lead you to the information you are being asked to find. Read the question quickly to find the key words. When you find one, underline it in your test booklet. Once you have found a key word in the question, see if you can find it in the passage. When you find a key word, read the sentence in which it appears. Does it answer the question? If not, try reading the entire paragraph.

- **Make connections to your own life and experience.**

For some questions, the answer is not in the text because the author wants you to interpret the situation and draw your own conclusions. (This is called “reading for inference.”) To do this, it often helps to make connections to your own knowledge and experiences. For example, if a question asks why someone did something, think about why you would do the same thing. Then see if your reasons match any that are given in the answer choices.

This skill is often useful in the “Personal Response” section of the exam. You have learned a lot of the skills needed for this section in your Journal Entries and Creative Assignments.

- **Take advantage of questions that include text taken from the passage.**

Many questions require that you read only the part of the text that is given to you along with the question. Questions like this often begin: “Read this sentence from the passage.”

When asked about a “quote” from the text of a piece of writing, be sure to refer to all parts of the quote. Only referring to a portion of the quote will likely get you only a portion of the marks.

• **Pay special attention to questions about vocabulary words and literary terms.**

Some questions, rather than testing your reading skills, are checking whether you understand a vocabulary word or a literary term such as *simile*, *irony*, or *figurative language*.

When asked about a literary term, be sure and give a clear definition and explanation of the term that shows your understanding of it. You do not necessarily have to regurgitate definitions. You can give definitions in your own words as long as they are thorough.

These strategies won't work for every question, but they may help you answer many questions quickly. This will give you more time to spend on questions that require you to read the entire passage—for example, when you are asked to identify the “effectiveness” of a passage. Finally, these are strategies that “expert” readers use on a daily basis. Practicing these reading strategies will help you, too, become an expert reader or reinforce the skills you already have.

Tips for Writing an Essay

You will be asked to write an essay for the English exam. To do your best work, it will help to keep in mind a few simple guidelines.

• **Read the writing task carefully and note the key words.**

Sometimes when people are anxious about an exam, they jump in too quickly, misread the question, and end up writing about the wrong topic. Before you begin, take the time to be sure you understand what you are being asked to write about.

- **Plan before you write.**

In your test booklet, you can make a list or an outline (in the “Planning Space”). Or you can construct a cluster or a grid. A plan will help you stay focused on your task and on the topic.

- **Begin and end strong.**

The beginning and end of your essay are likely to have the greatest impact on the reader. Pay special attention to your first and last paragraphs.

- **Take your time.**

Because the test scorers are not interested in how fast you can write, they have allowed you plenty of time to complete your essay. Don’t feel you have to rush. If you finish early, use the extra time to read over and edit your essay.

TIPS FOR EACH SECTION OF THE EXAM:

UNSEEN LITERARY PROSE

- *The types of questions in this section of the exam are generally selected-response questions(multiple-choice) and constructed response questions (short answer questions).*
- Formulate a list of the short stories, essays, and news articles you have read in class. Note the important terms the teacher or textbook has emphasized during each selection. Re-read your answers to questions or the models the teacher has provided for you.
- Make sure you know the terms associated with each type of prose. For example, if you are given a short story you will need to know terms like foreshadowing, flashback, irony, characterization, theme, setting, and climax. Of course, there are many terms associated with the study of a

short story. Be sure to check your notes and refer to the stories you have studied.

- Here are some study links that may help you for this section of the exam. Of course, your best resource is your teacher and the guidance he\she has provided for you.

Links regarding the short story:

- Here is a summary page of the primary short story characteristics.
http://users.aber.ac.uk/jpm/ellsa/ellsa_elements.html
- This web like has a lot of practice activities related to the short story.
<http://staff.fcps.net/tcarr/shortstory/plot1.htm>

UNSEEN POETRY

- *The types of questions in this section of the exam are generally selected-response questions(multiple-choice) and constructed response questions (short answer questions).*
- Formulate a list of the poems you have read in class. Note the important terms the teacher or textbook has emphasized during each selection. Re-read your answers to questions or the models the teacher has provided for you.
- Make sure you know the terms associated with poetry. For example, simile, metaphor, personification, and many more that have been covered in class.
- Make sure you know what a figurative devices/language does in poetry and the terms related to this device.
- Here are some study links that may help you for this section of the exam. Of course, your best resource is your teacher and the guidance he\she has provided for you.

