Plainview High School

Pre-AP and AP English Handbook



*My mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humor, and some style.*

*~Maya Angelo*

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*The expectation of the Advanced English Program at Plainview High School is that you will carry, utilize, maintain, and keep up with this handbook.*

**AP Literary Terms/Rhetorical Devices**

**ABSOLUTE –** a word free from limitations or qualifications.

**ABSTRACT ELEMENTS OF LITERATURE-** devices which cannot be pulled directly from a piece of literature. Concrete elements help to create these abstract devices.

**ADAGE** – a familiar proverb or wise saying

**AD HOMINEM**- an argument that is an attack on the person rather than on the opponent’s ideas. It comes from the Latin meaning “against the man.”

**ALLEGORY -** story or poem in which characters, settings, and events stand for other people or events or for abstract ideas or qualities.

**ALLITERATION -** repetition of the same or similar consonant sounds in words that are close together.

**ALLUSION -** reference to someone or something that is known from history, literature, religion, politics, sports, science, or another branch of culture. An indirect reference to something (usually from literature, etc.).

**AMBIGUITY -** deliberately suggesting two or more different, and sometimes conflicting, meanings in a work. An event or situation that may be interpreted in more than one way-- this is done on purpose by the author, when it is not done on purpose, it is vagueness, and detracts from the work.

**ANACHRONISM** - false assignment of an event, a person, a scene, language, etc. to a time when that event, thing, or person was not in existence.

**ANALOGY -** comparison made between two things to show how they are alike

**ANAPHORA -** repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer’s point more coherent.

**ANASTROPHE -** inversion of the usual, normal, or logical order of the parts of a sentence, purpose is rhythm or emphasis or euphony. It is a fancy word for inversion.

**ANECDOTE -** brief story, told to illustrate a point or serve as an example of something, often shows character of an individual

**ANTAGONIST -** opponent who struggles against or blocks the hero, or protagonist, in a story

**ANTECEDENT**—the word, phrase, or clause to which a pronoun refers

**ANTIMETABOLE -** repetition of words in successive clauses in reverse grammatical order.

Moliere: “One should eat to live, not live to eat.” In poetry, this is called **chiasmus**.

**ANTITHESIS -** balancing words, phrases, or ideas that are strongly contrasted, often by means of grammatical structure.

**ANTIHERO -** central character that lacks all the qualities traditionally associated with heroes. may lack courage, grace, intelligence, or moral scruples

**ANTHROPOMORPHISM -** attributing human characteristics to an animal or inanimate object (Personification)

**APHORISM -** brief, cleverly worded statement that makes a wise observation about life, or of a principle or accepted general truth, also called **maxim, epigram**

**APOSTROPHE -** calling out to an imaginary, dead, or absent person, or to a place or thing, or a personified abstract idea if the character is asking a god or goddess for inspiration it is called an **invocation**.

**APPOSITION -** Placing in immediately succeeding order of two or more coordinate elements, the latter of which is an explanation, qualification, or modification of the first (often set off by a colon). Paine: “These are the times that try men’s souls: The summer soldier and the sunshine patriot will in this crisis shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman.”

**ARCHETYPE -** a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response.

**ARGUMENT** - a statement of the meaning or main point of a literary work

**ASSONANCE -** the repetition of similar vowel sounds followed by different consonant sounds especially in words that are together.

**ASYNDETON - c**ommas used without conjunctions to separate a series of words, thus emphasizing the parts equally: instead of X, Y, and Z... the writer uses X,Y,Z. See polysyndeton.

**BALANCE - c**onstructing a sentence so that both halves are about the same length and importance. Sentences can be unbalanced to serve a special effect as well.

**BATHOS** – insincere or overly sentimental quality in writing/speech intended to evoke pity

**CATHARSIS -** the process by which an unhealthy or emotional state is alleviated by an witnessing a tragic action, and that this effect is beneficial and one’s emotionalhealth is resorted.

**CHARACTERIZATION -** the process by which the writer reveals the personality of a character.

**EXTERNAL CHARACTERIZATION -** the author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing the character’s private thoughts and feelings, by revealing the characters effect on other people (showing how other characters feel or behave toward the character), or by showing the character in action. Common in modern literature.

