

# English 10 Glossary

Below are the terms and definitions primarily associated with sophomore English, both 1st and 2nd semester

- **Active Voice:** In sentences written in active voice, the subject performs the action expressed in the verb; the subject acts. Ex. *The dog bit the boy.*
- **Allegory:** A narrative technique in which characters representing things or abstract ideas are used to convey a message or teach a lesson. Allegory is typically used to teach moral, ethical, or religious lessons but is sometimes used for satiric or political purposes. Examples of allegorical works include *Animal Farm* by George Orwell, *Lord of the Flies* by William Golding, and *His Dark Materials* by Philip Pullman.
- **Alliteration:** The repetition of sounds, most often consonant sounds, at the beginnings of words. Alliteration gives emphasis to words. For example, Robert Francis uses alliteration in the following lines from “The Base Stealer”: *Running a scattering of steps sideways, / How he teeters, skitters, tingles, teases...*
- **Allusion:** A reference in a work of literature to a character, place, or situation from history or from another work of literature, music, or art. For example, in “Constantly risking absurdity,” Lawrence Ferlinghetti refers to a poet as “a little charleychaplin man.” This allusion is to Charlie Chaplin, a famous film comedian.
- **Analogy:** A comparison based on a similarity between things that are otherwise dissimilar. A writer may use an analogy to explain something abstract or unfamiliar. For example, in the following lines from *King Lear*, William Shakespeare makes an analogy between the fate of insects and of humans: *As flies to wanton boys, are we to the gods, - They kill us for their sport.*
- **Antagonist:** A character or force that opposes the protagonist, or central character, in a story or drama. The reader is generally meant not to sympathize with the antagonist.
- **Archetype:** An image, descriptive detail, plot pattern or a character type that occurs frequently in literature, myth, religion, or folklore, and is therefore believed to evoke profound emotions because it touches the unconscious memory and thus calls into play illogical but strong responses. Northrup Frye defines it as a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.
- **Aside:** In a play, a comment made by a character to the audience or another character but not heard by the other characters on stage. The speaker turns to one side, or “aside,” away from the action on stage.
- **Assonance:** The repetition of same or similar vowel sounds in stressed syllables that end with different consonant sounds. For example, the short *i* sound is repeated in this line from Shakespeare’s “Shall I Compare Thee to a Summer’s Day?”: *So long lives this, and this gives life to thee.*

- **Auto-biography:** The story of a person's life written by that person.
- **Ballad:** A narrative song or poem. Folk ballads, which usually recount an exciting or dramatic episode, were passed on by word of mouth for generations before being written down. Literary ballads are written in imitation of folk ballads.
- **Biography:** The account of a person's life written by another person. Biographies can be short or book-length.
- **Blank Verse:** Un-rhymed poetry written in iambic pentameter.
- **Body Paragraph:** The middle paragraphs in an essay. Each one develops a point that supports the thesis. Each paragraph includes a topic sentence, concrete details, commentary, and a concluding sentence.
- **Cacophony:** An unpleasant combination of sounds. An example can be found in Lewis Carroll's "Jabberwocky": *'Twas brillig, and the slithy toves/ Did gyre and gimble in the wabe; /All mimsy were the borogoves, /And the mome raths outgrabe.*
- **Catharsis:** In tragedy, the release of strong emotions in the audience. The word comes from the Greek word meaning "cleanse." The philosopher Aristotle's idea was that people enjoy watching tragedy on stage because it purges them of emotions such as sadness and grief. The idea of catharsis seeks to resolve the paradox of enjoying other people's tragic experiences.
- **Characterization:** The methods a writer uses to reveal the personality of a character. In **direct characterization** the writer makes direct statements about a character's personality. In **indirect characterization** the writer reveals a character's personality through the character's words and actions and through what other characters think and say about the character.
- **Chorus:** In classical Greek drama, a group of actors who comment on the main events in the play and represent public opinion. Choruses in ancient Greece also sang and danced.
- **Commentary:** The writer's opinion or comment about something; not concrete details. Synonyms include opinion, insight, analysis, interpretation, inference, personal response, feelings, evaluation, explications, and reflection.
- **Conceit:** An elaborate, usually intellectually ingenious poetic comparison or image, such as an analogy or metaphor in which, say a beloved is compared to a ship, planet, etc. The comparison may be brief or extended. (Conceit is an old word for concept.) See John Donne's "Valediction: Forbidding Mourning," for example: *"Let man's soul be a sphere, and then, in this, / The Intelligence that moves, devotion is."*
- **Concluding paragraph** (also called the conclusion): The last paragraph in the essay. It may summarize the writer's ideas, reflect on what he or she said in the essay, offer more commentary about the subject, or give a personal statement about the subject. The conclusion is all commentary and does not include concrete details. It often includes a detail, image or key idea from the introductory paragraph. This brings the essay full circle and gives a finished feeling to the whole essay.