Links regarding the study of poetry:

- Here is a website that explores a variety of elements in depth.
<http://bcs.bedfordstmartins.com/virtualit/poetry/elements.html>

UNSEEN VISUAL

- *The types of questions in this section of the exam are generally selected-response questions(multiple-choice) and constructed response questions (short answer questions).*
- Visual literacy can be defined as *the set of skills involved in the interpretation and criticism of images.* As a part of all English courses at the high school level, students are expected to perform certain tasks that involve visual literacy.
- There are certain elements a student should be able to interpret when given an unseen visual. Some examples include:
 - Context
 - Contrast
 - Background
 - Foreground
 - Focal Point
 - Purpose
 - Tone
- Of course, a student should always refer to the direction of their classroom teacher for additional resources for visual literacy.
- Make sure you use your textbook and classroom activities for practice.

STUDY THE VISUAL USING THE FOLLOWING GUIDELINES:

1. Framework:

- Is there a frame around the visual?
- Does the frame isolate the visual from or link it to text in any way?
Why?
- Does this help the meaning of the visual?

2. Dimension:

- Who is in the visual?
- What size are the characters and figures used?
- What is happening?
- Is the background simple or complicated?

3. Symbols:

- What symbols are used?
- What do the symbols represent?
- How do the symbols help convey the message of the visual?

4. Bias:

- Who looks nice, kind, helpful?
- How have you identified this?
- Who looks ugly, nasty, stupid?
- What facial features are used to convey emotions?

5. Message:

- What is the visual saying?
- Is there a serious message?
- What ideas does the artist want you to think about?

6. Words:

- Has the visual used labels/speech balloons/captions to get the ideas across?
- Which words convey emotion or action e.g. 'POW!'?

PERSONAL RESPONSE

- This section of the exam requires the student to respond personally using a certain form as indicated by the instructions.
- Some examples may include:
 - Journal Entry
 - Respond to a quote
 - Letter
 - Eulogy
 - Narrative Writing
 - Descriptive Writing
 - Personal Essay

- This portion of the exam focuses on reflection and expression in a variety of forms. Be sure and fully read the instructions that are provided and follow the format that your teacher has provided.

COURSE CONTENT ESSAY

* Please refer to the guidance and notes your teacher has given you for this section. The expectations for 1201/2201/3201 are different and students should use their class notes and practice as a guide for this portion of the exam.

SOME ENGLISH TERMS

Portions of these definitions have been taken from:

http://www.bedfordstmartins.com/literature/bedlit/glossary_p.htm

*1201 Students are not expected to know all the terms on this list. You should be familiar with the terms your teacher has gone over in class.

*2201 Students are required to know most of the terms on this list. However, some of these terms are items you will learn next year

*3201 students should refer to the “Examinable Terms” for the *NL Department of Education* Public Exam website. All terms listed can be referred to on the public exam.

Also, sample 3201 exams can be found on the following link:

<http://www.ed.gov.nl.ca/edu/k12/pub/courses/english3201.htm>

Allegory A narration or description usually restricted to a single meaning because its events, actions, characters, settings, and objects represent specific abstractions or ideas. Although the elements in an allegory may be interesting in themselves, the emphasis tends to be on what they ultimately mean. Characters may be given names such as Hope, Pride, Youth, and Charity; they have few if any personal qualities beyond their abstract meanings. These personifications

are not symbols because, for instance, the meaning of a character named Charity is precisely that virtue.

Alliteration The repetition of the same consonant sounds in a sequence of words, usually at the beginning of a word or stressed syllable: "descending dew drops"; "luscious lemons." Alliteration is based on the sounds of letters, rather than the spelling of words; for example, "keen" and "car" alliterate, but "car" and "cite" do not. Used sparingly, alliteration can intensify ideas by emphasizing key words, but when used too self-consciously, it can be distracting, even ridiculous, rather than effective.

Allusion A brief reference to a person, place, thing, event, or idea in history or literature. Allusions conjure up biblical authority, scenes from Shakespeare's plays, historic figures, wars, great love stories, and anything else that might enrich an author's work. Allusions imply reading and cultural experiences shared by the writer and reader, functioning as a kind of shorthand whereby the recalling of something outside the work supplies an emotional or intellectual context, such as a poem about current racial struggles calling up the memory of Abraham Lincoln.