**INTERNAL CHARACTERIZATION -** the author tells us directly what the character is like: sneaky, generous, mean to pets and so on. Romantic style literature relies more heavily on this form.

**STATIC CHARACTER -** one who does not change much in the course of a story.

**DYNAMIC CHARACTER -** one who changes in some important way as a result of the story’s action.

**FLAT CHARACTER -** has only one or two personality traits. They are one dimensional, like a piece of cardboard. They can be summed up in one phrase.

**ROUND CHARACTER -** has more dimensions to his\her personalities---they are complex just as real people are.

**FOIL CHARACTER -**A character who provides striking contrast to another character either to call attention to certain traits possessed by a main character or simply to enhance or set off the main character.

**CHIASMUS -** In poetry, a type of rhetorical balance in which the second part is syntactically balanced against the first, but with the parts reversed. Coleridge: In prose this is called **antimetabole**.

**CHRONOLOGICAL ORDER**—Progression of events in the order in which they occur in time

**CLICHE -** is a word or phrase, often a figure of speech, that has become lifeless because of overuse. Avoid clichés like the plague. (That cliché is intended.)

**COLLOQUIALISM -** a word or phrase in everyday use in conversation and informal writing but is inappropriate for formal situations.

**COMEDY- in** general, a story that ends with a happy resolution of the conflicts faced by the main character or characters.

**COMPLEX SENTENCE** - sentence with one independent clause and at least one dependent clause.

**COMPUND SENTENCE -**a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions.

**CONCEIT -** an elaborate metaphor that compares two things that are startlingly different, often an extended metaphor.

**CONFESSIONAL POETRY -** a twentieth century term used to describe poetry that uses intimate material from the poet’s life.

**CONCRETE DETAILS-** details that relate to or describe actual, specific things or events

**CONCRETE ELEMENTS OF LITERATURE** – those devices which can be pulled directly from a piece of literature.

**CONFLICT -** the struggle between opposing forces or characters in a story.

**EXTERNAL CONFLICT -** conflicts can exist between two people, between a person and nature or a machine or between a person and a whole society.

**INTERNAL CONFLICT -** a conflict can be internal, involving opposing forces within a person’s mind.

**CONSONANCE** - the use at the ends of verses of words in which the final consonants in the stressed syllable agree but the vowels that precede them differ.

**CONNOTATION -** the associations and emotional overtones that have become attached

to a word or phrase in addition to its strict dictionary definition.

**COUPLET -** two consecutive rhyming lines of poetry.

**CUMULATIVE SENTENCE-** a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases

**DECLARTIVE SENTENCE-** a sentence that makes a statement or declaration

**DEDUCTIVE REASONING-** reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)

**DENOTATION –** the literal meaning of a word.

**DETAILS-** are the facts revealed by the author or speaker that support the attitude or tone in a piece of poetry or prose.

**DIALECT -** a way of speaking that is characteristic of a certain social group or of the inhabitants of a certain geographical area.

**DIALOGUE-** Conversation of two or more people as produced in writing

**DICTION -** a speaker or writer’s choice of words.

**DIDACTIC -** form of fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

**DILEMA-** a situation that requires a person to decide between two equally attractive or equally unattractive alternatives

**DISSONANCE –** harsh, inharmonious, or discordant sounds

**ELEGY -** a poem of mourning, usually about someone who has died. A **Eulogy** is great praise or commendation, a laudatory speech, often about someone who has died.

**ELLIPSIS –** the omission of a word or phrase which is grammatically necessary but can be deduced from the context

**EPANALEPSIS -** device of repetition in which the same expression (single word or phrase) is repeated both at the beginning and at the end of the line, clause, or sentence.

Voltaire: “Common sense is not so common.”

**EPIC -** a long narrative poem, written in heightened language, which recounts the deeds of a heroic character that embodies the values of a particular society.

**EPIGRAM –** a brief, pithy, and often paradoxical saying.

**EPIGRAPH -** a quotation or aphorism at the beginning of a literary work suggestive of the theme.

**EPIPHANY –** a moment of sudden revelation or incite

**EPISTROPHE -** device of repetition in which the same expression (single word or phrase) is repeated at the end of two or more lines, clauses, or sentences (it is the opposite of anaphora).

