E12 Vocabulary & Terminology

There are currently over 1,022,000 words in the English language, ten times more than in Shakespeare's time, and includes different meanings for words (such as post and run), as well as phrases (such as port of call) and concepts (like Web 2.0).

With new words being added to the English language every 96 minutes, including omnishambles, phablet, selfie, and unlike, it is almost impossible to learn them all. So how does one actually begin?

- *Recognize that the average person only uses about 10% of their vocabulary regularly (or 5000 of the 50,000 that most people know)*
- *If a person's vocabulary is the best single predictor of occupational success (based on 20 years of collected research by [Johnson O'Connor](#)) then it is in one's best interest to expand vocabulary*
- *Your communication skills are better with an improved vocabulary and results in explaining your ideas both succinctly and clearly. The more you read the better your vocabulary as you are exposed to new words (ebooks are great for this as you can right-click or tap to see the definition)*
- *Learn a few new words each day that you can use immediately in your writing and daily conversation.*
- *Play word games like Scrabble or use online vocabulary games like [Language Arts Games from Sheppard Software](#), [Miss Spell's Class](#) or [Free Rice](#)*

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Examinable Terms and Devices in Literature

A

Alliteration
Allusion
Antagonist
Aside
Atmosphere
Audience

B

Ballad
Bias
Blank verse

C

Character
Chronological order
Cliché
Climax
Colloquial
Comedy
Compare
Conflict (internal, external)
Connotation
Contrast

D

Denotation
Description
Dialogue
Direct presentation
Drama
Dynamic character

E

Exposition; expository

F

Falling action
Figurative language
First person point of view

Flashback
Flat character
Foil
Foreshadowing
Free verse

G

Genre

H

Hyperbole

I

Image
Imagery
Indirect presentation
Irony

J

Jargon

L

Limited omniscient
 point of view
Lyric

M

Metaphor
Mood

N

Narration
Narrative
Narrator

O

Objective point of view
Omniscient point of view
Onomatopoeia
Oxymoron

P

Paradox
Personification
Persuasion; persuasive
Plot
Point of view
Propaganda
Protagonist

R

Refrain
Resolution
Rhyme
Rhyme scheme
Rhythm
Rising action
Round character

S

Sarcasm
Satire
Setting
Simile
Slang
Sonnet
Speaker
Stanza
Static character
Stereotyped character
Style
Suspense
Symbol; symbolism

T

Theme
Tone
Tragedy

U

Understatement

Types of Reading Passages or Excerpt Sources

- essays (formal or informal style)
- discontinuous texts (e.g., tables, charts, graphs, web pages, maps, timelines)
- non-fiction prose (diaries, journals, letters, newspaper columns, magazine articles)

- plays
- poetry
- novels
- short fiction

ENGLISH 12

TERMS AND DEVICES

A
active voice
allegory
alliteration
allusion
analogy
antagonist
anti-climax
antithesis
apostrophe
argumentative essay
anecdotal evidence
archaic language
aside
assonance
atmosphere
audience
autobiography

B
ballad
ballad stanza
bias
biography
blank verse

C
cacophony
caricature
case study
catastrophe
cause and effect
character
characterization
character foil
chorus
chronological order
cliché
climactic order
climax
colloquialism
colloquial language

comedy
comic relief
compare and contrast
comparison
conflict
connotation
consonance*
contrast
couplet

D
denotation
dénouement
descriptive essay
dialect
dialogue
diary
diction
didactic
dilemma
direct presentation
dissonance
drama
dramatic irony
dramatic monologue
dramatic form
dynamic character

E
editorial
elegy
emotional appeal
epic
epilogue
epiphany
epigram
epitaph
euphemism
euphony
expert testimony
exposition
expository essay

extended metaphor
external conflict

F
fable
falling action
fantasy
farce
figurative language
first person point of view
flashback
flat character
foil
foreshadowing
form
formal essay
formal language
frame story
free verse

G
genre
graphic text

H
hero
historical reference
hyperbole

I
iambic pentameter
idiom
image
imagery
indeterminate ending
indirect presentation
informal essay
informal language
interior monologue
internal conflict
internal rhyme
irony

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* consonance is defined in two ways:

> 1) the repetition of consonant sounds before and after differing vowels, such as "flip-flop," "feel-fill."
>   **OR**
> 2) the repetition of consonant sounds at the ends of words only, as in "east-west," or "hid-bed."

Literary Terms: A Dictionary 3rd ed. (Karl Beckson, Arthur Ganz, 1989)

J
jargon
juxtaposition

L
legend
limited omniscient
    point of view
literal language
lyric

M
melodrama
metaphor
metre
monologue
mood
mystery
myth

N
narrative
narration
narrator

O
objective (language tone etc.)
objective point of view
octave
ode
omniscient point of view
onomatopoeia
oxymoron

P
paradox
parallelism
parody

passive voice
pastoral
pathos
personal essay
personification
persuasive essay
persuasive technique
plot
point of view
pro and con argument
prologue
propaganda
protagonist
proverb
purpose
pun

Q
quatrain
question and answer

R
refrain
repetition
research
resolution
rhetorical question
rhyme
rhyme scheme
rhythm
rising action
round character

S
sarcasm
satire
sestet

setting
simile
slang
soliloquy
sonnet
speaker
stanza
stream of consciousness
statistical evidence
static character
stereotype
stock / stereotyped character
story within a story
style
stylistic technique
subjective (language tone etc.)
surprise ending
suspense
symbol
symbolism

T
theme
thesis
thesis statement
third person point of view
tone
tragedy

U
understatement

V
voice

W
wit

Story and Novel Terms 12

This list of terms builds on the preceding lists you have been given in grades 9-11. It contains all the terms you were responsible for learning in the past, as well as the new terms you are now responsible for learning for the exam.

o *The new terms are marked with (NT): New Term.*
o *Government exam terms are marked with an asterisk (*).*

Short Stories: General

Short Story: A fictional tale of a length that is too short to publish in a single volume like a novel. Short stories are usually between five and sixty pages; as a result, they can be read in a single sitting. Usually, short stories concentrate on a single event with only one or two characters.

The short story has three elements: **plot**, **characterization**, and **setting**. In addition, short stories also contain other devices/features including: **theme**, **conflict, point of view**, **suspense**, **foreshadowing**, **flashback**, *deus ex machina*, and *in medias res*. Theme is so vital to the short story, however, that some critics consider it the fourth element, rather than a device or feature.

Short Story Elements

A. Plot*: The events of the story or the series of actions that make up the story are referred to as the plot. Basically, the plot is what happens in the story. Traditionally, it is divided into five parts.

1. **Introduction:** The reader meets the characters and discovers the setting. Reader interest is aroused here. The conflict that drives the story's action is discovered at the end of the introduction, with the initiating incident.

2. **Rising action*:** Builds up the story (the longest part)— a series of steps that lead to the climax. You get more information about conflict and character here.

3. **Climax*:** Here, the reader finds out what happens to the conflict, or how the conflict might be resolved. The story may not yet be finished, but the reader now has a good understanding of what way it is going to go.

4. **Falling Action*:** The plot begins to wrap up in this section of the story, which is usually brief.

5. **Dénouement/Conclusion/Resolution*:** This part follows quickly after the climax and provides the last pieces of information for the reader. "Denouement" is French for "unknotting"; you may therefore think of denouement as the "unknotting" or "untangling" of the plot. Other words for denouement are conclusion or resolution (think about it as the resolution of the climax). However, not all conclusions provide resolution.

   5.A. There are four types of conclusions and they have a variety of names:

   1. **Expository Happy**: All loose ends are tied up and explained and the ending is happy.
   2. **Expository Sad:** All loose ends are tied up and explained and the ending is sad.

3. **Surprise* or Twist**: Something happens that the reader does not expect at all.
4. **Unresolved/Indeterminate/Cliffhanger:** The reader is left with questions and has to, in part, supply the ending him or herself. Some loose ends are left to dangle.

5.B. **Anti-Climax***: A dull or disappointing ending to something after increasing excitement. For example: *After the weeks of preparation, the concert itself was a bit of an anticlimax.* In connection to a story or novel, it means an ending that doesn't measure up to the plot events that precede it (the ending is anti-climactic).

Plot Diagram: Also known as Freytag's Pyramid, the story diagram or plot diagram, was invented in 1864 by Gustav Freytag to visually represent the five plot parts and their relationship with one another. Modern stories may or may not tidily fit Freytag's Pyramid.
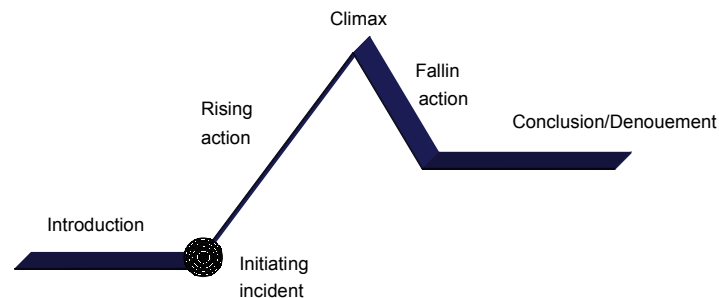
B. Characterization*: The collection of characters, or people, in a short story is called its characterization. A **character***, of course, is usually a person in a story, but it can also be an animal (think about Flounder the fish in Disney's *Ariel* or Simba in Disney's *The Lion King* or the dogs in *8 Below*).

Character Types

- **Protagonist*:** The main character in the story. The protagonist is usually, but not always, a "good guy."

- **Antagonist*:** The force against the protagonist. The antagonist is usually another character, but not always, especially if the conflict is "person against self." The antagonist is usually described as "the bad guy", although that description doesn't work if the conflict is person against self or person against environment.

- **Flat*:** This is a minor character with one or maybe two sides to the personality. These characters might not seem very realistic or life-like because so little is known about them.

- **Round*:** These characters are believable and complex people with several sides to their personality. They are lifelike and behave like real people would, if real people were in those same situations.

- **Dynamic*:** Also known as a kinetic character, a dynamic character changes in some important way because of plot events. For example: a cruel old man might see the error of his ways and become generous and kind, or a gentle girl becomes vicious and angry because her parents divorce.

- **Static*:** These characters are the opposite of dynamic characters. These people don't change through the course of a story. They have the same personality throughout.

- **Stereotypical*:** Also known as stock*, these characters are people who are easily recognized as "types". It wouldn't matter in which story they appear, they are always the same. For example, the old witch-like woman, the geeky scientist, the airhead, and the dumb jock characters are all stereotypical, or stock, characters. In this sense, they are also clichés.* (A cliché is an over-used expression, like "light as a feather," or an over-used idea, like the stereotypical characters just discussed.)

- **Character Foil***: A character foil, or simply "foil", occurs when two characters balance each other in some way; they are almost like two halves of a whole person. This is when a character is portrayed as opposite of another character in a particular way. By putting the two characters next to each other, the different characteristic is emphasized. This helps readers recognize particular characteristics. A good person might be a foil for an evil person, for example.

- **Caricature***: A character in a piece of literature who has very exaggerated characteristics, usually for comic effect. In a way, a caricature is an extreme form of stereotype.

- **Hero*:** Traditionally, this was a main character who was comprised of only admirable traits: courage, idealism, bravery, strength, fortitude. Over time, however, as different trends became apparent, the various qualities of the hero also changed. For example, the Romantic age (early 1800s) prized individualism and inspired creativity. (NT)

- **Anti-hero**: By modern times, the idea of an anti-hero had emerged: a main character having none of the traits of a traditional hero, and therefore having a lot of qualities that make him/her easy to dislike. This person might be whiny, weak, immoral, or cowardly, for example. (NT)

Character Analysis: The author may choose any of six ways to reveal a character to the reader. The reader must therefore be prepared to watch for "clues" about each character in these same six ways:

1. physical appearance
2. things the character says
3. things the character does (actions)
4. things the character thinks
5. things other characters say about the character
6. author information

Character Sketch: A character sketch is a description of a character's moral and personality qualities, written in paragraph form with specific examples from the story in question. Usually, the character terms (see above) are used in the course of the description. Physical appearance and dress (if showing something about personality) are sometimes described as well.