Antagonist The character, force, or collection of forces in fiction or drama that opposes the protagonist and gives rise to the conflict of the story; an opponent of the protagonist, such as Claudius in Shakespeare's play Hamlet.

Archetype A term used to describe universal symbols that evoke deep and sometimes unconscious responses in a reader. In literature, characters, images, and themes that symbolically embody universal meanings and basic human experiences, regardless of when or where they live, are considered archetypes. Common literary archetypes include stories of quests, initiations, scapegoats, descents to the underworld, and ascents to heaven.

Aside In drama, a speech directed to the audience that supposedly is not audible to the other characters onstage at the time.

Assonance The repetition of internal vowel sounds in nearby words that do not end the same, for example, "asleep under a tree," or "each evening." Similar endings result in rhyme, as in "asleep in the deep." Assonance is a strong means of emphasizing important words in a line.

Ballad Traditionally, a ballad is a song, transmitted orally from generation to generation, that tells a story and that eventually is written down. As such, ballads usually cannot be traced to a particular author or group of authors. Typically, ballads are dramatic, condensed, and impersonal narratives, such as "Bonny Barbara Allan." A literary ballad is a narrative poem that is written in deliberate imitation of the language, form, and spirit of the traditional ballad.

Ballad stanza A four-line stanza, known as a quatrain, consisting of alternating eight- and six-syllable lines. Usually only the second and fourth lines rhyme (an abcb pattern). Coleridge adopted the ballad stanza in "The Rime of the Ancient Mariner."

All in a hot and copper sky
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Blank verse Unrhymed iambic pentameter. Blank verse is the English verse form closest to the natural rhythms of English speech and therefore is the most common pattern found in traditional English narrative and dramatic poetry from Shakespeare to the early twentieth century. Shakespeare's plays use blank verse extensively.

Cacophony Language that is discordant and difficult to pronounce, such as this line from John Updike's "Player Piano": "never my numb plunker fumbles." Cacophony ("bad sound") may be unintentional in the writer's sense of music, or it may be used consciously for deliberate dramatic effect.

Character or characterization A character is a person presented in a dramatic or narrative work, and characterization is the process by which a writer makes that character seem real to the reader. A hero or heroine, often called the protagonist, is the central character who engages the reader's interest and empathy. The antagonist is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story. A static character does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a dynamic character undergoes some kind of change because of the action in the plot. A flat character embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as stock characters; they embody stereotypes such as the "dumb blonde" or the "mean stepfather." They become types rather than individuals. Round characters are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed, and therefore are harder to summarize. Authors have two major methods of presenting characters: showing and telling. Showing allows the author to present a character talking and acting, and lets the reader infer what kind of person the character is. In telling, the author intervenes to describe and sometimes evaluate the character for the reader. Characters can be convincing whether they are presented by showing or by telling, as long as their actions are motivated. Motivated action by the characters occurs when the reader or audience is offered reasons for how the characters behave, what they say, and the decisions they make. Plausible action is action by a character in a story that seems reasonable, given the motivations presented.

Chorus In Greek tragedies (especially those of Aeschylus and Sophocles), a group of people who serve mainly as commentators on the characters and events. They add to the audience's understanding of the play by expressing traditional moral, religious, and social attitudes. The role of the chorus in dramatic

works evolved through the sixteenth century, and the chorus occasionally is still used by modern playwrights such as T. S. Eliot in *Murder in the Cathedral*.

Cliché An idea or expression that has become tired and trite from overuse, its freshness and clarity having worn off. Clichés often anesthetize readers, and are usually a sign of weak writing.

Comedy A work intended to interest, involve, and amuse the reader or audience, in which no terrible disaster occurs and that ends happily for the main characters. High comedy refers to verbal wit, such as puns, whereas low comedy is generally associated with physical action and is less intellectual. Romantic comedy involves a love affair that meets with various obstacles (like disapproving parents, mistaken identities, deceptions, or other sorts of misunderstandings) but overcomes them to end in a blissful union. Shakespeare's comedies, such as *A Midsummer Night's Dream*, are considered romantic comedies.

Conflict The struggle within the plot between opposing forces. The protagonist engages in the conflict with the antagonist, which may take the form of a character, society, nature, or an aspect of the protagonist's personality.

Consonance A common type of near rhyme that consists of identical consonant sounds preceded by different vowel sounds: home, same; worth, breath.