**EPITHATH-** an inscription on a tombstone or burial place

**EPITHET -** an adjective or adjective phrase applied to a person or thing that is frequently used to emphasize a characteristic quality. “father of our country” and “the great

emancipator” are examples. A **Homeric epithet** is a compound adjective used with a person or thing: “swift-footed Achilles;” “rosy-fingered dawn.”

**ESSAY -** a short piece of nonfiction prose in which the writer discusses some aspect of a subject.

**EULOGY-** a formal speech praising a person how has died

**EUPHEMISM –** an indirect, less offensive way of saying something that is considered unpleasant.

**EXCLAMATORY SENTENCE-** a sentence expressing a strong feeling, usually punctuated with an exclamation mark.

**EXPLICATION -** act of interpreting or discovering the meaning of a text, usually involves close reading and special attention to figurative language.

**EXPLETIVE -** an interjection to lend emphasis; sometimes, a profanity.

**FABLE -** a very short story told in prose or poetry that teaches a practical lesson about how to succeed in life.

**FANTASY –** a story that concerns an unreal world or contains unreal characters; a fantasy maybe merely whimsical, or it may present a serious point

**FARCE -** a type of comedy in which ridiculous and often stereotyped characters are involved in silly, far-fetched situations.

**FIGURES OF SPEECH-** words or phrases that describe one thing in terms of something else. They always involve some sort of imaginative comparison between seemingly unlike things not to be taken literally.

**FIGURATIVE LANGUAGE - w**ords which are inaccurate if interpreted literally, but are used to describe. Similes and metaphors are common forms.

**FLASHBACK -** a scene that interrupts the normal chronological sequence of events in a story to depict something that happened at an earlier time.

**FOIL -** A character who acts as contrast to another character. Often a funny side kick to the dashing hero, or a villain contrasting the hero.

**FORESHADOWING -** the use of hints and clues to suggest what will happen later in a plot.

**FRAME DEVICE –** a story within a story

**FREE VERSE -** poetry that does not conform to a regular meter or rhyme scheme.

**GENERALIZATION** - A statement that presents a conclusion about a subject without going into details or specifics.

**GENRE –** a major category or type of literature

**HOMILY –** a sermon or a moralistic lecture

**HUBRIS –** excessive pride or arrogance that results in the downfall of the protagonist of a tragedy

**HYPERBOLE -** a figure of speech that uses an incredible exaggeration or overstatement for effect. “If I told you once, I’ve told you a million times….”

**HYPOTACTIC -** sentence marked by the use of connecting words between clauses or sentences, explicitly showing the logical or other relationships between them. (Use of such syntactic subordination of just one clause to another is known as **hypotaxis**). I am tired because it is hot.

**HYPOTHETICAL QUESTION-** a question that raises a hypothesis, conjecture, or supposition

**IDIOM -** an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect.

**IMAGERY -** the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.

**IMPLICATION-** a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author IMPLIES; the read INFERS.

**INDUCTIVE REASONING-** deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs. Cats are four-legged animals.”)

**INFERENCE-** a conclusion draws (infers) based on premises or evidence

**INVECTIVE –** an intensely vehement, or/and highly emotional verbal attack.

**INVERSION -** the reversal of the normal word order in a sentence or phrase.

**IRONY -** a discrepancy between appearances and reality.

**VERBAL IRONY -** occurs when someone says one thing but really means something else.

**SITUATIONAL IRONY -** takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what really does happen.

**DRAMATIC IRONY -** is so called because it is often used on stage. A character in the play or story thinks one thing is true, but the audience or reader knows better.

**JARGON –** the specialized language or vocabulary of a particular group or profession

**JUXTAPOSITION -** poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit.

Ezra Pound: “The apparition of these faces in the crowd; Petals on a wet, black bough.”

**Juxtaposition** is also a form of contrast by which writers call attention to dissimilar ideas or images or metaphors. Martin Luther King: “Injustice anywhere is a threat to justice everywhere.”