C. Setting*: The author may choose to state the setting clearly or leave it to the reader to infer from textual clues (such as weather). There are two parts to a complete setting: emotional and physical. The mood* (or atmosphere*) of a story is the **emotional setting**, so readers need to concentrate on words that evoke feeling and emotion. The time, place, and season comprise the **physical setting**, so readers need to concentrate on words that describe physical details.

Short Story Devices and Features

A. **Theme*:** The message of the story, stated in one or two complete sentences. When a person describes a story's theme, the person is describing what can be learned about life and/or people from the story. Theme is so important, it is often described as the fourth element of the short story. Sometimes theme is confused with "the moral" of the story. Also, do not confuse theme with 'the topic' which is the subject a piece of writing is about. For example, the topic of Scooby Doo is solving mysteries, yet one theme of Scooby Doo is that good triumphs over evil.

Abandonment	Family	Individual & God	Responsibility
Alienation	Fate	Innocence	Revenge
Ambition	Freedom	Isolation	Sacrifice
American Dream	Futility	Journey & Struggle	Science &
Birth/Childhood	Gender	Justice	Technology
Coming of Age	Grief	Love & Friendship	Sex & Sensuality
Commoditization	Growth and	Memory	Social Class
Commercialism	initiation	Nationalism	Spirituality
Commerce	Guilt	Nature	Stages of Life
Community	Heroism	Oppression	Success
Cruelty	Hope	Parenthood	Suffering
Death	Human relations	Pride	Survival
Education	Identity	Race	Time
Ethics	Illness	Regret	Tradition
Experience	Individual & Nature	Rejection	Violence
Fall from Grace	Individual & Society	Religion	Work

It has been argued that there are anywhere between 3 and 40 main themes in literature that continue to be explored by each successive generation of writers. No one knows for what the real number is--it depends on who you ask--but below is a list, not necessarily inclusive, of the most common ones. There are many variations, and there are often overlaps as well. So, right or wrong, in no particular order, here they are.

1. **Man Struggles Against Nature:** Man is always at battle with human nature, whether the drives described are sexual, material or against the aging process itself.

2. **Man Struggles Against Societal Pressure:** Mankind is always struggling to determine if societal pressure is best for living. Check out books like Revolutionary Road or Mrs. Dalloway for examples of characters who know how society says they should live, but feel society's dictation is contrary to what makes them happy.

3. **Man Struggles to Understand Divinity:** Mankind tries to understand and make peace with God, but satisfaction is elusive and difficult.

4. **Crime Does Not Pay:** A popular theme played out in books throughout time is the concept that honesty is honored and criminals will eventually be caught. Crime and Punishment and "The Telltale Heart" are two stories written on this theme.

5. **Overcoming Adversity:** Many books laud characters who accept a tough situation and turn it into triumph. Scarlett O'Hara in *Gone With the Wind* exemplifies a shrewd person who finds a way to come out on top despite failed relationships and an economic depression after the Civil War.

6. **Friendship is Dependent on Sacrifice:** This is the idea that you can't have friends if you don't act like a friend.

7. **The Importance of Family:** Sacrifices for family are honored and explored, as are the family bonds that survive adversity.

8. **Yin and Yang:** Just when you think life is finally going to be easy, something bad happens to balance it all out.

9. **Love is the Worthiest of Pursuits:** Many writers assert the idea that love conquers all, appealing to the romantic side of us.

10. **Death is Part of the Life Cycle:** Literary works with this theme show how death and life and intricately connected.

11. **Sacrifices Bring Reward:** Sacrifices and hard work pay off in the end, despite the challenges along the way.

12. **Human Beings All Have the Same Needs:** From Montagues to Capulets in Romeo and Juliet or the characters in S.E. Hinton's *The Outsiders*, book after book asserts that rich or poor, educated or dumb, all human beings need love and other basic needs met.

13. **The Great Journey:** This follows a character or characters through a series of episodic adventures as they travel. It may be a sad story or a happy story, or it may even be comedic. *Huckleberry Finn*, *Heart of Darkness*, *The Hitchhiker's Guide to the Galaxy*, and *The Odyssey* are good examples. In film, this theme can be seen in *Apocalypse Now* and *National Lampoon's Vacation*.

14. **Loss of Innocence:** Sometimes called the "coming of age story," this most commonly introduces an "innocent" character to the evil or complexity of the real/adult world. In literature, we might look at *David Copperfied* or most of the Nick Adams stories by Ernest Hemingway, like "Indian Camp" and "The End of Something." In film, we might look at *Stand by Me*.

15. **The Noble Sacrifice:** The sacrifice can be for any reason except self--a loved one, an enemy, a group of people, the whole of humanity, a dog--but the bottom line is that the protagonist sacrifices himself or herself in an effort to save others. In literature, this is demonstrated in the story of Jesus in the *New Testament* and King Arthur in Mallory's *Morte d'Artur*. This theme is used is used in the films *Glory*, *Armageddon*, *The Green Mile*, and in just about any war movie where the hero dies gloriously.

16. **The Great Battle:** *The Iliad* and *A Tale of Two Cities* are classic examples of this theme. It is about people or groups of people in conflict. It is sometimes a good vs. evil story like *1984* by George Orwell, but not always. The film *The War of the Roses*, starring Kathleen Turner and Michael Douglas, is an example of a battle in which neither

character is wholly good or evil. In theatre, we see this theme at work in *Westside Story* and *Les Miserables*. We often see this theme in horror or science fiction, like in *Alien* and *Terminator*, where the antagonist (a monster, creature, human, alien, computer, etc.) is trying to kill the protagonist, who must fight to stay alive and/or defeat the antagonist. Sub-categories would be person vs. person, person vs. nature, person vs. society, person vs. technology and etc.

17. **The Fall From Grace:** This theme shows us people going where only God should go, doing what only God is meant to do, or attempting to do something that human beings should never do. This is always followed by misfortune, whether it is the direct result of their action or an act of God. We see this in the tales of Coyote's theft of fire in the Native American tradition, or in the story of the Tower of Babel and the Garden of Eden in The Old Testament. Other examples would be the Prometheus myth, Pandora's Box, and the story of Icarus. *Frankenstein* by Mary Shelly is another work exploring this theme, and we have seen it at work in the films *Jurassic Park* and *Westworld*.

18. **Love and Friendship:** *Romeo and Juliet* is a classic love story, as is the story of Lancelot and Guenivere. The films *You've Got Mail* and *Message in a Bottle* are also love stories. The ending may be be happy, sad, or bittersweet, but the main them is romantic love. Also included in this theme is platonic love--friendship--like in the movies *Wrestling Ernest Hemingway* and *Midnight Cowboy*. All Romance novels, whether straight or gay, fit into this category.   All "buddy films" like *Butch Cassidy and the Sundance Kid* and *Thelma and Louise* fit into this category.

19. **The Capriciousness of Fate:** Greek tragedies fit this category. Often, there is a major reversal of fortune. It could be from good-to-bad or from bad-to-good. *Oedipus Rex* is a classic work that explores the concept of fate and destiny, having an unhappy ending. *Cinderella* is also a reversal of fortune story, but has a happy ending. In film, we have seen this theme at work in *Pretty Woman*. The common element is that there is some force guiding the person's life over which he or she has no control.

20. **Revenge:** The subject is obvious, but the outcome differs. Sometimes the outcome is good, like in the movies *Revenge of the Nerds* or *Animal House*. Sometimes the outcome is bad, as in *Macbeth* and *Moby Dick*. Other movies based on this them are *Revenge*, staring Anthony Quinn and Kevin Costner, and *Payback*, starring Mel Gibson.

21. **The Big Trick;** In this one, someone or some group of people intentionally trick someone else. *Rumplestiltskin* and *Little Red Riding Hood* are in this category. Stone Soup is an old story in which several men trick the inhabitants of a village into providing them with food. This theme was evident in *Snatch*, starring Brad Pitt, and *The Sting*, staring Robert Redford and Paul Newman.

22. **The Big Mystery:** Something unexplained happened and it is the protagonist's job to find an explanation for it. The story of Sherlock Holmes are good examples, as are the Hardy Boys and Nancy Drew mysteries. In film, we have seen it *Silence of the Lambs* and *The Maltese Falcon*, and it took a comedic turn in *Clue* and *The Pink Panther*. Almost all police and detective dramas work within this form, as do most espionage and spy thrillers. Agatha Christy and Tom Clancy work within this form.

23. **Even More Themes:** People are out of place in Nature and need technology to survive • People are destroying nature and themselves with uncontrolled technology • Society and a person's inner nature are always at war • Social influences determine a person's final destiny • A person's identity is determined by place in society • You can't change who you are • A child must go through a series of obstacles before becoming a grown-

up • Everyone had an inner child. Sometimes it holds us back, sometimes it brings us happiness • A person grows by facing obstacles • Enjoy life now because we all die too soon • By the time we understand life, there is too little left to live • Death is part of living, giving life its final meaning • Sometimes people do stupid things to impress other people • Honesty is/isn't always the best policy • Family is the most important thing • Faith is the most important thing • A good friend is hard to find • Don't judge a book by its cover • Things aren't always what they seem • We can change the future. (Free will) • The future is already set for us. (Fate) • Every action has a reaction • The fittest are most able to survive • With freedom comes responsibility • It is important to be your own person • Love is stronger than hate • Good is stronger than evil.

B. **Conflict*:** Conflict drives the plot forward. The reader discovers the conflict by the end of the introduction with the initiating incident, which is an event that demonstrates the conflict to the reader and begins the rising action. Either internal or external conflict can be the main conflict of a story and therefore the primary driver of the plot:
- **Internal Conflict*:** When the conflict is inside a character in a short story/ novel as an internal struggle. Usually characters, like real people, have conflicting fears and goals that cause them to behave in certain ways. These secret conflicts (secret from the other characters in the text) represent the character's internal conflict. The reader, of course, is aware of the internal conflict because he/she can see the character's thoughts.
- **External Conflict*:** When the conflict is outside a character in a short story/ novel. External conflict is the opposite of internal conflict, in that the conflict is obvious to all the other characters in the story, as well as the reader. External conflict is best described as the adversities faced by the character during the plot.

Additionally, there are four different categories of conflict:
- Person versus person
- Person versus self
- Person versus environment
- Person versus the supernatural/machine

C. **Point of View*:** The writer selects the point of view from which to tell the story that best suits his/her intentions as a writer
- **First Person*:** "I" is the central character and tells his or her own story.
- **Second Person:** The story is told about "you"; for example, "You could see the anger in her eyes."
- **Third Person* where the point of view can be one of:**
  - **Omniscient*:** Characters are referred to as "he" and "she", and the reader knows what is going on in their heads. All characters' thoughts are made clear in the text.
  - **Limited Omniscient*:** Characters are referred to as "he" and "she", and the reader knows what is going on in some of their heads. The remaining characters are treated in the objective fashion.
  - **Objective*:** The story is about "he" or "she", and the author records action objectively, as a movie camera would. The reader does not see any of the character's thoughts (doesn't get inside their heads).

D. *Deus ex Machina*: From the Latin "god out of the machine." This device refers to   any artificial device that is not a natural extension of the plot that allows for an easy–and unbelievable—resolution of conflict*. Deus ex machina* is an improbable plot event.