Dialogue The verbal exchanges between characters. Dialogue makes the characters seem real to the reader or audience by revealing firsthand their thoughts, responses, and emotional states.

Diction A writer's choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of syntax exactly and is often characterized by complex words and lofty tone. Middle diction maintains correct language usage, but is less elevated than formal diction; it reflects the way most educated people speak. Informal diction represents the

plain language of everyday use, and often includes idiomatic expressions, slang, contractions, and many simple, common words. Poetic diction refers to the way poets sometimes employ an elevated diction that deviates significantly from the common speech and writing of their time, choosing words for their supposedly inherent poetic qualities. Since the eighteenth century, however, poets have been incorporating all kinds of diction in their work and so there is no longer an automatic distinction between the language of a poet and the language of everyday speech.

Drama Derived from the Greek word *dram*, meaning "to do" or "to perform," the term drama may refer to a single play, a group of plays ("Jacobean drama"), or to all plays ("world drama"). Drama is designed for performance in a theater; actors take on the roles of characters, perform indicated actions, and speak the dialogue written in the script. Play is a general term for a work of dramatic literature, and a playwright is a writer who makes plays.

Dramatic monologue A type of lyric poem in which a character (the speaker) addresses a distinct but silent audience imagined to be present in the poem in such a way as to reveal a dramatic situation and, often unintentionally, some aspect of his or her temperament or personality.

Epiphany In fiction, when a character suddenly experiences a deep realization about himself or herself; a truth which is grasped in an ordinary rather than a melodramatic moment.

Exposition A narrative device, often used at the beginning of a work, that provides necessary background information about the characters and their circumstances. Exposition explains what has gone on before, the relationships between characters, the development of a theme, and the introduction of a conflict. See also flashback.

Flashback A narrated scene that marks a break in the narrative in order to inform the reader or audience member about events that took place before the opening scene of a work.

Foreshadowing The introduction early in a story of verbal and dramatic hints that suggest what is to come later.

Form The overall structure or shape of a work, which frequently follows an established design. Forms may refer to a literary type (narrative form, short story form) or to patterns of meter, lines, and rhymes (stanza form, verse form).

Free verse Also called open form poetry, free verse refers to poems characterized by their nonconformity to established patterns of meter, rhyme, and stanza. Free verse uses elements such as speech patterns, grammar, emphasis, and breath pauses to decide line breaks, and usually does not rhyme.

Genre A French word meaning kind or type. The major genres in literature are poetry, fiction, drama, and essays. Genre can also refer to more specific types of literature such as comedy, tragedy, epic poetry, or science fiction.

Hyperbole A boldly exaggerated statement that adds emphasis without intending to be literally true, as in the statement "He ate everything in the house." Hyperbole (also called overstatement) may be used for serious, comic, or ironic effect.

Image A word, phrase, or figure of speech (especially a simile or a metaphor) that addresses the senses, suggesting mental pictures of sights, sounds, smells, tastes, feelings, or actions. Images offer sensory impressions to the reader and also convey emotions and moods through their verbal pictures.

Irony A literary device that uses contradictory statements or situations to reveal a reality different from what appears to be true. It is ironic for a firehouse to burn down, or for a police station to be burglarized. Verbal irony is a figure of speech

that occurs when a person says one thing but means the opposite. Sarcasm is a strong form of verbal irony that is calculated to hurt someone through, for example, false praise. Dramatic irony creates a discrepancy between what a character believes or says and what the reader or audience member knows to be true. Tragic irony is a form of dramatic irony found in tragedies such as *Oedipus the King*, in which Oedipus searches for the person responsible for the plague that ravishes his city and ironically ends up hunting himself. Situational irony exists when there is an incongruity between what is expected to happen and what actually happens due to forces beyond human comprehension or control.

Metaphor A metaphor is a figure of speech that makes a comparison between two unlike things, without using the word like or as. Metaphors assert the identity of dissimilar things, as when Macbeth asserts that life is a "brief candle." Metaphors can be subtle and powerful, and can transform people, places, objects, and ideas into whatever the writer imagines them to be. An implied metaphor is a more subtle comparison; the terms being compared are not so specifically explained.

Narrative poem A poem that tells a story. A narrative poem may be short or long, and the story it relates may be simple or complex.