- **Concluding sentence:** The last sentence in a body paragraph. It is all commentary, does not repeat key words, and gives a finished feeling to the paragraph.
- **Concrete details:** Specific details that form the backbone or core of the body paragraphs. Synonyms for concrete details include facts, specifics, examples, descriptions, illustrations, support, proof, evidence, quotations, paraphrases, or plot references. Summaries, paraphrases, or direct quotes should include citations.
- **Conflict:** The struggle between opposing forces in a story or play. An **external conflict** exists when a character struggles against some outside force, such as another person, nature, society, or fate. Examples include man vs. man, man vs. society, man vs. nature, man vs. supernatural, man vs. machine, etc. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals. An example would be man vs. self.
- **Connotation:** The suggested or implied meanings associated with a word beyond its dictionary definition. For example, in “Catch the Moon” by Judith Ortiz Cofer, the narrator says that Luis “*was released into his old man’s custody.*” The term *old man* has a connotation of disrespect that is missing from the neutral word *father*.
- **Consonance:** The repetition of consonant sounds before and after different vowels, as in the following lines from “My Mother Pieces Quilts” by Teresa Paloma Acosta: *as weapons/against pounding January winds*
- **Couplet:** Two consecutive rhyming lines of poetry, sometimes forming a stanza, as in the final couplet of a Shakespearean sonnet.
- **Denotation:** The literal or dictionary definition meaning of a word. Literal language seeks to convey denotation, or exact meaning.
- **Descriptive Writing:** Good descriptive writing creates word pictures of people, places, things, and experiences. It includes carefully chosen details that appeal to the reader’s senses.
- **Diction:** The writer’s choice of words; an important element in the writer’s voice or style. Good writers choose their words carefully to convey a particular meaning or feeling.
- **Dramatic Foil:** A character whose traits contrast with those of another character. By using a foil, a writer calls attention to the strengths or weaknesses of a main character. For example, the self-controlled Octavius is a foil for the excitable Mark Antony in Shakespeare’s *Julius Caesar*.
- **Elizabethan Age:** The time during which William Shakespeare lived and wrote. This is also known as the English Renaissance which lasted from about 1485 through the 1660’s.
- **End rhyme:** the repetition of the same stressed vowel sound and any succeeding sounds in two words at the end of the lines in poetry.
- **End Stop:** A line that has a natural pause at the end (period, comma, etc.). For example, these lines from Shakespeare’s sonnet 130 are end stopped:

*My mistress' eyes are nothing like the sun.*

*Coral is far more red than her lips red.*

- **Enjambment:** The running over of a sentence or thought into the next couplet or line without a pause at the end of the line; a run-on line. For example, the first two lines from Shakespeare's sonnet 116 are enjambed:

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds  
Or bends with the remover to remove. . . .
- **Epic:** A long narrative poem that traces the adventures of a larger than life hero. Epics intertwine myths, legends, and history, reflecting the values of the societies in which they originate. In epics, gods and goddesses often intervene in the affairs of humans.
- **Epilogue:** A concluding statement. Puck, in *A Midsummer Night's Dream*, recites an epilogue that is characteristic of Renaissance plays in that it solicits the goodwill of the audience and courteous treatment by critics. As the use of epilogues became more general, respected poets were paid to contribute epilogues to plays, much as prefaces written by prominent authors are now sometimes paid for by publishers. They are now rare.
- **Essay:** A piece of writing that gives your thoughts (commentary) about a subject. All essays that you write in this class will have an introduction, body paragraphs, and a concluding paragraph. The body may vary in the number of paragraphs; however, the body needs to be considerably longer than the introduction and conclusion paragraphs combined. A **formal essay** is serious and impersonal. An **informal essay** entertains while it informs, usually in a light, conversational style. Many informal essays, or **personal essays**, reflect upon an experience in the writer's life.
- **Ethics:** the discipline dealing with what is good and bad and with moral duty and obligation.
- **Ethos:** Ethos, or the ethical appeal, is based on the character, credibility, or reliability of the writer.
- **Euphemism:** the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant as in the use of "pass away" instead of "die."
- **Euphony:** Refers to language that is smooth and musically pleasant to the ear. An example would be from John Keats "To Autumn": *Season of mists and mellow fruitfulness,/Close bosom-friend of the maturing sun;/Conspiring with him how to load and bless/With fruit the vines that round the thatch-eves run...*
- **Expository Writing:** Explains and compares. There are six types of expository writing:
  - Process explanation: Explains how something happens, works, or is done, using step-by-step organization.
  - Cause and effect: Identifies the cause and/or effects of something and examines the relationship between causes and effects.
  - Comparison and contrast: Examines similarities and differences to find relationships and draw conclusions.

- Definition: Explains a term or concept by listing and examining its qualities and characteristics.
- Classification: Organizes subjects into categories and examines the qualities or characteristics of those categories.
- Problem and solution: Examines aspects of a complex problem and explores or proposes possible solutions.
- **Fable:** A short, usually simple tale that teaches a moral and sometimes uses animal characters. Themes are usually stated explicitly.
- **Fiction:** Literature in which situations and characters are invented by the writer. Aspects of a fictional work may be based on fact or experience.
- **Figurative Language:** Language or expressions that are not literally true but express some truth beyond the literal level. Figurative language appears in all kinds of writing, but is especially prominent in poetry. Types of figurative language, called **figures of speech** include hyperbole, metaphor, personification, simile, and understatement.
- **Flashback:** An account of an event that happened before a story began. A flashback interrupts the chronological sequence of story events, but gives readers information that may help explain the main events of the story.
- **Foil:** A character whose traits contrast with those of another character. By using a foil, a writer calls attention to the strengths or weaknesses of a main character. For example, the self-controlled Octavius is a foil for the excitable Mark Antony in Shakespeare's *Julius Caesar*.
- **Foot:** The basic unit of meter consisting of a group of two or three syllables. Scanning or scansion is the process of determining the prevailing foot in a line of poetry, of determining the types and sequence of different feet.  
Types of feet: U (unstressed); / (stressed syllable)  
Iamb: U /  
Trochee: / U  
Anapest: U U /  
Dactyl: / U U  
Spondee: //  
Pyrrhic: U U
- **Foreshadowing:** The use of clues by the author to prepare readers for events that will happen later in the story.
- **Free Verse:** Poetry that has no fixed pattern of meter and rhyme. Free verse often uses sound devices and a rhythm similar to that of a human speech.
- **Genre:** A category of literary work characterized by a particular form or style. Some examples of literary genre are novel, short story, poetry, drama, nonfiction, essay, and epic. The term also refers to subcategories of literary work. For example, fantasy, magical realism, mystery, romance, and science fiction are genres of fiction.
- **Globe Theatre:** An Elizabethan playhouse in London that housed Shakespeare's company, the Lord Chamberlain's Men (later The King's Men).
- **Haiku:** A Japanese poetry form that has three lines and seventeen syllables. The first and third line have five syllables each; the middle line has seven syllables.