E. *In Medias Res*: Beginning in the middle of the action. A sample beginning to such a story: "I saw the punch coming but couldn't duck in time. I collapsed to the floor, nose gushing red, clotted blood."

F. Flashback*: When a character thinks back to an event that occurred before the story began. Sometimes flashbacks are written as separate "interrupter" sections within a novel. Flashbacks are also used in short stories.

G. Foreshadowing*: A hint of events to come. Also used extensively in both novels and short stories.

H. Suspense*: Anxiety or apprehension resulting from an uncertain, undecided, or mysterious situation. Suspense is when the writer creates excited anticipation of an approaching climax in the reader.

I. Dilemma*: A dilemma is something a character faces that puts him or her in the position of decision-maker. Unfortunately, the nature of a dilemma is such that, given two choices, neither is ideal and both have some unattractive qualities. For example, an exhausted character might face choosing between getting enough sleep and getting a bad mark on the essay he is working on, or further sleep deprivation with more time spent on the paper. (NT)

Novels

Many of the terms associated with short stories are also used in novels, particularly setting, characterization, plot, and theme. The difference between a novel and a short story is in the length and complexity of the narrative. Novels are longer and more complex than short stories; therefore, they take several sittings to read in their entirety.

Novels, like short stories, can be written in different style categories or sub-genres. The different sub-genres include mystery*, science fiction, fantasy*, romance, history, and contemporary, to name a few.

Style*: Writers use many, many different techniques to attract reader interest and attention or to accomplish their literary purpose in short stories, novels, poems and plays. Several such stylistic techniques* follow here:

- **Antithesis***: The use of contrast, or opposition, for effect. In creative writing, antithesis is a rhetorical device where a sentence or two contains a balanced contrast of ideas, so either the two halves of a single sentence, or the two sentences placed side-by-side, show complete contrast for powerful effect. For example, "Give me liberty ,or give me death!"

- **Chronological Order***: Writers often choose to describe plot events in chronological order, meaning the events happen one after another and are not told in a mixed-up way. With a chronological approach, first things first, second things second, and so on…

- **Dialect*:** The style of speaking used by a particular character. A dialect is influenced by where a person is from, the way he or she pronounces words, and the history of the language in the area. To many people, a dialect is like having an accent. For example, there are many different English dialects in the United Kingdom: Scottish, Irish, Welsh, and English all speak in different ways. Writers will use different dialects when creating different characters.

- **Diction*:** An author's choice and arrangement of words in a literary work. Diction varies according to the ends a writer wishes to achieve as well as to the nature of the literary form, the subject, and the style of the day. The ornate style of much eighteenth-century prose, therefore, was considered elegant in its time but would be deemed wordy in a contemporary essay.

- **Direct Presentation*:** Writers who provide information directly to their readers are using direct presentation. Readers can locate specific information about a character, for example, by finding it right in the text.

- **Epiphany*:** The sudden realization, by a character, of something very critical. An epiphany is a life-changing moment, where new knowledge is suddenly gained.

- **Indirect Presentation*:** Writers often choose indirect presentation in order to inform their readers about their characters or other story elements. Indirect presentation of information requires readers to use their inference skills, as the specific information is shown rather than told to the reader.

- **Irony*:** There are three different kinds of irony.
    - **Verbal irony** occurs when the opposite of what is said is actually meant (sarcasm is an extreme form of verbal irony).
    - **Situational irony** occurs when an event occurs that is the opposite of what was expected by the character and/or reader.
    - **Dramatic irony*** is when a character says something, but the audience/reader knows more than the character does about other characters or events, so the statement comes across with a double meaning that the audience/reader "gets" and the character doesn't.

- **Narration*:** Something that is narrated—an account, a story, a novel–is a narration. Actually telling the story via the process of narrating is also narration, so "narration" is a verb as well as a noun.

- **Narrator*:** The teller of the story or the person speaking in the story.

- **Paradox*:** A statement, person, or situation that seems to be contradictory or opposed to common sense; it is an unusual pairing of non-matching (incongruous) ideas. Authors use paradox to provoke insight, so while a paradoxical statement appears to contradict itself, it often, on closer examination, reveals a truth. In Shakespeare's *Romeo and* Juliet, for example, Juliet paradoxically refers to Rome as her "only love, sprung from [her] only hate." "The child is the father of the man" (William Wordsworth) is also a paradoxical statement.

- **Satire*:** A style of writing that has the goal of mocking or scorning an individual, an institution, or society as a whole. Angry and bitter satire is called Juvenalian satire while gentle mockery is called Horatian satire.

- **Sarcasm***: When a character (or person) uses verbal irony to express bitter or angry feelings about something. The reverse of what is meant is said. For example, a person might say, "That's an act of genius!" when he really means it is the act of a fool.

- **Stream-of-consciousness***: This is a manner, or style, of writing in which a character's thoughts or perceptions are presented in random form, without regard for logical sequence and conventional word order. The idea behind this style is to duplicate the way people really think: the thoughts and feelings and associations come out as they occur in a continuous stream. Writers may use such devices as characters speaking to themselves, using free association or lists of words. Allan Ginsberg wrote stream of consciousness poetry and Virginia Woolf wrote stream of consciousness novels. (NT)

- **Symbol*:** A symbol has two levels of meaning: a literal level and a figurative level. Objects, characters, events and settings can all be symbolic in that they represent something else beyond themselves. E.g. the dove is literally a bird, but it has become a universal symbol of peace. The collection of symbols in a novel or short story is called **symbolism***.
  - **Universal symbol:** A symbol recognized by many peoples—e.g. light represents knowledge; a skull represents death. (NT)
  - **Personal symbol:** A symbol recognized by an individual, or a family. An item belonging to a person might become a symbol for that particular person, though no one outside the family/close friends makes that association. (NT)
  - **Cultural symbol:** A symbol recognized by a particular culture. E.g. the colour black is symbolic of death or mourning in most western cultures, but in some eastern cultures, mourners wear white clothes. (NT)

Other Forms of Fiction

- **Allegory***: A story that has a deeper or more general meaning in addition to its surface meaning. Allegories are composed of several symbols or metaphors. For example, in William Golding's *Lord of the Flies*, the boys on the island end up ruining the island. The story of this destruction is a symbol of how people are inherently evil – they will destroy their environment just as Adam and Eve destroyed their chances of living in Paradise (the island is a tropical Paradise). Similarly, when the conch is broken, it symbolizes the destruction of democracy and the increasing emergence of evil on the island.

- **Legend***: A story, sometimes of a national or folk hero, which has a basis in fact, but which also includes imaginative material. The story of Paul Bunyan is regarded as legend, for it is believed that there was an extraordinary lumberjack who served as the model. The King Arthur stories are another example of legend because it is believed there was a real king who, along with his knights, was the source of the stories, even though the stories themselves are clearly fictional.

- **Myth***: An anonymous tale of unknown origins, a myth was usually created to explain a natural phenomenon, such as lightning or the cycles of the moon. Myths also explained

the origin of the world or the people and animals on it, as well as the feats of gods and goddesses.

- **Fable***: A brief narrative, in either prose or verse, which illustrates some moral truth. The characters are often animals but not always. Think about Aesop's Fables, such as the one about the fox and the grapes or the tortoise and the hare. The moral truth illustrated by the fable is sometimes something in its own right: a proverb.

- **Proverb***: A short popular saying, similar to an epigram (see poetry handout), which is generally an observation or a piece of advice. Proverbs may be attributed to an individual, but most are anonymous products of folklore, such as "a fool and his money are soon parted."

- **Folk Tale**: A traditional story handed down in either oral or written form. This term covers a variety of forms of material, from primitive myths to fairy tales.

- **Graphic Text***: This is a new genre that marries the traditional novel and the comic book. The end result is a book of some length that has visual images as well as text, which is usually spoken by the characters in speech balloons. The graphic text is like a novel in that it is separated into chapters—it has layers of meaning that require deconstruction by the reader. These layers may have to do with characterization, theme, satire, metaphor, symbolism, etc., just as in a regular novel. In addition, dramatic irony can be achieved through the use of contrast between the images and the words, so the graphic text genre blends elements of the dramatic and visual genres as well. (NT)

Poetry 12 Terminology

This list of terms builds on the preceding lists you have been given in grades 9-11. It contains all the terms you were responsible for learning in the past, as well as the new terms you are now responsible for learning for the exam.
o *The new terms are marked with (NT): New Term.*
o *Government exam terms are marked with an asterisk (*).*

Poem: Words organized in such a way that there is a pattern of rhythm, rhyme and/or meaning. The relationships between words are emphasized in poetry, so the various word-clusters or verses have a collective impact on the reader/listener (which is different from prose, where the words "hit" the reader one at a time in sentences).

Speaker*: The voice used by a poet to speak a poem. The speaker is often a created identity (a made up self) and should not automatically be equated with the author. The speaker is not the same as the author—poets and storytellers make things up (fiction). The speaker does not necessarily reflect the author's personal voice; however, authors sometimes use speakers as masks to protect themselves when they are writing about controversial ideas and/or criticizing politics or religion.

Types of Poems

- **Ballad***: A long poem that tells a story, usually a folk tale or legend, in rhyme. Often set to music, the traditional ballad typically has a refrain or chorus, which adds to its musical qualities.

- **Concrete**: Concrete poetry experiments with the very materials of the poem itself: words, letters, format. The final product does what it says in that its words, letters, and format demonstrate the poem's meaning. Concrete poems rely heavily on the visual or phonetic to get across their meaning.

- **Dramatic Monologue*:** The words of a single speaker who reveals his/her own personality and the dramatic situation (setting, audience) through his/her words. It is different from a stage soliloquy because there is no play to help the reader understand setting – the poem does it all. (NT)

- **Elegy***: This is a particular type of lyric that is written to mourn the passing of something or someone. (NT)

- **Epic*:** This is a very, very long poem that tells a story. Epic poems are narrative poems that are long enough to be in a book of their own, rather than an anthology.

- **Epitaph***: Epitaphs are poems about the dead that are written to be on a tombstone; this means they are usually very short.

- **Epigram***: These are very short, witty poems that make a pithy pronouncement about something. Usually they are written as a couplet.

- **Free Verse***: Modern poetry that has no regular pattern of rhythm, rhyme or line length. Free verse poems experiment with words to create images for the reader.

- **Lyric***: Shorter poems of intense feeling and emotion. Some are modern free verse poems and others are more "old-fashioned" poems that have rhythm and rhyme. Types: sonnet, ode, and elegy.

- **Narrative***: A poem that tells a story. Narratives may or may not rhyme, but they almost always follow the plot structure of a short story.

- **Parody*:** A parody is a mockery of another piece of literature; it copies the style and voice, and sometimes language of the original for comedic effect. Parodies can exist in any genre, not just poetry.

- **Pastoral*:** A pastoral is a poem that is set in the countryside. It often presents an unrealistic, idealistic notion of country living: happy shepherds, lovely shepherdesses, contented flocks of sheep, sunny meadows, and gentle weather. (NT)

- **Sonnet***: A fourteen-line lyric written in iambic pentameter. Sonnets follow a rigid rhyme scheme. Typical rhyme schemes for sonnets are the Shakespearian or English sonnet (abab cdcd efef gg) or the Italian or Petrarchan sonnet (abba abba cdc cdc OR abba abba cde cde). For more information about iambic pentameter and rhyme scheme, see "Rhythm and Rhyme" below.