**LEGEND-** a narrative handed down from the past, containing historical elements and usually supernatural elements.

**LIMERICK –** light verse consisting of five lines of regular rhythmic in which the first, second, and fifth lines (each consisting of three feet) rhyme, and the third and fourth lines (each consisting of two feet) rhyme.

**LIMITED NARRATOR-** a narrator who presents the story as it is seen and understood by a single character and restricts information to what is seen, heard, thought, or felt by that one character.

**LITERARY LICENSE-** deviating from normal rules or methods in order to achieve a certain effect (intentional sentence fragments, for example).

**LITOTES -** is a form of understatement in which the positive form is emphasized through the negation of a negative form: Hawthorne--- “…the wearers of petticoat and farthingale…stepping forth into the public ways, and wedging their **not unsubstantial** **persons**, if occasion were, into the throng…”

**LOCAL COLOR -** a term applied to fiction or poetry which tends to place special emphasis on a particular setting, including its customs, clothing, dialect and landscape.

**LOOSE SENTENCE -** one in which the main clause comes first, followed by further dependent grammatical units. See **periodic sentence**.

**LYRIC POEM -** a poem that does not tell a story but expresses the personal feelings or thoughts of the speaker. A **ballad** tells a story.

**MALAPROPISM** - the mistaken substitution of one word for another word that sounds similar

**MAXIM –** a concise statement, often offering advice; an adage.

**METAPHOR -** a figure of speech that makes a comparison between two unlike things without the use of such specific words of comparison as like, as, than, or resembles.

**IMPLIED METAPHOR -** does not state explicitly the two terms of the comparison: “I like to see it lap the miles” is an implied metaphor in which the verb lap implies a comparison between “it” and some animal that “laps” up water.

**EXTENDED METAPHOR -** is a metaphor that is extended or developed as far as the writer wants to take it. (conceit if it is quite elaborate).

**DEAD METAPHOR -** is a metaphor that has been used so often that the comparison is no longer vivid: “The head of the house”, “the seat of the government”, “a knotty problem” are all dead metaphors.

**MIXED METAPHOR -** is a metaphor that has gotten out of control and mixes its terms so that they are visually or imaginatively incompatible. “The President is a lame duck who is running out of gas.”

**METONYMY- a** figure of speech in which a person, place, or thing, is referred to by something closely associated with it. “We requested from the crown support for our petition.” The crown is used to represent the monarch.

**MOOD - a**n atmosphere created by a writer’s diction and the details selected.

**MOTIF -** a recurring image, word, phrase, action, idea, object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to previous ones, or new ideas to the theme. Kurt Vonnegut uses “So it goes” throughout Slaughterhouse-Five to remind the reader of the senselessness of death.

**MOTIVATION -** the reasons for a character’s behavior.

**NARRATIVE-** a story or narrated account

**NARRATOR -** person or character who is telling the story.

**NARRARATION -** is the telling of a story in writing or speaking

**OMNISCIENT NARRATOR-** a narrator who is able to know, see, and tell all, including the inner thoughts and feelings of the characters.

**ONOMATOPOEIA -** the use of words whose sounds echo their sense. “Pop.” “Zap.”

**OXYMORON -** a figure of speech that combines opposite or contradictory terms in a brief phrase. “Jumbo shrimp.” “Pretty ugly.” “Bitter-sweet”

**PARABLE -** a relatively short story that teaches a moral or lesson about how to lead a good life.

**PARADOX -** a statement that appears self-contradictory, but that reveals a kind of truth.

**KOAN** is a paradox used in Zen Buddhism to gain intuitive knowledge: “What is the sound of one hand clapping?”

**PARALLELISM-** The use of a series of words, phrases, or sentences that have similar grammatical form.

**PARALLEL STRUCTURE** (parallelism) - the repetition of words or phrases that have similar grammatical structures.

**PARAPHRASE-** a restatement of a text in a different form or in different words, often for the purpose of clarity.

**PARATACTIC SENTENCE -** simply juxtaposes clauses or sentences. I am tired: it is hot.

**PARENTHETICAL –** a comment that interrupts the immediate the subject, often to qualify or explain.

**PARODY -** a work that makes fun of another work by imitating some aspect of the writer’s style.

**PATHOS –** the quality on a work that prompts the reader to feel pity

**PEDANTIC** - characterized by an excessive display of learning or scholarship

**PERIODIC -** sentence that places the main idea or central complete thought at the end of the sentence, after all introductory elements.