- **Hero:** The main character in a literary work, typically one whose admirable character or noble deeds arouse the admiration of the readers. Although the word *hero* is applied only to males in traditional usage (the female term is *heroine*), contemporary usage applies the term to both sexes, as in Sue Monk Kidd's novel *The Secret Life of Bees*.
- **Hubris:** Overweening pride or arrogance that results in the misfortune of the protagonist in a tragedy. Hubris leads the protagonist to break a moral law, attempt vainly to transcend normal limitations, or ignore a divine warning with calamitous results.
- **Hyperbole:** A figure of speech that uses exaggeration to express strong emotion, make a point, or evoke humor. For example, in the following lines from Isak Dinesen's "The Ring," Lise uses hyperbole when she thinks about the difference between her husband and herself: "*What a baby he is! I am a hundred years older than he!*"
- **Iambic Pentameter:** The most common form of meter, employing a five-foot line of iambs (an unstressed syllable followed by a stressed syllable).
- **Idioms:** a phrase or expression that means something different from what the words actually say (for example, using the phrase "over his head" instead of "He doesn't understand").
- **Illusion:** An unreal image presented to the bodily or mental vision; a deceptive appearance; a false show; mockery; hallucination. For example, Puck turns Bottom into a donkey using the art of illusion in Shakespeare's *A Midsummer Night's Dream*.
- **Imagery:** The "word pictures" that writers create to help evoke an emotional response. To create effective images, writers use sensory details, or descriptions that appeal to one or more of the five senses: sight, hearing, touch, taste, and smell.
- **Internal Rhyme:** the repetition of the same stressed vowel sound and any succeeding sounds in two words occurring within lines of poetry.
- **Introduction** (also called the introductory paragraph): The first paragraph in an essay. It includes the thesis, which is typically the last sentence of the introduction. The introduction should be designed to attract the reader's attention and give him/her an idea of the essay's focus. Begin with an attention grabber. The attention grabber you use is up to you, but here are some ideas:
  - **Startling information:** This information must be true and verifiable, and it doesn't need to be totally new to your readers. It could simply be a pertinent fact that explicitly illustrates the point you wish to make. If you use a piece of startling information, follow it with a sentence or two of elaboration.
  - **Anecdote:** An anecdote is a story that illustrates a point. Be sure your anecdote is short, to the point, and relevant to your topic. This can be a very effective opener for your essay, but use it carefully.
  - **Dialogue:** An appropriate dialogue does not have to identify the speakers, but the reader must understand the point you are trying to convey. Use only two or three exchanges between speakers to make your point. Follow dialogue with a sentence or two of elaboration.

- **Summary Information:** A few sentences explaining your topic in general terms can lead the reader gently to your thesis. Each sentence should become gradually more specific, until you reach your thesis.

If the attention grabber was only a sentence or two, add one or two more sentences that will lead the reader from your opening to your thesis statement. Finish the paragraph with your thesis statement.