- **Ode***: This is a very serious form of the lyric; it is written about a serious topic and is very dignified, if not stately, in tone and style. (NT)

Poetic Devices

A. Sound

- **Alliteration***: Repeated consonant sounds at the beginning of a series of words. This device uses sound to catch the reader's attention. *I kicked cold coffee coloured puddles* is an alliteration because of the repeating "ck" sound.

- **Assonance***: Repeating vowel sounds in the middle of words. This device also uses sound to catch the reader's attention. This is a subtle device for which you have to listen carefully. *Twinkle twinkle little star* is an example of assonance because of the repeating short "i" sound.

- **Cacophony***: Sounds that are unpleasant and harsh to the ear. Usually, cacophony is achieved through repeating "s", "c", "k" or other, similarly harsh-sounding sounds. For example: "*and squared and stuck their squares of soft white chalk."* The opposite of euphony.

- **Consonance***: Repeating consonant sounds in the middle of words. This device also uses sound to catch the reader's attention. This is a subtle device, although it is less subtle than assonance. *If elephants laugh carefully, it is because they are afraid* is an

example of consonance with the repeating "f" sound. Notice that the 'ph', 'gh' and 'f' letter patterns all make the "f" sound.

- **Dissonance***: Similar to cacophony, dissonance involves the mingling together of discordant or clashing sounds. (NT)

- **Euphony***: Sounds that are very pleasant to the ear. The opposite of cacophony.

- **Onomatopoeia***: Words that sound like what they mean are called onomatopoeia. "*Buzz", "hiss*", "*splash*" are typical examples of this sound device. Onomatopoeia is also known as imitative harmony.

B. Comparison

- **Extended Metaphor*:** If a metaphor is a direct comparison between two dissimilar items (see below), an extended metaphor is a longer version of the same thing. In an extended metaphor, the comparison is stretched through an entire stanza or poem, often by multiple comparisons of unlike objects or ideas.

- **Metaphor*:** A direct comparison between two dissimilar items. *She is a monster* is a metaphor comparing a girl to a monster.

- **Metonymy***: This is a type of metaphor in which a reference point is substituted for the thing to which reference is actually made. *The pen is mightier than the sword, the kettle is boiling*, and *I love reading Shakespeare* are three examples of metonymy. (NT)

- **Personification***: A comparison between a non-human item and a human so that the non-human item is given human characteristics. *The trees stretched their arms to the sky* is a personification because the trees are described as if they are people stretching.

- **Simile*:** A comparison between two dissimilar items using "like" or "as" to make the comparison. *The stars are like diamonds in the sky* is a simile, comparing stars to diamonds.

- **Synecdoche***: Very similar to metonymy, synecdoche occurs when the significant part is used for the whole. *All hands on deck!* and *Five sails appeared in the harbour* are examples of synecdoche. (NT)

C. Word Play

- **Allusion***: A reference in one piece of literature to something from another piece of literature. Allusions can also be references to person/events/places in history, religion, or myth. Allusions are frequently made in poetry, but they can/do occur in other genres as well.

- **Apostrophe***: A rhetorical figure in which the speaker addresses a dead or absent person, or an abstraction or inanimate object. For example, the speaker in John Donne's "Holy Sonnet X" speaks to death as if it were a person. "O Death!"

- **Cliché:** A phrase, line or expression that has been so overused, it is boring and commonplace, such as "it was a dark and stormy night" or "red with anger."

- **Connotation*:** The unspoken, unwritten series of associations made with a particular word. For example, the word "dog," depending on how it is used, might connote faithfulness, loyalty, and devotion. On the other hand, the word "dog" could connote viciousness.

- **Denotation*:** The literal meaning of the word that a person would find in the dictionary.

- **Euphemism*:** Substituting a pleasant or polite word or phrase for an unpleasant reality. For example, people say "she passed over", she passed away", or "she has gone to her reward" when they mean "she died". (NT)

- **Figurative Language*:** The imaginative language that makes a poem rich to a reader. Figurative language often relies on comparison devices like simile, metaphor, and personification to make the point. Figurative language is the opposite of literal language.

- **Hyperbole*:** A deliberate exaggeration to make a point. *I am hungry enough to eat the fridge* is a hyperbole.

- **Idiom*:** A phrase that can't be translated literally into another language because the meaning isn't the same as the words that make up the phrase. There are thousands of idioms in English. Some examples include: "it is raining cats and dogs"; "flat broke"; "going to hell in a hand-basket"; and "head in the clouds." (NT)

- **Image*:** A single mental picture that the poem creates in the reader's mind.

- **Imagery*:** Poets create pictures in the reader's mind that appeal to the sense of sight; they also create descriptions to appeal to the other four senses. This collection of appeals to the five senses is called the imagery of the poem. Also: the collection and/or pattern of images in a poem.

- **Literal language*:** The literal meaning of the poem, which ignores imagery, symbolism, figurative language and any imagination on the part of the poet or the reader. Literal language is the opposite of figurative language.

- **Mood*:** The emotion of the poem. The atmosphere. The predominant feeling created by or in the poem, usually through word choice or description. The feelings created by the poem in the reader; mood is best discovered through careful consideration of the images presented by the poem, and thinking about what feelings those images prompt. For example: if the "rain weeps", the mood is sad; if the "rain dances", the mood is happy. Mood and tone are **not** the same.

- **Oxymoron*:** An oxymoron is a pair of single word opposites placed side by side for dramatic effect. A contradiction in terms. For example, "cold fire" or "sick health" or "jumbo shrimp".

- **Paradox***: A large oxymoron. An apparently contradictory statement that, despite the contradiction, has an element of truth in it. Wordsworth's "the child is the father of the man" is a paradoxical statement.

- **Repetition***: Deliberately repeated words, sounds, phrases, or whole stanzas. Repetition is used to make a point in the poem.

- **Symbol*:** Something that represents something else. For example, a dove often represents the concept of peace.

- **Syntax**: Word order—the way words are put together to form phrases, clauses or sentences in a poem. Sometimes poets play with syntax to increase the richness of their figurative language or to make a line of poetry work into a particular rhythm. (NT)

- **Tone***: The narrator's attitude toward the subject of the poem and, sometimes, toward the reader of the poem. Tone is NOT THE SAME AS MOOD, although the two can overlap.

- **Understatement***: The opposite of hyperbole. Understatement achieves its effect through stating less than what is necessary. For example, a person might say to a hospitalized car crash victim, "I bet that hurt."

- **Voice***: Voice is the personality of the writing, the specific characteristics that make the writing unique. The voice of a piece of writing is assessed in terms of style and/or tone. Every writer/narrator/speaker has a unique and recognizable voice. (NT)

Verse Forms

- **Ballad Stanza*:** A ballad stanza is a quatrain (4 line verse) of alternating tetrameter and trimeter lines. The rhyme scheme is a-b-c-b (sometimes abab). Not all ballads have stanzas that follow this formula. See below for explanations of tetrameter and trimeter. The following is an example of a ballad stanza from "Faithless Nellie Gray" by Thomas Hood: (NT)

>Ben Battle was a soldier bold,
>And used to war's alarms;
>But a cannon-ball took off his legs,
>So he laid down his arms.

Other examples:

>Oh, I forbid ye maidens all
>That wear gold in your hair
>To come or go by Carterhaugh
>For young Tam Lin is there.

and
>In Scarlet Town, where I was born

There lived a fair maid dwellin';
Made many a youth cry well-a-day,
And her name was Barbara Allen.

and

There lived a wife at Usher's Well,
And a wealthy wife was she;
She had three stout and stalwart sons,
And sent them o'er the sea.

In folk ballads, the meter is often irregular (as in the example above from "Barbara Allen") and the rhymes are often approximate.

- **Couplet*:** Two lines of poetry that rhyme. The last two lines of an English sonnet work together to make a couplet. The following is an example of a couplet:
  Roses are red, violets are blue
  Sugar is sweet and so are you

- **Octave***: Eight lines of poetry that have a rhyme scheme. The first part of an Italian sonnet is an octave.

- **Quatrain***: Four lines of poetry that have a rhyme scheme. Quatrains often have an abab, abcb, or aabb rhyme scheme. The first three verses of an English sonnet are quatrains.

- **Sestet***: Six lines of poetry that have a rhyme scheme. The second part of an Italian sonnet is a sestet.

- **Stanza***: Another word for "verse paragraph". See below.

- **Verse (technically: Verse Paragraph)**: A paragraph of writing in a poem. These paragraphs are written as clusters of rhyming lines in traditional poetry, such as octaves, sestets and quatrains. Also known as a **stanza**.

Rhythm and Rhyme

- **Blank Verse*:** Unrhymed iambic pentameter. All sonnets, Shakespearian plays and the King James version of the Bible are written in blank verse. Unrhymed iambic pentameter is said to closely mimic the cadences of natural speech. See below for more information on iambic pentameter.

- **End Rhyme**: Rhyme that occurs at the ends of verse lines. The nursery rhyme in "rhyme scheme" below is written with end rhyme.

- **Iambic Pentameter***: A line of poetry that is ten syllables in length. The syllables follow a pattern in which an unstressed syllable is followed by a stressed one. The words "giraffe" and "destroy" are iambs. An iamb is two syllables, and "penta" means

five, so five iambs in a row = iambic pentameter. A line of iambic pentameter bounces gently along (soft-hard-soft-hard-soft-hard-soft-hard-soft-hard). For example, when Romeo says, "O, she doth teach the torches to burn bright" (*Romeo and Juliet*, I.v.44*)*, he is speaking in iambic pentameter. The following is an example of iambic pentameter (in this case, blank verse) from *Hamlet*:
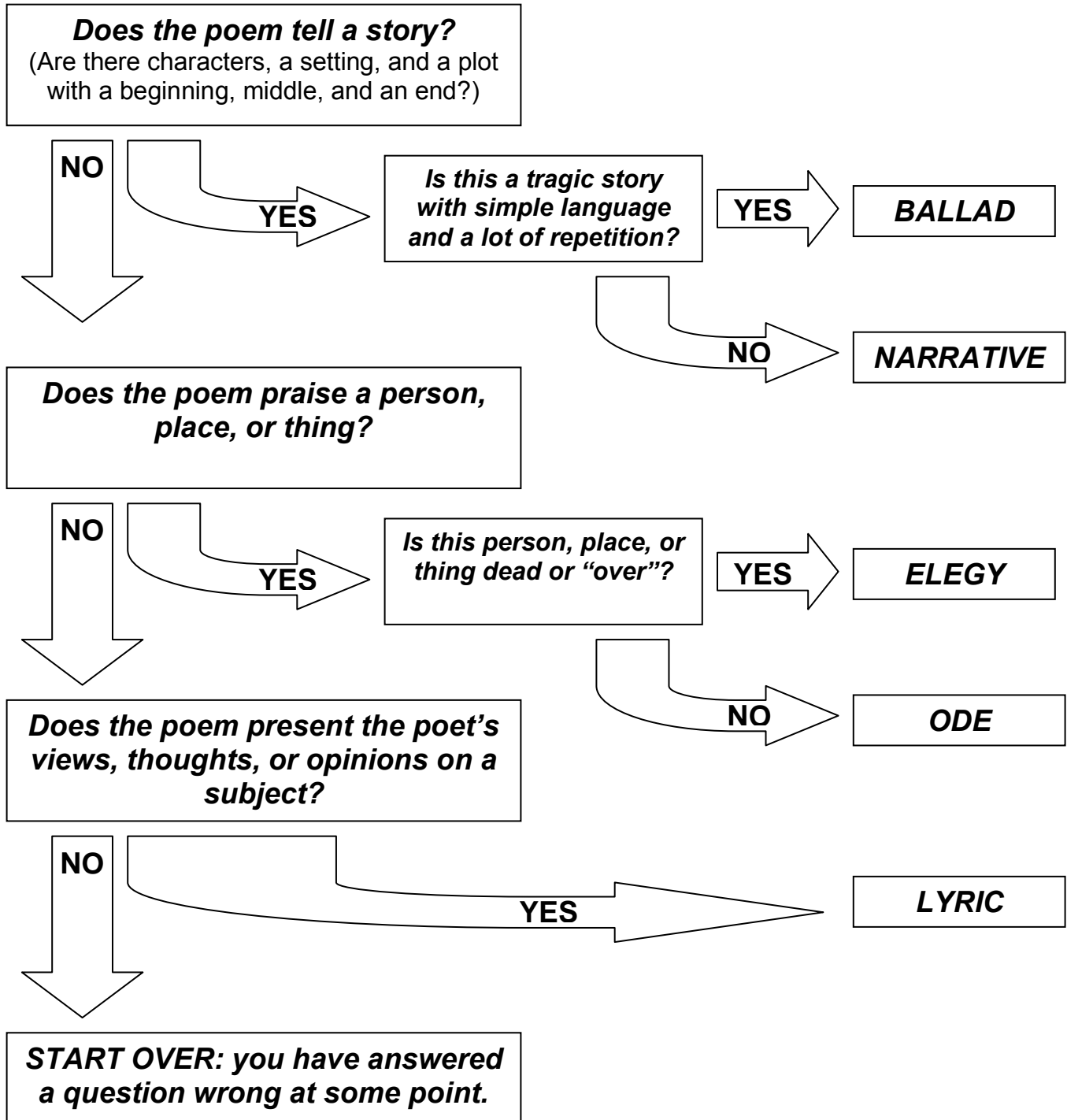
> To tell the secrets of my prison-house,
> I could a tale unfold whose lightest word
> Would harrow up thy soul, freeze thy young blood,
> Make thy two eyes like stars start from their spheres,
> Thy knotted and combined locks to part... (I.v.14-18)