**PERSONIFICATION -** a figure of speech in which an object or animal is given human feelings, thoughts, or attitudes.

**PERSUASION-** Persuasion is writing or speech that attempts to convince the reader to adopt a particular opinion or course of action.

**PHILIPPIC –** a strong verbal denunciation. The term comes for the orations of Demosthenes against Philip of Macedonia in the fourth century

**PLOT -** the series of related events in a story or play, sometimes called the storyline.

**Characteristics of PLOT:**

**EXPOSITION -** introduces characters, situation, and setting

**RISING ACTION -** complications in conflict and situations (may introduce new ones as well)

**CLIMAX -** that point in a plot that creates the greatest intensity, suspense, or interest.

**RESOLUTION -** the conclusion of a story, when all or most of the conflicts have been settled; often called the **denouement**. The solution, explanation, or outcome of a story.

**POINT OF VIEW -** the vantage point from which the writer tells the story.

**FIRST PERSON POINT OF VIEW -** one of the characters tells the story.

**THIRD PERSON POINT OF VIEW -** an unknown narrator, tells the story, but this narrator zooms in to focus on the thoughts and feelings of only one character.

**OMNISCIENT POINT OF VIEW -** an omniscient or all-knowing narrator tells the story, also using the third person pronouns. This narrator, instead of focusing on one character only, often tells us everything about many characters.

**OBJECTIVE POINT OF VIEW -** a narrator who is totally impersonal and objective tells the story, with no comment on any characters or events.

**POLYSYNDETON -** sentence which uses a conjunction with NO commas to separate the items in a series. Instead of X, Y, and Z... Polysyndeton results in X and Y and Z... Kurt

Vonnegut uses this device.

**PROSODY -** is the study of sound and rhythm in poetry.

**PROTAGONIST -** the central character in a story, the one who initiates or drives the action. Usually the **hero** or **anti-hero**; in a **tragic hero**. There is always a **hamartia**, or **tragic flaw** in his character which will lead to his downfall.

**PUN -** a “play on words” based on the multiple meanings of a single word or on words that sound alike but mean different things.

**QUATRAIN -** a poem consisting of four lines, or four lines of a poem that can be considered as a unit.

**REPETITION -** Use of any element of language; a sound, a word, a phrase, a clause, or a sentence; more than once…used for musical effects and for emphasis.

**REFRAIN -** a word, phrase, line, or group of lines that is repeated, for effect, several times in a poem.

**RHETORIC -** art of effective communication, especially persuasive discourse.

**RHETORICAL APPEALS- persuasion techniques used for argumentation.**

 **LOGOS (Logical appeals) -** reasons given for supporting a particular argument.

 Ex. Use of evidence, anecdotes, facts and figures, references to current events, and

testimony

**ETHOS (Ethical appeals) -** attempts to make connections to the reader by invoking issues of character or ethics.

**PATHOS (Emotional Appeals)** – reach the reader by activating the reader’s emotions.

Ex. Includes sensory details, especially imagery, calling upon the reader’s past experiences, nostalgia, anger, or fear.

**RHETORICAL DEVICES –** literary techniques used to heighten the effectiveness of expression.

**RHETORICAL QUESTION -** a question asked for an effect, and not actually requiring an answer.

**RHYME** - is the repetition of sounds in two or more words or phrases that appear close to each other in a poem.

**RHYTHM -** a rise and fall of the voice produced by the alternation of stressed and unstressed syllables in language.

**ROMANCE -** in general, a story in which an idealized hero or heroine undertakes a quest and is successful.

**SARCASM –** harsh, cutting language or tone intended to ridicule

**SATIRE -** a type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change.

**SCAPEGOAT-** a person or group that bears the blame for another.

**SETTING –** the time, place and environment in which action takes place

**SHIFT** (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 that makes an explicitly comparison between two unlike things, using words such as like, as, than, or resembles.