Narrator The voice of the person telling the story, not to be confused with the author's voice. With a first-person narrator, the I in the story presents the point of view of only one character. The reader is restricted to the perceptions, thoughts, and feelings of that single character. An omniscient narrator is an all-knowing narrator who is not a character in the story and who can move from place to place and pass back and forth through time, slipping into and out of characters as no human being possibly could in real life. Omniscient narrators can report the thoughts and feelings of the characters, as well as their words and actions.

Oedipus complex A Freudian term derived from Sophocles' tragedy *Oedipus the King*. It describes a psychological complex that is predicated on a boy's

unconscious rivalry with his father for his mother's love and his desire to eliminate his father in order to take his father's place with his mother. The female equivalent of this complex is called the Electra complex.

One-act play A play that takes place in a single location and unfolds as one continuous action. The characters in a one-act play are presented economically and the action is sharply focused.

Onomatopoeia A term referring to the use of a word that resembles the sound it denotes. Buzz, rattle, bang, and sizzle all reflect onomatopoeia. Onomatopoeia can also consist of more than one word; writers sometimes create lines or whole passages in which the sound of the words helps to convey their meanings.

Oxymoron A condensed form of paradox in which two contradictory words are used together, as in "sweet sorrow" or "original copy."

Paradox A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense. For example, John Donne ends his sonnet "Death, Be Not Proud" with the paradoxical statement "Death, thou shalt die." To solve the paradox, it is necessary to discover the sense that underlies the statement. Paradox is useful in poetry because it arrests a reader's attention by its seemingly stubborn refusal to make sense.

Paraphrase A prose restatement of the central ideas of a poem, in your own language.

Parody A humorous imitation of another, usually serious, work. It can take any fixed or open form, because parodists imitate the tone, language, and shape of the original in order to deflate the subject matter, making the original work seem absurd.

Personification A form of metaphor in which human characteristics are attributed to nonhuman things. Personification offers the writer a way to give the

world life and motion by assigning familiar human behaviors and emotions to animals, inanimate objects, and abstract ideas.

Plot An author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. Stories that are written in a pyramidal pattern divide the plot into three essential parts. The first part is the rising action, in which complication creates some sort of conflict for the protagonist. The second part is the climax, the moment of greatest emotional tension in a narrative, usually marking a turning point in the plot at which the rising action reverses to become the falling action. The third part, the falling action (or resolution) is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.

Point of view Refers to who tells us a story and how it is told. What we know and how we feel about the events in a work are shaped by the author's choice of point of view. The teller of the story, the narrator, inevitably affects our understanding of the characters' actions by filtering what is told through his or her own perspective. The various points of view that writers draw upon can be grouped into two broad categories: (1) the third-person narrator uses he, she, or they to tell the story and does not participate in the action; and (2) the first-person narrator uses I and is a major or minor participant in the action. In addition, a second-person narrator, you, is also possible, but is rarely used because of the awkwardness of thrusting the reader into the story, as in "You are minding your own business on a park bench when a drunk steps out and demands your lunch bag." An objective point of view employs a third-person narrator who does not see into the mind of any character. From this detached and impersonal perspective, the narrator reports action and dialogue without telling us directly what the characters think and feel. Since no analysis or interpretation is provided

by the narrator, this point of view places a premium on dialogue, actions, and details to reveal character to the reader.

Protagonist The main character of a narrative; its central character who engages the reader's interest and empathy

Pun A play on words that relies on a word's having more than one meaning or sounding like another word. Shakespeare and other writers use puns extensively, for serious and comic purposes; in *Romeo and Juliet* (III.i.101), the dying Mercutio puns, "Ask for me tomorrow and you shall find me a grave man." Puns have serious literary uses, but since the eighteenth century, puns have been used almost purely for humorous effect.

Satire The literary art of ridiculing a folly or vice in order to expose or correct it. The object of satire is usually some human frailty; people, institutions, ideas, and things are all fair game for satirists. Satire evokes attitudes of amusement, contempt, scorn, or indignation toward its faulty subject in the hope of somehow improving it.

Setting The physical and social context in which the action of a story occurs. The major elements of setting are the time, the place, and the social environment that frames the characters. Setting can be used to evoke a mood or atmosphere that will prepare the reader for what is to come. Sometimes, writers choose a particular setting because of traditional associations with that setting that are closely related to the action of a story. For example, stories filled with adventure or romance often take place in exotic locales.