- **Internal Rhyme**: When two or more words rhyme within the same line of poetry. For example, "Once upon a midnight dreary, while I pondered weak and weary" is an example of internal rhyme.

- **Metre (meter)*: T**he regular beat of a poem. There are different kinds of meters, depending on the syllable pattern in the line of poetry. Different syllable patterns, and different numbers of patterns, have different names. For example: dimeter. trimeter, tetrameter, pentameter, hexameter, heptameter, and octameter. (NT)

- **Tetrameter:** "Penta" means "five", and "tetra" means "four." So, if pentameter is five repeating patterns of syllables, tetrameter is four repeating patterns of syllables. Lines 1 and 3 in the "typical" ballad stanza are in tetrameter. (NT)

- **Trimeter:** "Tri" means "three", so trimeter means three repeating patterns of syllables. Lines 2 and 4 in the ballad stanza above are in trimeter. (NT)

- **Refrain*:** The chorus of a ballad, or a repeating set of words or lines, is the refrain of a poem. Refrains add to the musical quality of a poem and make them more song-like. This is interesting because the ancestral origin of poetry was song.

- **Rhyme**: When sounds match at the end of lines of poetry, they rhyme (technically, it is end-rhyme). The examples below in "rhyme scheme" and "couplet" demonstrate this.

- **Rhyme Scheme**: The pattern of rhyme in a poem, indicated with letters of the alphabet. To decide on a rhyme scheme, you assign a letter of the alphabet to all rhyming words at the ends of lines of poetry, starting with the letter "a". When you run out of one rhyme sound, you start with the next letter of the alphabet. For example, the following is an example of an aabb rhyme scheme (star, are, high, sky):
  > *Twinkle, twinkle, little star*
  > *How I wonder what you are*
  > *Up above the world so high*
  > *Like a diamond in the sky*

- **Rhythm**: A pattern of sound in a poem; it may be a regular or irregular pattern. Rhythm is the musical beat of the poem, and some poems are more musical than others.

English Poetry Terms

Types of Poems

Just like there are many different types of movies (romantic comedy, sci-fi thriller, slasher horror, horror parody, road movie, etc), there are also many types of poems. The subject matter and how the writer of the poem portrays it define a poem's type. For our purposes there are only 5 major types. To determine what is the type of poem, there are some basic questions you ask:

Does the poem tell a story?
(Are there characters, a setting, and a plot with a beginning, middle, and an end?)

NO

YES → **Is this a tragic story with simple language and a lot of repetition?** → YES → **BALLAD**

NO → **NARRATIVE**

Does the poem praise a person, place, or thing?

NO

YES → **Is this person, place, or thing dead or "over"?** → YES → **ELEGY**

NO → **ODE**

Does the poem present the poet's views, thoughts, or opinions on a subject?

NO

YES → **LYRIC**

START OVER: you have answered a question wrong at some point.

Drama Terminology 12

This list of terms builds on the preceding lists you have been given in grades 9-11. It contains all the terms you were responsible for learning in the past, as well as the new terms you are now responsible for learning for the exam.
- *The new terms are marked with (NT): New Term.*
- *Government exam terms are marked with an asterisk (*).*

General Terms

- **Drama***: In the most general sense, "drama" is work designed to be represented on a stage by actors. More strictly, however, a drama is a serious play (though it may end either happily or unhappily) dealing with a problem of importance.

- **Dramatic Form***: This refers to the organization of the writing in a script, whereby the speakers are listed, their speech is written, and stage directions tell the actors how to deliver their lines. The beginning of each scene or act also has information detailing what the stage should look like.

- **Dramatis Personae**: The list of characters in a play so the audience knows who is who before the action begins. Provided at the beginning of the play's script.

- **Play**: The performed dramatic production seen on stage in live theater

- **Script**: The words printed on paper spoken by the actors

- **Act**: A chunk of the play's action. Shakespeare's plays always have five acts that are noted with a large Roman numeral.

- **Scene**: A division of action within an act. Shakespeare's plays have a variety of numbers of scenes that are noted with a small Roman numeral.

- **Line**: A single line of writing in a play noted with Arabic numbers.

- **Pathetic Fallacy:** This is an artistic device whereby Nature reflects a character's feelings and/or the mood of the events in the literature, which means pathetic fallacy is a setting reinforcement. Because it is just a reflection, pathetic fallacy also falls short of full personification. Pathetic fallacy carries over the moods and passions of a human being to inanimate objects or, more particularly, mirrors human emotion in nature, animals, or objects. For example: "Nature must be gladsome when I was so happy"; or "nature weeps" for a given character's sorrow (as a reference to rain).

- **Stage Direction**: A direction by the playwright to the actors in the script. It indicates how the actor should speak and/or move during a particular line or scene. It also provides descriptions of what the stage should look like in terms of furniture, weather, lighting, music, etc.

- **Monologue***: A single fictional speaker—usually a performance actor—gives an extended speech, either as if alone on stage (like a Shakespearian soliloquy) or as if speaking to a fictional audience. The personality of the character and significant events in his/her life are revealed by the speech. If the speaker delivers the monologue to a fictional audience, the reader also gets information about that audience, because the monologue's comments and questions allow the reader to infer information in that area. Also known as monodrama.

- **Dialogue***: When two or more speakers speak to one another; the spoken exchanges that comprise a play.

- **Interior monologue***: The depiction of the thoughts and feelings that flow, with no apparent logic, through the mind of a character. Although the term is essentially interchangeable with stream of consciousness (see the story terms handout), it has been argued that an interior monologue is an even more direct depiction of the character's consciousness. (NT)

- **Pathos***: The quality in a work of literature that evokes feelings of pity, tenderness, and sympathy from the reader. A pathetic object, such as Lady Macbeth, by the end of the play in Shakespeare's Macbeth, usually suffers helplessly, but a tragic hero's death is too great a fall to be described as pathetic (which is why it is <u>tragic</u>). (NT)

- **Dramatic Irony***: When a character says something, but the audience knows more than the character does about other characters or events, so the statement comes across with a double meaning that the audience "gets" and the character doesn't. It is dramatic irony when Juliet first sees Romeo and says if she can't marry him, she will die, because the audience knows that by the end of the play she does marry him, and she dies anyway. The character's expectations and the audience's knowledge differ in dramatic irony.

- **Farce ***: This word refers to any play which evokes laughter by such devices of low comedy as physical buffoonery, rough wit, ridiculous situations, or slapstick behaviours. Farce is not concerned with character subtlety or plot probability; farce is simply out to get a laugh any way it can. (NT)

- **Melodrama***: In terms of character, melodrama is a play of extremes. The incredibly evil villain plots against the supremely virtuous hero or heroine in an action that depicts the conflict between the polar opposites of good and evil. There is little subtlety in a melodrama, and little complexity of character, but extremes of emotion attract the audience. (NT)

Terms Derived From Studies of Shakespeare

- **Blank Verse***: Unrhymed iambic pentameter. Shakespeare's plays are mostly written in blank verse. See below for a definition of iambic pentameter.

- **Aside***: When a character says something privately to another character while other characters are also on stage. The line(s) are meant for one character's ears alone. Sometimes asides are addressed to the audience.

- **Comic Relief** *: A humorous scene, incident, or remark within an essentially serious or even tragic drama. Following scenes of intense emotion, comic relief evokes laughter as a release from the tension of the serious action.

- **Iambic Pentameter***: A line of poetry that is ten syllables in length. The syllables follow a pattern in which an unstressed syllable is followed by a stressed one (such as the word "giraffe"), so the line of poetry bounces gently along (soft- hard-soft-hard-soft-hard-soft-hard-soft-hard). For example, when Romeo says, "O, she doth teach the torches to burn bright" (*Romeo and Juliet*, I.v.44*)*, he is speaking in iambic pentameter. The following is an example of iambic pentameter (in this case, blank verse) from *Hamlet*:

  - To tell the secrets of my prison-house,
  - I could a tale unfold whose lightest word
  - Would harrow up thy soul, freeze thy young blood,
  - Make thy two eyes like stars start from their spheres,
  - Thy knotted and combined locks to part... (I.v.14-18)

- **Prologue***: An opening section of a longer work such as a novel or a play. The prologue may perform a number of functions: establish and/or anticipate character, theme, action or setting, etc. *Romeo and Juliet* opens with a prologue, which is in the form of a sonnet. See your poetry terms handout for the definition of sonnet.

- **Pun***: This is a play on words in which a word or phrase can be taken to mean more than one thing.

- **Soliloquy***: When a character speaks his/her true thoughts and feelings while alone on stage. Soliloquies reveal the character's "real" thoughts on a subject.

Terms Derived From Studies of Greek Drama

- **Catastrophe***: The concluding action of a drama, especially a classical tragedy such as those written by the ancient Greeks or by Shakespeare. The catastrophe follows the climax and contains a resolution of the plot. The catastrophe of a play is like the denouement of a short story. In the case of *A Midsummer Night's Dream*, the catastrophe is Puck's speech at the end.

- **Chorus*:** Originally a group of masked male dancers who sang or chanted as part of ceremonies in Greek drama, the chorus was imitated by the Elizabethans and often reduced to a single figure. In Shakespeare's *Romeo and Juliet* the chorus speaks the prologue and introduces Act 2. Choruses are rare in modern plays.

- **Comedy***: Any literary work, but especially a play, that commonly has a happy ending. Modern comedies tend to be funny, while Shakespearean comedies simply end well. Shakespearean comedy also contains items such as misunderstandings and mistaken identity to heighten the comic effect. Often, comedies end in marriage(s). *A Midsummer Night's Dream* is a comedy.

- **Tragedy***: Aristotle defines tragedy as an imitation of a complete action "of high importance" (trans. L. J. Potts). Tragedy is a form of drama exciting pity and/or fear

in the audience; as a result, viewers are provided with an experience of *catharsis* or cleansing of emotions. Not only should a tragedy's action be single and complete, it should be written in poetry embellished with every kind of artistic expression, involve persons of stature, and present a reversal of Fortune.