**SIMPLE SENTENCE-** a sentence consisting of one independent clause and no dependent clause

**SOLECISM –** nonstandard grammatical usage; a violation of grammatical rules

**SOLILOQUY -** a long speech made by a character in a play while no other characters are on stage.

**STEREOTYPE -** a fixed idea or conception of a character or an idea which does not allow for any individuality, often based on religious, social, or racial prejudices.

**STREAM OF CONSCIOUSNESS -** a style of writing that portrays the inner (often chaotic) workings of a character’s mind.

**STRUCTURE –** the arrangement or framework of a sentence, paragraph, or entire work

**STYLE -** the distinctive way in which a writer uses language: a writer’s distinctive use of diction, tone, and syntax.

**SURREALISM-** an artistic movement emphasizing the imagination and characterized by incongruous juxtapositions and lack of conscious control**.**

**SUSPENSE -** a feeling of uncertainty and curiosity about what will happen next in a story.

**SYLLEPSIS –** a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit”).

**SYLLOGISM-** a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal. Socrates is a man; therefore, Socrates is mortal.”)

**SYMBOL -** a person, place, thing, or event that has meaning in itself and that also stands for something more than itself.

**SYNECDOCHE -** a figure of speech in which a part represents the whole. “If you don’t drive properly, you will lose your wheels.” The wheels represent the entire car.

**SYNESTHESIA** (synaesthesia) – describing one kind of a sensation in terms of another (“a loud color”, “a sweet sound”

**SYNTAX –** the manner in which words are arranged into sentences.

**SYNTACTIC FLUENCY - a**bility to create a variety of sentence structures, appropriately complex and/or simple and varied in length.

**SYNTACTIC PERMUTATION - s**entence structures that are extraordinarily complex and involved. Often difficult for a reader to follow.

**TALL TALE -** an outrageously exaggerated, humorous story that is obviously unbelievable.

**TAUTOLOGY –** needless repetition which adds no meaning or understanding (“widow women”, “free gift”)

**TELEGRAPHIC SENTENCE -** a sentence shorter than five words in length.

**THEME -** the insight about human life that is revealed in a literary work.

**TONE -** the attitude a writer takes toward the subject of a work, the characters in it, or the audience, revealed through diction, figurative language, and organization.

**TRAGEDY- in** general, a story in which a heroic character either dies or comes to some other unhappy end.

**TRAGIC HERO-** A person of high degree who falls to a low estate. The hero is basically good, but he has a character flaw which causes him to make an error which brings about his downfall. He then realizes his error and gains wisdom through his suffering…once set in motion the events are inevitable.

**TRICOLON - s**entence of three parts of equal importance and length, usually three independent clauses.

**TRITE EXPRESSSION (also cliché)**- Any expression so often used that its freshness and clarity have worn off; overused and hackneyed (Ex: “bigger and better”).

**UNDERSTATEMENT -** a statement that says less than what is meant.

**UNITY -** unified parts of the writing are related to one central idea or organizing principle. Unity is dependent upon coherence.

**UNIVERSALITY-** A critical term frequently employed to indicate the presence in a piece of writing of an appeal to all readers of all time. This is one of the qualities which makes a particular writer’s work become classic.

**VERNACULAR -** the language spoken by the people who live in a particular locality.

**VOICE -** distinctive use of language that conveys the writer’s or narrator’s personality to the reader



**Literary Time Periods and Styles**

**Impressionism**—a nineteenth-century movement in literature and art which advocated a recording of the artist’s personal impressions of the world, rather than a strict representation of reality.

**Modernism**—a term for the bold new experimental styles and forms that swept the arts during the first third of the twentieth century.

**Naturalism**—a nineteenth century literary movement that was an extension of realism and that claimed to portray life exactly as it was.

**Plain Style**—writing style that stresses simplicity and clarity of expression (but will still utilize allusions and metaphors), and was the main form of the Puritan writers.

**Puritanism**—writing style of America’s early English-speaking colonists which emphasizes obedience to God and consists mainly of journals, sermons, and poems.

**Rationalism**—a movement that began in Europe in the seventeenth century, which held that we can arrive at truth by using our reason rather than relying on the authority of the past, on the authority of the Church, or an institution. Also called Neoclassicism and/or Age of Reason.