- **Irony:** A contrast or discrepancy between appearance and reality, or between what is expected and what actually happens.
  - **Dramatic irony:** When the audience has important information that characters in a literary work do not have. Dramatic irony occurs in *Julius Caesar* when Caesar's wife warns him not to go to the Senate. The audience knows of the murder plot, although Caesar and his wife do not.
  - **Situational Irony:** When the actual outcome of a situation is the opposite of someone's expectations. For example, in *Shrek*, Fiona, the princess, falls in love with the ogre instead of the prince.
  - **Verbal Irony:** When a person says one thing and means another. For example, in Shakespeare's *Julius Caesar*, Mark Antony uses verbal irony when he praises Brutus and the conspirators to the crowd at Julius Caesar's funeral; he is actually trying to turn the people against him.
- **Legend:** A traditional story handed down from the past and believed to be based on historical events and an actual hero. For example, "Where the Girl Rescued Her Brother" by Joseph Buchac and Gayle Ross is a legend.
- **Logos:** Logos or the appeal to reason relies on logic or reason. Logos often depends on the use of inductive or deductive reasoning.
- **Lyric Poem:** Verse that expresses the thoughts and feelings of a single speaker. A lyric poem is usually short and creates a single, unified impression. Lyric poems include Robert Hayden's "Those Winter Sundays" and Marilyn Chin's "The Floral Apron."
- **Malapropism:** The mistaken use of a word in place of a similar-sounding one. For example, in *The Three Stooges*, Curly said, "I resemble that remark!" (i.e., *resent*) after being insulted by fellow Stooge Moe.
- **Metaphor:** A figure of speech that compares two or more things that have something in common. In contrast to a simile, a metaphor implies the comparison instead of stating it directly, hence there is no use of connectives such as like or as. An **extended metaphor** continues the comparison throughout a paragraph, a stanza, or an entire work. The following example of a metaphor is from Naomi Shihab Nye's poem "Making a Fist": *My stomach was a melon split wide inside my skin.*
- **Meter** A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. The unit of meter with a line is called a foot. Each type of foot has a unique pattern of stressed and unstressed syllables. A particular meter is named for the type of foot and the number of feet per line. For example, trimeter has three feet per line, tetrameter has four feet, pentameter has five feet, and hexameter has six feet. The most common meter in English poetry is iambic

pentameter as in this line from Shakespeare's *Julius Caesar*: *O par/don me,/ thou bleed/ing piece/of earth.*

- **MLA:** MLA (Modern Language Association) style is most commonly used to write papers and cite sources within the liberal arts and humanities.
- **Monologue:** A long speech or written expression of thoughts by one character in a literary work. The burial speeches of Brutus and Antony in act 3 scene 2 of *Julius Caesar* by Shakespeare are monologues.
- **Mood:** The emotional quality, or atmosphere, that a writer creates in a story. The writer's language and choice of details contribute to a story's mood. For example, Edgar Allan Poe uses graphic details of disease and death to establish mood or horror in the beginning of "The Masque of the Red Death."
- **Motif:** A significant word, description, idea, or image that is repeated throughout a literary work and is related to its theme. For example, in "A Swimming Lesson," Jewelle Gomez repeats the word rhythm to convey a message about life.
- **Myth:** A traditional story of anonymous origin that deals with goddesses, gods, heroes, and supernatural events. Elements of Sophocles' *Antigone* draw on traditional mythology of ancient Greece.
- **Narrative poetry:** is poetry that has a plot. The poems may be short or long, and the story it relates to may be simple or complex. It is usually nondramatic, with objective verse and regular rhyme scheme and meter.<sup>[1]</sup> Narrative poems include epics, ballads, idylls and lays. For example, "Eldorado" by Edgar Allan Poe is a narrative poem as is Tennyson's *Idylls of a King*.
- **Narrative writing:** A narrative, whether fictional or nonfictional, which tells a story. Narratives include novels and short stories as well as biographies, memoirs, narrative poems, and histories. Narratives typically include a setting, characters, and plot, which revolves around a conflict of some sort.
- **Nonfiction:** Literature about real people and events. Among the categories of nonfiction are biographies, autobiographies, and essays. For example, "An American Childhood" by Annie Dillard is nonfiction.
- **Ode:** An elaborate lyric poem expressed in a dignified way. Odes are imaginative as well as intellectual. Examples of the ode can be found in Sophocles' *Antigone*.
- **Onomatopoeia:** The use of a word or phrase that imitates or suggests the sound of what it describes. Some examples are *buzz*, *murmur*, *crack*, *swish*.
- **Oxymoron:** A figure of speech consisting of two seemingly contradictory terms. Some examples are "bright darkness," "wise fool," and "hateful love."
- **Paeon:** A song of praise, joy, or thanksgiving. In Sophocles' *Antigone* the Chorus praises Dionysus.
- **Parable:** A simple story pointing to a moral or religious lesson. A parable differs from a fable in that its characters are usually people rather than animals.
- **Paradox:** A situation or statement that seems to be impossible or contradictory but is nevertheless true, either literally or figuratively. An example is George Bernard Shaw's observation that "youth is wasted on the young."
- **Parallelism:** The use of a series of words, phrases, or sentences that have similar grammatical form. Parallelism emphasizes the items that are arranged in similar structures.