- o *Romeo and Juliet* (grade ten) and *Macbeth* (grade eleven) are tragedies. *Hamlet* is a tragedy, and many argue that *Death of a Salesman* is a tragedy as well.

- **Tragic Hero**: A tragic hero is a person of high estate who has the potential for greatness. The person is pre-eminently virtuous and just, but his/her misfortune is brought about, in part, by an error in judgement. The tragic hero has a flaw in his/her character, which contributes to his/her destruction. In traditional Greek tragedies, often the tragic flaw is *hubris*, an excessive pride that causes the hero to ignore a divine warning or to break a moral law. The downfall of the tragic hero frequently involves the element of fate. Overall, the tragic hero has the potential for greatness; however, s/he does not achieve this greatness because of the combined forces of the tragic flaw and fate. Once the tragic hero has committed him/herself to a course of action, there is no turning back. A chain of events occurs because of this commitment, leading to his/her final destruction. Despite shortcomings, the tragic hero "falls" with dignity. The audience empathizes with the tragic hero because of the contrast between the potential greatness of the hero and the reality of what actually occurs to him/her. It has been suggested that because the tragic hero's suffering is greater than his offence, the audience feels pity. (NT)

- **Tragic Flaw**: The protagonist of a tragedy has a serious fault, the tragic flaw, that leads to his/her downfall and death. (NT)

- **Hubris**: In traditional Greek tragedies, the tragic hero's tragic flaw is often pride to excess, which is called hubris. (NT)
- **Catharsis**: The terror and pity felt by the audience of a tragedy produce *catharsis*, a cleansing or purifying of emotion. The audience should feel empty and limp after watching, reading, or otherwise participating in a tragedy; that feeling of emptiness is *catharsis*. (NT)

Writing Terms 12

*This list of terms builds on the preceding lists you have been given
in grades 9-11. It contains all the terms you were responsible for learning in the past, as well
as the new terms you are now responsible for learning for the exam.*
o *The new terms are marked with (NT): New Term.*
o *Government exam terms are marked with an asterisk (*).*

- **Audience*:** The particular individual or group to which a piece of writing is addressed or appeals.

- **Form*:** Form refers to genre, as writing can take the form of a story, or poem, or script for a play, for example. It can also refer to the shape or structure of the writing, as an essay, for instance, may use the chronological form or the climactic order form as an organizational technique (see below for details).

- **Purpose*:** The author may have one or more purposes in a piece of writing; these include the desire to inform, satirize, criticize, persuade, entertain or argue, etc. Be careful in assigning an author's "purpose" to a work without appropriate

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The Paragraph

- **Narrative* Paragraph:** Narrative paragraphs tell a story, often a segment from the narrator's life, and the lesson to be learned from the story (which is the thesis). Short anecdotes are written in narrative paragraphs, and, like short stories, they have climax.

- **Descriptive* Paragraph:** Descriptive paragraphs describe a scene or a collection of scenes, and rely more on description than action or character to make their point. In fact, often nothing really happens at all in a descriptive paragraph. These paragraphs are like written photographs in that they simply describe a scene.

- **Expository* Paragraph:** This paragraph is the basis for the typical essay written for school. In a single paragraph, the writer either persuades the reader to a particular point of view or explains something to the reader. The first type of expository paragraph is called the persuasive or argumentative paragraph; the second is called the explanatory.

The Essay

An essay is a short piece of prose (comparable in length to the short story in that it can be read in a single sitting) that analyses a subject or offers an argument on a topic. "*Essais*" means "to attempt" or "try out" in French, which is exactly what an essayist does in his/her writing – tries out a few thoughts on a topic. When writing an essay, there are several primary considerations for the writer:

A. Essay Structure

An essay is comprised of a minimum of three paragraphs. There isn't really a magic number of paragraphs. A typical "canned" structure for an essay is the five paragraph form. The essay is broken into an introduction, three body paragraphs, and a conclusion. This is one structure; essays can take a longer multi-paragraphed form.

- **Introduction:** This is the first paragraph or two of an essay and is where the reader is made aware of the purpose for the piece of writing. The introduction provides information on the topic and allows the reader to figure out what kind of essay it is.

- **Thesis:** This is the main idea of the essay, which ties the whole piece together. It is like the theme in a short story. Usually, the thesis is stated explicitly, most often in the opening paragraph. The thesis is most often expressed as a single sentence, otherwise known as the thesis statement.

- **Transitions:** These are words that allow the reader to slide smoothly from one idea to the next or one paragraph to the next (however, therefore, nevertheless, as a result, etc.).

- **Body:** This is the bulk of the essay, where most information is provided (where one proves the thesis).

- **Conclusion:** The end of the essay, usually one or two paragraphs in length, where the writer wraps up the argument or otherwise ties together the content of the essay for the reader.

B. Types of Essays

Essays can be either formal* or informal, depending on the language and style selected by the writer (see language and style below). There are many different types of essays, including narrative, but four main categories follow. In general, the narrative, descriptive, and personal essays are informal while the expository and literary are formal, but even these guidelines are flexible.

- **Descriptive*:** An essay in which the main objective is to engage the senses and convey the essence of a character and/or place rather than plot (as in a narrative essay) or ideas (as in an expository essay). Just as an artist's paint strokes can capture a personality or setting, an author's words illustrate its subject in a moment in time when depicted in a descriptive essay.

- **Personal*:** The personal essay is an extension of the narrative and/or descriptive paragraphs described above. In it, a writer describes a situation in which he/she learned something profound or discovered something about life. These essays are written in first person point of view.

- **Expository*:** This is the most common essay form used in school. Expository essays persuade or explain, are written in third person point of view, and follow a fairly strict format. Typical expository essay writing techniques (HOW a writer explains or

persuades) include cause and effect and compare/contrast, although there are many, many more other approaches. Exposition is therefore writing that conveys information or explains something in a detailed way.

- **Literary:** The literary essay is a formal, academic essay in which a piece/pieces, of literature is/are analyzed for theme, characterization, style, use of figurative language, and/or other stylistic device. The writer expresses his or her interpretation of the literary work and provides evidence from the text to support his/her opinion.

    - **Quotation Incorporation:** This is the method by which a writer defends his/her interpretation of a literary work. Evidence from the text is supplied in the form of direct quotations and/or paraphrases, followed by a page or line reference in parentheses, in order to convince the reader that the writer's interpretation of the literature is sound. Strict rules govern quotation incorporation: ask your teacher for more details about these rules. Also see MLA formatting rules for more information.

Organizational Techniques
Whether they write paragraphs or essays, writers require ways of organizing their thoughts and often cite evidence to prove their points. The following is a short list of organizational possibilities and evidence types:

- **Analogy*:** An analogy is a comparison of certain similarities between two different things, sometimes expressed as a simile. For example: A street light is like a star in that both provide light at night, both are in predictable locations, both are overhead, and both serve no function in the daytime.

- **Anecdotal Evidence*:** An informal account of evidence, perhaps from an interview, leaving verification dependent on the credibility of the party presenting the evidence. (NT)

- **Case Study*:** A detailed, intensive study of an individual unit—such as a person, family, social group, or corporation—that emphasizes developmental issues and environmental relationships. The case study analysis stresses factors that contribute to the success or failure of the unit, and it is written as an exemplary, cautionary, or instructive model for the reader.

- **Cause and Effect*:** An essay technique whereby the events leading up to a single effect are explained to the reader. What causes something to occur? The answer to this question is found in the cause and effect essay.

- **Chronological Order*:** When the essay, usually a narrative, simply recites the events of an action in the order in which they occurred.

- **Climactic Order*:** If an essay is organized so that the least important idea is presented first and the ideas build in importance to the most important idea, that essay is organized using climactic order. The closing of this essay is the climax, so it doesn't simply trail off into feeble nothingness.

- **Compare and Contrast*:** An essay technique whereby one item or concept is evaluated relative to another. Both similarities and differences between the two items are explained.

- **Expert Testimony*:** Doing research and finding out what the experts think on a topic, then quoting the experts so your ideas have more weight. (NT)

- **Explanatory:** This essay tries to explain something to the reader, either how something works, or how to do something. It simply offers information to the reader, without trying to persuade the reader to think a certain way about the information.

- **Persuasive*:** This essay attempts to convince the reader to agree with a particular point of view on a topic. Persuasion is the act of persuading the reader to agree with the writer's position on something. Persuasive techniques* are the methods writers use to convince the reader; they include appeals to logic (deduction and induction) and appeals to emotion (through word choice, example, repetition, hyperbole, irony, etc.).

- **Pro and Con Argument*:** This method of writing offers the reader both sides of the argument on a topic, the pros and the cons. The reader is then able to make up his or her mind on the topic by him or herself.

- **Question and Answer*:** This organizational method for writing offers the reader a series of questions about a topic and then answers them. The answers to the questions allow the writer to convince the reader to adopt the writer's/narrator's opinion on a topic.

- **Statistical Evidence*:** This organizational method is similar to the one on expert opinion. The writer does research to find out about the statistics on his or her topic, and then he or she quotes those statistics in order to convince the reader that the writer's opinion is correct.

- **Research*:** The writer uses researched facts and examples to prove that his or her idea about a topic is correct or to persuade the reader to accept his or her point of view. Research essays always cite sources, so the writer won't be accused of plagiarism, and the reader can feel confident that the writer has done enough research to be knowledgeable.

Writing Styles and Language

Style is the individual manner in which an author expresses his or her thoughts and feelings. Style is basically determined by aspects such as diction, tone, sentences, images, and language. Other stylistic devices include descriptive language, parallel construction, exaggeration, sentence fragments, and dialogue. Essentially, style is the way the writer chooses to express his or her ideas. A writer chooses a style for any piece of writing, whether it is a paragraph, an essay, or something else. The following lists different things writers play with when creating their style and making their language choices:

- **Archaic Language*:** Words and phrases that are old or obsolete (no longer used). For example, the archaic word <u>smote</u> has been replaced with the modern word <u>hit</u>. (NT)

- **Bias*:** This is a tendency in a person that prevents objective consideration of an issue. Bias is a form or prejudice, in that a person might be partial to a particular way of seeing something and try to influence others accordingly. Bias is a form of favouritism.

- **Cliché*:** An idea that has been so frequently stated over time that it has lost its impact through excessive use. Clichés are too familiar to readers to have any powerful effect on them, and thus are best avoided by writers. For example, "It was a dark and stormy night" is a cliché.

- **Colloquial Language*:** The informal language of conversation (not acceptable when writing essays and reports) that often makes a character seem more "real" and believable. Words such as "blab", "okay", "check it out", and "surf the web" are colloquial. When someone uses colloquial language, s/he is using a colloquialism*. This type of language is also known as slang.

- **Description:** The use of sensory appeals (sight, sound, smell, taste, touch) and poetic language to make powerful writing. The goal of description is to have the reader live the experience described in the writing.

- **Diction*:** Choice and use of words in speech or writing—a style of speaking or writing results from a deliberate choice and arrangement of words in a story/essay. Each writer uses diction appropriate to his or her purpose, subject, essay type, and style.

- **Didactic*:** A didactic style is a formal kind of writing that is used when the writer wants to teach something important, usually a lesson on morality, ethics, politics, or something of that nature. If the writer is not careful, this kind of writing can make the reader feel he or she is being lectured or preached at ("You should…").