Simile A common figure of speech that makes an explicit comparison between two things by using words such as like, as, than, appears, and seems: "A sip of Mrs. Cook's coffee is like a punch in the stomach." The effectiveness of this simile is created by the differences between the two things compared. There would be no simile if the comparison were stated this way: "Mrs. Cook's coffee is

as strong as the cafeteria's coffee." This is a literal translation because Mrs. Cook's coffee is compared with something like it—another kind of coffee.

Soliloquy A dramatic convention by means of which a character, alone onstage, utters his or her thoughts aloud. Playwrights use soliloquies as a convenient way to inform the audience about a character's motivations and state of mind. Shakespeare's Hamlet delivers perhaps the best known of all soliloquies, which begins: "To be or not to be."

Sonnet A fixed form of lyric poetry that consists of fourteen lines, usually written in iambic pentameter. There are two basic types of sonnets, the Italian and the English. The Italian sonnet, also known as the Petrarchan sonnet, is divided into an octave, which typically rhymes abbaabba, and a sestet, which may have varying rhyme schemes. Common rhyme patterns in the sestet are cdecde, cdcdcd, and cdccdc. Very often the octave presents a situation, attitude, or problem that the sestet comments upon or resolves .

Style The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as matters such as the length of sentences, their structure, tone, and use of irony.

Subplot The secondary action of a story, complete and interesting in its own right, that reinforces or contrasts with the main plot. There may be more than one subplot, and sometimes as many as three, four, or even more, running through a piece of fiction. Subplots are generally either analogous to the main plot, thereby enhancing our understanding of it, or extraneous to the main plot, to provide relief from it.

Suspense The anxious anticipation of a reader or an audience as to the outcome of a story, especially concerning the character or characters with whom

sympathetic attachments are formed. Suspense helps to secure and sustain the interest of the reader or audience throughout a work.

Symbol A person, object, image, word, or event that evokes a range of additional meaning beyond and usually more abstract than its literal significance. Symbols are educational devices for evoking complex ideas without having to resort to painstaking explanations that would make a story more like an essay than an experience. Conventional symbols have meanings that are widely recognized by a society or culture. Some conventional symbols are the Christian cross, the Star of David, a swastika, or a nation's flag. Writers use conventional symbols to reinforce meanings.

Theme The central meaning or dominant idea in a literary work. A theme provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a work are organized. It is important not to mistake the theme for the actual subject of the work; the theme refers to the abstract concept that is made concrete through the images, characterization, and action of the text. In nonfiction, however, the theme generally refers to the main topic of the discourse.

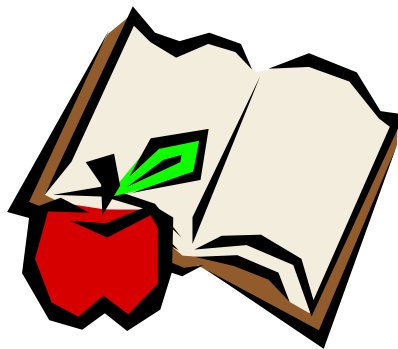
Thesis The central idea of an essay. The thesis is a complete sentence (although sometimes it may require more than one sentence) that establishes the topic of the essay in clear, unambiguous language.

Tone The author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. Tone may be characterized as serious or ironic, sad or happy, private or public, angry or affectionate, bitter or nostalgic, or any other attitudes and feelings that human beings experience.

Tragedy A story that presents courageous individuals who confront powerful forces within or outside themselves with a dignity that reveals the breadth and depth of the human spirit in the face of failure, defeat, and even death. Tragedies

recount an individual's downfall; they usually begin high and end low. Shakespeare is known for his tragedies, including Macbeth, King Lear, Othello, and Hamlet. A tragic flaw is an error or defect in the tragic hero that leads to his downfall, such as greed, pride, or ambition. This flaw may be a result of bad character, bad judgment, an inherited weakness, or any other defect of character. Tragic irony is a form of dramatic irony found in tragedies such as Oedipus the King, in which Oedipus ironically ends up hunting himself.

*The list of terms above is not meant to be the only terms that may be examined. This list is merely a resource. Students should use the guidance of their teachers and the terms covered in their High School English program as a more comprehensive guideline.



Opportunity is missed by most people because it is dressed in overalls and looks like work. ~Thomas Edison