- **Parenthetical Documentation:** In MLA style, referring to the works of others in your text is done by using what's known as parenthetical citation. Immediately following a quotation from a source or a paraphrase of a source's ideas, you place the author's name followed by a space and the relevant page number(s). *Ex.:* *Human beings have been described as "symbol-using animals"* (Burke 3).
- **Parodos:** The entrance of and first "song" of the Chorus. In Sophocles' *Antigone*, the parodos recounts the attack on and eventual victory of Thebes.
- **Parody:** A humorous imitation of another, usually serious work. Behavior, customs, literature, or music can all be parodied. Henry Beard's *A Cat's Garden of Verses* is a parody of Robert Louis Stevenson's poetry.
- **Passive Voice** In the passive voice, the grammatical subject is the receiver of the action that the verb describes. You can recognize passive-voice expressions because the verb phrase will always include a form of *be*, such as *am, is, was, were, are, or been*. The presence of a *be*-verb, however, does not necessarily mean that the sentence is in passive voice. Another way to recognize passive-voice sentences is that they may include a "by the..." phrase after the verb; the agent performing the action, if named, is the object of the preposition in this phrase. *Ex. The boy was bitten by the dog.*
- **Pathos:** Pathos, or the emotional appeal, appeals to an audience's needs, values, and emotional sensibilities.
- **Persona/speaker:** A fictional self created by an author—a self through whom the narrative of a poem or story is told.
- **Personification:** A figure of speech in which an animal, object, force of nature, or idea is given human qualities or characteristics. William Shakespeare personifies death in this line from "Shall I Compare Thee to a Summer's Day?": *Nor shall Death brag thou wand' rest in his shade/*
- **Persuasive writing:** Persuasive writing expresses a writer's opinion and tries to make readers agree with it, change their own opinion, and perhaps even take action. Effective persuasive writing uses strong, reliable evidence to support the claims. Persuasive writing is used in newspaper editorials, letter of complaint, advertisements, product evaluations, and many other applications.
- **Plot:** The sequence of events in a narrative work. The plot begins with exposition, which introduces the story's characters, setting, and conflicts. The rising action adds complications to the story's conflicts, or problems, leading to the climax, or turning point, which is the moment of highest emotional pitch; the resolution, sometimes called the denouement, presents the final outcome.
- **Point of view:** The relationship of the narrator, or storyteller, to the story. In a story with **first person point of view**, the story is told by one of the characters, referred to as "I." The reader generally sees everything through that character's eyes. In a story with a **third-person limited** point of view, the narrator is outside the story and reveals, the thoughts of only one character, but refers to that character as "he" or "she." In a story with a **third-person omniscient** point of view, the narrator is outside the story and knows everything about the characters and events. **Second person** point of view uses "you" but is considered unacceptable for essays or formal writing.

- **Prologue:** An introduction most frequently associated with drama and especially common in England in the plays of the Restoration and eighteenth century. In the plays of ancient Greece a speaker announced, before the beginning of the play proper, such salient facts as the audience should know to understand the play itself. Prologues were frequently written by the author of a play and delivered by one of the chief actors.
- **Prose:** Literature that is written in sentence and paragraph form. Essays, short stories, most plays, novels, and magazine articles are examples of prose.
- **Protagonist:** The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist who undergoes the main conflict.
- **Pun:** A humorous play on two or more meanings for the same word or on two different words with the same sound. In act 1 of *Julius Caesar*, Shakespeare includes several puns. For example, the Cobbler says, “All that I live by is with the awl,” punning on the words awl and all.
- **Quatrain:** A four-line stanza. The quatrain is the most common stanza form in English poetry; it may be unrhymed or have a variety of rhyme schemes. The most common rhyme scheme is *abab* as in this quatrain from “The Glory of the Day Was in Her Face” by James Weldon Johnson:

The glory of the day was in her face	a
The beauty of the night was in her eyes.	b
And over all her loveliness, the grace,	a
Of Morning blushing the early skies.	b

- **Reflective essay:** Short, informal writing designed to help your thinking and your formal writing assignments. (See page R108 for Personal writing model.)
- **Research writing:** A research paper presents the findings and conclusions of an inquiry into primary and secondary sources. Unlike personal essays in which you present your own thoughts and feelings, a research paper requires that you go beyond personal experience to search for facts, gather data, and evaluate evidence in order to draw a conclusion.
- **Response writing:** Reaction or response writing shows careful consideration of what a student thinks or feels about something.
- **Rhetoric:** The art of using words to persuade in writing or speaking.
- **Rhetorical Appeals:** There are three types of rhetorical appeals, or persuasive strategies, used in arguments to support claims and respond to opposing arguments: **ethos**, **logos**, and **pathos**. A good argument will generally use a combination of all three appeals to make its case.
- **Rhyme scheme:** The pattern that **end rhymes** form in a stanza or in a poem.
- **Rhyme:** The repetition of the same stressed vowel sounds and any succeeding sounds in two or more words. **End rhymes** occur at the ends of lines of poetry. Rhyme that occurs within a single line is called **internal rhyme**. **Slant rhymes** occur when words include sounds that are similar but do not rhyme exactly. Slant rhyme usually involves some variation of **consonance** (the repetition of consonant sounds) or **assonance** (the repetition of vowel sounds).

- **Rhythm:** The pattern of beats created by the arrangement of stressed and unstressed syllables, especially in poetry.
- **Running header:** Text that appears in the top margin of each page, typically including information such as the student's last name and page number of the document.
- **Satire:** Writing that exposes and ridicules the vices or follies of people or societies. Four types are exaggeration, incongruity, reversal and parody.
  - Exaggeration: to enlarge, increase, or represent something beyond normal bounds so that it becomes ridiculous and its faults can be seen. Ex. From *Shrek I*: Princess Fiona fights and successfully defeats Robin Hood and all of his Merry Men without any help and without any weapons.
  - Incongruity: To present things that are out of place or are absurd in relation to its surroundings. Ex. From *Shrek I*: Princess Fiona uses her ponytail to deliver a knockout punch to one of the Merry Men. While frozen in a midair martial arts kick, she pauses to fix her disheveled hair before knocking out two of the Merry Men.
  - Reversal: To present the opposite of the normal order (e.g., the order of events, hierarchical order). Ex. From *Shrek I*: The roles of the hero and the damsel in distress have been reversed. In the fight with the Merry Men, it is Princess Fiona, the rescuee, who fights and defeats the foe.
  - Parody: To imitate the techniques and/or style of some person, place, or thing. Ex. From *Shrek I*: The fight scene is an exaggerated imitation of the martial arts style and special effects used in movies such as *The Matrix* and *Crouching Tiger, Hidden Dragon*.
- **Setting:** The time and place in which the events of a story, novel, or play occur.
- **Shift:** (or turn) refers to a change or movement in a piece resulting from an epiphany, realization, or insight gained by the speaker, a character, or the reader.
- **Simile:** A figure of speech using like or as to compare seemingly unlike things.
- **Skene:** A rectangular building made of wood, which faced the audience from the opposite side of the orchestra and had several doors opening out toward the audience. This building provided changing rooms for the actors and a place to store props.
- **SMELL:** Sender/receiver relationship, Message, Emotional Strategies, Logical Strategies, Language (*AP Vertical Teams Guide for English*, page 138)
- **Soliloquy:** A long speech spoken by a character in a dramatic work, who is typically alone on stage. This speech reveals the private thoughts and emotions of the character.
- **Sonnet:** A lyric poem of fourteen lines, almost always written in iambic pentameter and typically following strict patterns of stanza divisions and rhymes.
- **Sound devices:** Techniques used to emphasize particular sounds in writing or to create a sense of rhythm.
- **Source evaluation:** Consider the source of the material you locate when deciding whether the information on a Web site is reliable. Although many sites are maintained by educational institutions and other authorities, anyone can create a Web site and post information—or misinformation—on it. To evaluate a Web site, ask yourself these questions:

- Do I recognize the name of the author?
  - Is the site associated with a well-known university or other reputable organization?
  - Can the information be substantiated in another source?
  - Is the writer citing a fact or offering an opinion?
- **Speaker:** The voice that communicates with the reader of the poem, similar to the narrator in a work of prose. Often a poet invents a speaker with a particular identity in order to create a desired impact.
  - **Stage directions:** Instructions written by the dramatist to describe the appearance and actions of characters, as well as the sets, props, costumes, sound effects, and lighting for a play.
  - **Stanza:** A group of lines forming a unit in a poem.
  - **Stereotype:** A character who is not developed as an individual but as a collection of traits and mannerisms supposedly shared by all members of a group.
  - **Symbol:** Any object, person, place, or experience that means more than what it is. Symbolism is the use of images to represent internal realities.
  - **Synonym:** One of two or more words that have the same meaning in the same language.
  - **Syntax:** The order in which words are placed within a sentence.
  - **Theme:** The central message of a story, poem, novel, or play that readers can apply to life. Some works have a stated theme, which is expressed directly. More commonly, works have an implied theme, which is revealed gradually. To discover an implied theme in a short story, the reader might look at the experiences of the main character and the lessons he or she learns.
  - **Thesis statement:** The main idea of a work of nonfiction. Your thesis statement should be specific—it should cover only what you will discuss in your paper and should be supported with specific evidence. The thesis statement usually appears at the end of the first paragraph of a paper. (See page R67.)
  - **Tone:** A reflection of a writer's or speaker's attitude toward the subject. A writer's tone may convey a variety of attitudes, including sympathy, objectivity, seriousness, irony, sadness, bitterness, or humor.
  - **Topic sentence:** The first sentence in a body paragraph. This must have a subject and opinion (commentary) for the paragraph. It does the same thing for a body paragraph that the thesis does for the whole essay.
  - **Tragedy:** A play in which a main character, or tragic hero, suffers a downfall.
  - **Tragic flaw:** A weakness within the tragic hero, resulting in a downfall.
  - **Tragic hero:** The main character of a tragedy who suffers a downfall. That character typically is a person of dignified or heroic stature. The downfall may result from outside forces or from a weakness within the character, which is known as a tragic flaw. For example, *Antigone* by Sophocles is a tragedy which describes the downfall of a king, Creon.
  - **Transitions:** Good transitions can connect paragraphs and turn disconnected writing into a unified whole. Instead of treating paragraphs as separate ideas, transitions can help readers understand how paragraphs work together, reference

one another, and build to a larger point. The key to producing good transitions is highlighting connections between corresponding paragraphs. By referencing in one paragraph the relevant material from previous ones, writers can develop important points for their readers.

- **TWIST:** **T**one, **W**ord Choice, **I**magery, **S**tyle, **T**heme. (*AP Vertical Teams Guide for English*, page 167)
- **Works Cited:** At the end of your research writing, provide an alphabetized list of works cited. Each entry should match the parenthetical citation.
  - Include complete publishing information for each source. (MLA 7<sup>th</sup> edition)
  - Cite only those sources from which you actually use information, whether you quote directly, paraphrase, summarize, or otherwise refer to the work of another.

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