- **Formal* and Informal* Language:** Formal language is writing that is deliberate and dignified; it avoids partial sentences, most contractions, colloquial expression, and slang. Informal language is writing that resembles everyday casual conversation and communication with no regard for formality; this type of language incorporates slang, idiomatic expressions, partial sentences, and contractions. Informal language is the representation of speech in writing. For example, a writer depicting a party would have the characters use informal language at the party itself, while formal language would be used when the characters explain the party to a police officer.

- **Idiom***: A phrase that can't be translated literally into another language because the meaning isn't the same as the words that make up the phrase. There are thousands of idioms in English. For example: "it is raining cats and dogs"; "flat broke"; and "going to hell in a hand-basket." (NT)

- **Historical Reference*:** Used as a persuasive technique, a historical reference is when a writer cites something that occurred in the past to support his or her argument.

- **Irony*:** When there is a surprising gap between what might be expected and what actually occurs. There are three different kinds of irony (see your "Story Terminology" handout), but verbal irony is the type most frequently used in essay writing. Verbal irony occurs when the opposite of what is said is actually meant (sarcasm is an extreme form of verbal irony). (NT)

- **Jargon*:** Words or expressions developed for use within a specific group (e.g. technology, science, education) that are often meaningless to people outside of that group. For example: megabytes, feedback, guesstimate.

- **Juxtaposition*:** The deliberate placing together of two or more thoughts, images or other elements that emphasize each other through their side-by-side placement. Juxtaposition is a form of contrast.

- **Objective*:** In objective writing, the author relies more on hard evidence and logical proof than on intuition, prejudices, anecdotal evidence, or personal interpretations. Objective writing is the opposite of subjective writing.

- **Propaganda*:** Information for readers that is designed to influence opinion, sometimes in unfair ways. The information may be true, or even false, but it is carefully selected and organized to manipulate the reader. Propaganda is often associated with corrupt governments, which isn't a necessarily fair association.

- **Rhetorical Question*:** A question for which no answer is expected—often used for rhetorical effect, such as making a point in writing. "You don't expect me to really do that, do you?" is an example of a character using a rhetorical question. The implied answer is clearly, "No." Rhetorical questions are often used in essay conclusions and can be used in a modified way to transition in the body of an essay. In this case, the writer concludes a paragraph with the rhetorical question and answers it as the first sentence of the next paragraph.

- **Slang*:** Another word for casual, colloquial language, which is often the form everyday speech takes: "I was, like, ya know, so INTO that movie!" or "My bad" are examples of slang, or colloquial, expressions.

- **Subjective*:** In subjective writing, the author relies more on intuition, prejudices, or emotional appeals than on hard evidence and proof. This is the opposite of objective writing.

- **Tone*:** Tone is the author's attitude toward his/her subject or readers. It is similar to tone of voice and should not be confused with mood or atmosphere. An author's tone might be sarcastic, sincere, apologetic, humorous, bitter, analytic, reflective, nostalgic, resigned, didactic, etc.

- **Understatement***: Understatement is a form of satire or sarcasm. It achieves its effect through stating less than what is necessary. For example, a person might say to a hospitalized car crash victim, "I bet that hurt."

- **Voice*:** Voice is the personality of the writing, the specific characteristics that make the writing unique. The voice of a piece of writing is assessed in terms of style and/or tone. Every writer has a unique and recognizable voice.

- **Wit***: Wit refers to clever, often humorous, intelligence and the ability to make clever remarks in an amusing way. A witty person can recognize the relationships between seemingly unrelated things and express those relationships with keen perception. Sarcasm is a form of extreme wit intended to wound or ridicule another.

Sentences
- **Active Voice* and Passive Voice*:** The active voice reads as more immediate and concise. In an active sentence, the subject performs the action.
  ⇒ *Active Example*: The dog bit her.
    - *Active Voice:* the subject (the dog) performs the action.
  ⇒ *Passive Example*: She was bitten by the dog.
    - *Passive Voice*: the action is being described as happening to the object (she).

Each sentence states exactly the same thing, but the active voice is preferable because using passive voice can create awkward sentences. Also, overuse of passive voice throughout an essay can cause your prose to seem flat and uninteresting.

- **Parallelism or Parallel Structure*:** This is a good writing technique where a writer creates emphasis through making different parts of a sentence follow the same pattern.
    - **Faulty Parallelism:** He spends his days working, eating, and also to hike.
    - **Correction**: He spends his days working, eating, and hiking.

Other Forms of Non-Fiction Writing

- **Autobiography*:** An account of a person's life written by that person.
- **Biography*:** An account of a person's life written by someone else.
- **Diary*:** Writing about, often on a daily basis, the events in a person's life. The diary is a personal and private place where a person can write without an intended audience (though this is not always the case). Ironically, some diaries are later published, especially if the person is famous.
- **Editorial*:** An article in a news medium (such as a newspaper, magazine, radio broadcast, or television broadcast) that presents the personal opinion of the publisher, editor, manager, or owner of the news medium. (NT)

TONE WORDS

Tone is defined as author's attitude toward his / her subject material
TONE WORDS – Note – use as adjectives - ___ tone

- acerbic, adoring, affectionate, ambiguous, ambivalent, annoyed, antagonistic, anxious, apathetic, appreciative, apprehensive

- belligerent, bemused, benevolent, bewildered, biting, bitter, blunt, bossy, brusque

- calm, candid, casual, choleric, cold, colloquial, comic, compassionate, complex, complicated, complimentary, conceited, condescending, confident, confused, contemptuous, conversational, cynical

- demanding, depressed, derisive, derogatory, desolate, despairing, desperate, detached, diabolic, direct, disappointed, disrespectful, doubtful

- earnest, ecstatic, effusive, elevated, eloquent, embarrassed, emotional, empathetic, encouraging, enraged, euphoric, evasive, excited, exhilarated

- facetious, factual, familiar, fervent, flippant, forceful, frantic

- gloomy, greedy, gushy, harsh, haughty, hilarious, holier-than-thou

- hostile, humorous, impartial, impatient

- indifferent, indignant, inflammatory, informal, informative, insecure, insistent, insolent, introspective, ironic, irreverent

- jovial, joyful

- laid-back, learned, lethargic, lively, lofty, ludicrous

- meditative, melancholy, mischievous, mocking, modest, mournful, mysterious

- nervous, nostalgic

- objective, ominous, optimistic, outraged, outspoken

- paranoid, passionate, patronizing, pedantic, pensive, pessimistic, placid, playful, poignant, powerful, pretentious, proud

- questioning

- reassuring, relaxed, resigned, respectful, reticent, reverent, ridiculous, romantic

- sarcastic, sardonic, scholarly, selfish, sentimental, serious, severe, sinister, skeptical, solemn, somber, stately, straightforward, strident, subdued, suspenseful, suspicious, sympathetic

- tender, tense, threatening, timorous, tragic, tranquil

- unambiguous, uncaring, uncertain, unconcerned, understated, uneasy, unfriendly, unsympathetic, urgent

- venerating, violent

- whimsical, wistful, worried, worshipful, wry

- zealous

CONRY'S COLLEGE VOCABULARY LIST

1.	squalid:	sordid; dirty; marked by filthiness.
2.	proliferating:	multiplying; rapidly increasing in numbers.
3.	sanctuary:	a refuge; a place for worship.
4.	elude:	evade; cleverly avoid.
5.	ultimate:	final; farthest; most remote in space or time.
6.	inscrutable:	obscure; not capable of being understood.
7.	spiel:	an extravagant talk; an oration.
8.	servitude:	slavery; punishment for a crime; subjection.
9.	spellbind:	fascinate; enchant; to hold one's attention as by a spell.
10.	proletariat:	common people, working class.
11.	delusion:	a deception; a false idea or opinion.
12.	purge:	to cleanse; to purify; to free from impurities.
13.	secular:	worldly; not sacred or religious.
14.	viable:	practical; able to live or to be implemented.
15.	anathema:	a curse; a vigorous denunciation.
16.	jeopardy:	danger; peril; vulnerability.
17.	reflective:	thoughtful; pensive; contemplative.
18.	benign:	gentle; showing kindness of disposisiton.
19.	pugnacious:	belligerent; combative; obnoxious.
20.	dissipate:	scatter; vanish; to waste, as in money.
21.	acquiesce:	assent; to accept passively or reluctantly.
22.	denigrate:	defame; belittle; criticize unkindly.
23.	munificent:	lavishly generous; liberal in giving.
24.	capitulation:	surrender; giving up resistance.
25.	palatable:	edible; pleasant tasting; to one's taste.
26.	vehement:	forcibly expressed; impassioned; fervid.
27.	fruition:	accomplishment; realization.
28.	eradicate:	exterminate; do away with completely.
29.	despotic:	tyrannical: dictatorial.
30.	extricate:	to free; remove from entanglement.
31.	paranoia:	irrational distrust; feeling of persecution.
32.	malevolence:	malice; hatred toward others; intention to harm.
33.	tenuous:	insubstantial; flimsy; weak.
34.	ambivalence:	uncertainty in attitude; fluctuation.
35.	desiccate:	dry up; dehydrate; to drain vitality.
36.	replete:	complete; full; abundantly filled.
37.	recalcitrant:	resistant; defiant of authority.
38.	cogent:	convincing; valid; forcibly appealing to the mind.
39.	affluence:	profusion; overflowing of wealth, etc.; an abundance.
40.	astute:	clever; shrewd; intellectually observant.
41.	fatuous:	foolish; silly; simple-minded; not intellectual.
42.	vindictive:	revengeful; spiteful; wanting to hurt or harm.
43.	meticulous:	giving great attention to details ; mindful of details.
44.	catharsis:	purification; purgation; cleansing of emotions.
45.	insatiable:	quenchless; incapable of being satisfied.
46.	dubious:	doubtful; uncertain in belief or knowledge.
47.	tepid:	lukewarm; lacking definite warmth; moderate warmth.
48.	perpetual:	everlasting; continuing forever.
49.	skepticism:	doubt; uncertainty in belief or knowledge.
50.	vestige:	remnant; that which is left.

Any form (part of speech) of the vocabulary word may used if appropriate for the sentence.

51.	clandestine:	secretive; held or conducted secretly.
52.	expatriate:	banished person; one driven into exile.
53.	converge:	meet; to move toward one another.
54.	implicit:	understood without explanation; tacitly understood; implied
55.	manifest:	obvious; readily perceived by the senses.
56.	lexicon:	dictionary; book containing words and definitions.
57.	felicity:	great happiness; state of being happy.
58.	accentuate:	emphasize; to accent something.
59.	ephemeral:	fleeting; transient; lasting only a short time.
60.	eccentric:	odd; strange; deviating from the pattern.
61.	symbiosis:	mutuality; beneficial union or association.
62.	debacle:	great disaster; fiasco; a tumultuous breakup.
63.	delusive:	deceptive; likely to deceive or trick.
64.	exigencies:	urgent needs; emergencies.
65.	pernicious:	wicked; deadly; highly injurious or destructive.
66.	ostracism:	exclusion; banishment; social exclusion.
67.	ameliorate:	improve; to make better or more tolerable.
68.	tutelage:	instruction; a guiding influence.
69.	morose:	expressive of gloom; sullen; unsociable.
70.	ancillary:	subsidiary; auxiliary; subordinate.
71.	plethora:	excess; superfluity; an overabundance.
72.	vivifying:	enlivening; quickening; renewing of life.
73.	aesthetic:	artistic; relating to or dealing with beauty; appealing to the eye.
74.	disparate:	different; markedly distinct in some way.
75.	pedagogues:	pompous teachers; schoolmasters.
76.	salutary:	curative; promoting good health.
77.	relegated:	assigned; classified; banished.
78.	nuance:	subtle distinction or difference; subtle variation.
79.	precarious:	dangerous; unsafe; hazardous.
80.	metamorphosis:	change in form; alteration of appearance.
81.	congruent:	equal; harmonious; agreeable; in tangent.
82.	essences:	prime characteristics; basic qualities.
83.	syntax:	word order; arrangement of parts of sentences.
84.	unimpeachable:	irreproachable; not liable to accusation; above reproach.
85.	generic:	general; common; characteristic of a whole group.
86.	tandem:	twosome; an arrangement by two.
87.	rapport:	harmony; relation marked by accord.
88.	effete:	decadent; effeminate; marked by weakness.
89.	austerity:	extreme economy; an ascetic practice.
90.	presumptuous:	audacious; tending to be overly bold.
91.	voracious:	gluttonous; extremely greedy; insatiable.
92.	invidious:	hostile; offensive; rousing ill will.
93.	impermeable:	impervious; not permitting passage.
94.	aphorism:	proverb; a terse formulation of a truth.
95.	malaise:	a sick feeling; a sense of mental or moral ill being.
96.	histrionic:	dramatic; theatrical; relating to the theater.
97.	gingerly:	cautiously; carefully; proceeding with caution.
98.	decadence:	deterioration; a period of decline.
99.	drone:	parasite; one who lives from the effects/good will of others.
100.	calibrate:	to determine; to measure; to standardize.

Any form (part of speech) of the vocabulary word may used if appropriate for the sentence.

Frayer Model

Vocabulary Strategy

Frayer Model

Purpose of the Frayer Model:

The purpose of the Frayer Model (Frayer, 1969; Buehl, 2001) is to identify and define unfamiliar concepts and vocabulary. Students define a concept/word/term, describe its essential characteristics, provide examples of the idea and suggest non examples of the idea (knowing what a concept isn't helps define what it is). This information is placed on a chart that is divided into four sections to provide a visual representation for students. The model prompts students to understand words within the larger context of a reading selection, as it asks students to analyse the concept/word (definition and characteristics) and then synthesise or apply this information by thinking of examples and non examples. It also activates prior knowledge of a topic and builds connections.

Explicitly teaching the Frayer Model:

Step 1
Explain the Frayer model chart to the class by using a common word to demonstrate the various components. Model the type and quality of desired answers when giving the examples. Think out loud as you try to come up with examples and non examples, etc. Pictures/symbols can also be used.

Step 2
Then review a pre selected list of key concept words with the class before reading about the topic in the textbook. Read the text selection.

Step 2
Choose a key concept word from the topic read and have students help you complete the Frayer chart.

Step 3
Pass out blank copies of the Frayer Model or have students create a chart in their copies.

Step 4
Then students practice the strategy in pairs or in small groups with the key concepts and key vocabulary from the topic. (Each group could also be given different key concept words).

Step 5
The groups share their completed charts with each other. Students can then add additional words/images/symbols to the Frayer chart until all four categories are substantially represented.

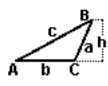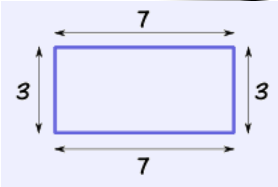* a variation is to give students a completed chart minus the keyword and they have to figure out.
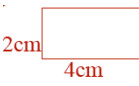
Frayer Model Examples

Frayer Model

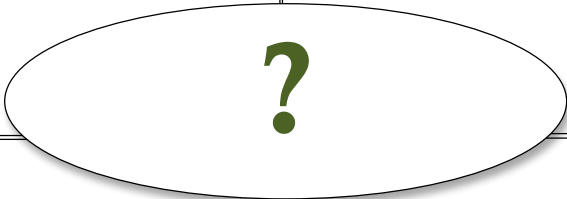|	
Definition: *(from textbook pg xx)* Democracy *is the* government of the people, by the people, *for the* people.	**Characteristics:** Not ruled by one person Free elections Elected TDs Majority decides People of the country can take part in the government
Definition: *(in your own words)* When you vote for people you want to make laws for the country.	

Keyword

Democracy

Examples: Ireland UK France Germany USA Australia	**Non Examples:** China North Korea

Frayer Model Examples

Definition:

- The perimeter of a shape is the distance around the edge of the object.

- The perimeter of a circle is called the circumference.

- Common units: cm, m, km,

Facts/Characteristics:

Add only the numbers on the outside of the shape.
All the length outside an object added together

square = 4a

rectangle = 2a + 2b

triangle = a + b + c

Perimeter

Examples:

The perimeter of this rectangle is 3+7+3+7 = 20
Rectangle perimeter = 2(l+b)

An example of a perimeter is the line where your wall goes on the border of your garden.

Non Examples:

Can't find the perimeter because it's not a closed figure.

2cm
4cm   2cm x 4cm= 8cm². This is area, not perimeter. If it was perimeter you would add all of the side lengths together.
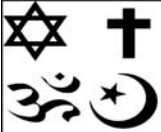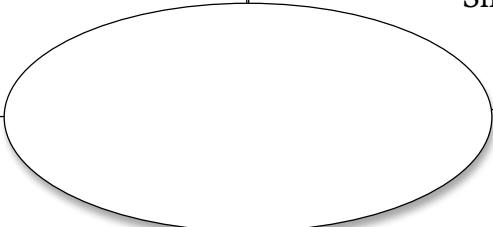
Definition:

A short poem of 14 lines with rhymes arranged according to a certain scheme. The poem is divided into a major group of 8 lines (the octave) followed by a minor group of 6 lines (the sestet).

Facts:

Three main types of sonnets named after the poets that used them: Shakespearean, Spenserian and Petrarchan.

A strict rhyme scheme - Shakespearean sonnet is ABABCDCDEFEFGG.

Written in iambic Pentameter, a poetic meter with 10 beats per line

Sonnet

Examples:

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sigh
For the ends of Being and ideal Grace...
Elizabeth Barrett Browning

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date...
William Shakespeare

Non Examples:

Ode to a Grecian Urn by John Keats

Mid-Term Break by Seamus Heaney

Back in the Playground Blues by Adrian Mitchel

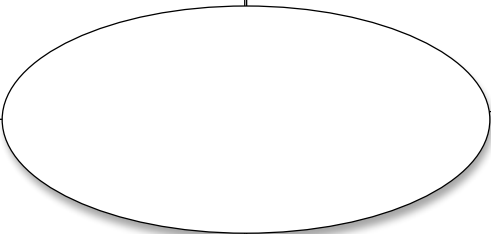# Frayer Model Examples – Guess the word/concept

Definition:
A change in size, shape or state of matter where the composition of the substance does not change

Facts/Characteristics:

New materials are not formed. Same materials are present before and after change.

?

Examples:

Melting ice
Cutting hair
Dissolving sugar

Non Examples:

Burning wood
Baking a cake
Baking soda with vinegar (carbon dioxide is produced)

(Source: Using Literacy Strategies in Mathematics and Science Learning in *Adolescent Literacy in Perspective*, 2009)
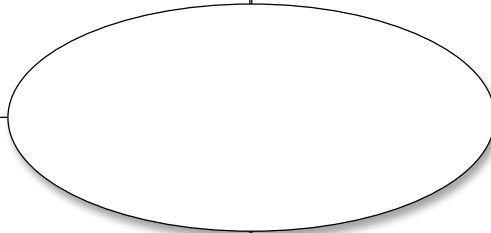
Definition: (in own words)

The ideas, beliefs and ways of doing that a group of people who live in a place share.

Characteristics/Facts:

Shared ideas.

Shared practices/beliefs.

Shared beliefs.

Examples: (from own life)

What my friends and I wear.

Music we listen to.

Non Examples:

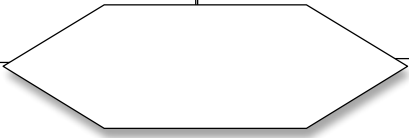Colour of my hair

Colour of my eyes.

Frayer Model

Definition: (in own words)

Characteristics/Facts:

Examples: (from own life)

Non Examples:

Definition:

Characteristics/Facts:

Examples:

Non Examples:

Frayer Model

Definition: (in own words)	**Characteristics/Facts:**
Examples: (from own life)	**Image:**	**Non Examples:**

Definition:	**Characteristics/Facts:**
Examples:	**Image:**	**Non Examples:**

Frayer Model

Definition: (in own words)

Characteristics/Facts:

Examples:

Non Examples:

Definition: (in own words)

Characteristics/Facts:

Examples:

Non Examples:

Marzano's Six Steps to Effective Vocabulary Instruction

Academic vocabulary is the vocabulary critical to understanding the concepts being taught in class. Marzano (2005) stresses that in all subject areas explicit vocabulary instruction is necessary and outlines a six step process that can help students learn critical subject specific vocabulary.

Step One:

The teacher gives a friendly, informal description, explanation or example of the new vocabulary term.

- Provide students with information about the vocabulary term.
- Create pictures or use video and computer images as a source of information.
- Describe your own mental picture of the word.
- Use current events and other media to connect the term to something familiar.
- Determine prior knowledge and find out what students already know about the term (see NBSS vocabulary rating scale, text features and other before reading strategy resources).
- Have students share what they already know and use this knowledge as a foundation for more learning.

Step Two:

Students give a description, explanation or example of the new term in his/her own words.

- Students record their explanation (see NBSS vocabulary notebooks and activities resources).
- Remind students to not copy and only use their own words.
- Monitor to determine if any confusion still exists and correct misunderstandings with further explanation and example.

Step Three:

Students create a non linguistic representation of the word.

- Provide students with non linguistic methods to record the vocabulary term (see NBSS vocabulary notebooks and activities resources).
- Students can work in pairs or groups to create a non linguistic representation e.g. picture, symbol, cartoon, dramatisation or play pictionary, charades, etc.
- Have students record their visuals and share their ideas.
- Continue to identify and clear up any misunderstandings about the new terms if necessary.

Marzano's Six Steps to Effective Vocabulary Instruction

Step Four:

Students engage in activities to deepen their knowledge of the new word.

- Have students list related words.
- Highlight any prefixes and suffixes that will help them remember the word.
- Identify antonyms and synonyms.
- Discuss similarities and differences of two terms.
- Compare how the vocabulary term is used across subject areas and discuss and note any common confusions.
- Have students record this information.

Step Five:

Students discuss the new word with one another.

- Students think, pair and share their ideas by comparing explanations, describing and explaining drawings and discussing any new information they have learned, etc.
- Students can make revisions to their own work and add to their vocabulary explanation and visual if necessary.
- Continue to identify and clear up any misunderstandings about the new terms if necessary.

Step Six:

Students play games to reinforce and review new vocabulary.

- Develop deep understanding of academic vocabulary terms by engaging students in weekly review activities. For example students can play taboo, dominoes, wordo, pictionary, charades, word sorts, bingo, crosswords, hangman, card games, etc. (Contact the NBSS for powerpoint templates of games).
- Have students create and play their own vocabulary games and activities.
- After activities students can continue to make corrections, additions and changes to their explanation and visual.

(Marzano, R.J. & Pickering, D.J. Building Academic Vocabulary, 2005)

(See other NBSS resources on vocabulary development e.g. *Academic Vocabulary Building Activities*, *Knowledge Rating Scales*, *Vocabulary Journal*, etc)

Frayer Model Vocabulary Process

When using these boxes, write the word in middle box. Write a definition in your own words. Write a strong meaningful sentence ("Mountains are pretty" is not meaningful).

Picture or Translation (Optional Box)   Definition

Word

Sentence   Synonym/Antonym

Picture or Translation (Optional Box)   Definition

Word

Sentence   Synonym/Antonym

Picture or Translation (Optional Box)   Definition

Word

Sentence   Synonym/Antonym