**Realism**—a style of writing, developed in the nineteenth century that attempts to depict life accurately without idealizing or romanticizing it.

**Regionalism**—literature that emphasizes a specific geographic setting and theatre produces the speech, behavior, and attitudes of the people who live in that region.

**Romanticism**—a revolt against Rationalism that affected literature and the other arts, beginning in the late eighteenth century and remaining strong throughout most of the nineteenth century.

**Surrealism**—a movement in art and literature that started in Europe during the 1920s. Surrealists wanted to replace conventional realism with the full expression of the unconscious mind, which they considered to be more real than the “real” world of appearances.

**Symbolism**—a literary movement that originated in the late nineteenth century France, in which writers rearranged the world of appearances in order to reveal a more truthful version of reality.

**Transcendentalism**—a nineteenth century movement in the Romantic tradition, which held that every individual can reach ultimate truths through spiritual intuition, which transcends reasons and sensory experience.

*As you progress through the AP English courses, you will be responsible for maintaining a notecard for each in-class novel, play, poem, and/or short story as well as your outside reading which identify:*

\*Author \*Title of piece of literature \*Protagonist/Antagonist

\*Time period relevance/connection \*Themes \*Major conflicts

\*Tones \*Academic Verbs \*General plot

**Themes/Abstracts**

|  |  |  |  |
| --- | --- | --- | --- |
| acceptance | cowardice | Exile | independence |
| adaptability | cruelty | Experience | individuality |
| admiration | curiosity | Extroversion | inhumanity |
| adventure | custom/tradition | faith | initiation |
| affection | death | Falsity/pretense | initiative |
| aggression | deceit | Family/parenthood | innocence |
| alienation | defeat/failure | Fanaticism | insanity |
| ambiguity | denial | fate | instinct |
| ambition | desire | Fear | integrity |
| amusement | despair | Femininity | introversion |
| anger | desperation | Forgiveness | intuition |
| antipathy | destruction | Free will | irrationality |
| apathy | detachment | freedom | isolation |
| appearance vs. reality | determination | Friendship | jealousy |
| arousal | devotion | Gender | joy |
| arrogance | dignity | Gentleness | judgmentalism |
| awe | diligence | Goodness | justice |
| betrayal | discontentment | Gratitude | justification |
| bigotry | disrespect | greed | kindness |
| blame | domination/suppression | Grief | knowledge |
| blasphemy | doubt | Growing up | law/justice |
| bravery | dreams/fantasies | Guilt | legality |
| bureaucracy | dualism | Hate | liveliness |
| certainty | duty | Hatred | loneliness |
| chance | education/school | Heaven/paradise/utopia | love |
| chaos | egotism | helplessness | loyalty |
| childhood | empathy | Heroism | luck |
| children | endurance | Honesty | masculinity |
| citizenship | environment | Honor | materialism |
| commitment | envy | Hope | mediocrity |
| compassion | equality | humanity | memory |
| confidence | escape | humility | misunderstanding |
| conformity (outward/inward) | eternity | hysteria | mob psychology/hysteria |
| confusion | ethics | identity | mystery |
| consideration | evil | ignorance | naiveté |
| contentedness | excellence | illusion | nature |
| contradiction | excitement | immorality | obligation |
| courage | exhilaration | impiety | obliviousness |
| opportunity | revenge | unfairness | *“Ooops”*  |
| order | righteousness | unhappiness | maturity |
| pain | ritual/ceremony | values | lust |
| paranoia | savagery | vanity |  |
| passion | scapegoat | victimization |  |
| patience | search for identity | vindictiveness |  |
| patriotism | secrecy | violence |  |
| peace | security | war |  |
| perception | self-actualization | weakness |  |
| perfection | self-consciousness | wealth |  |
| perseverance | self-control | wrath |  |
| persistence | self-discipline |  |  |
| piety | self-improvement |  |  |
| poverty | selfishness |  |  |
| power | self-loathing |  |  |
| prejudice | self-pity |  |  |
| pride | service |  |  |
| primalism | servitude |  |  |
| privacy | sexuality |  |  |
| prophecy | shame |  |  |
| protection | social pressure |  |  |
| race relations | social status |  |  |
| rationalism | solecism |  |  |
| rationalization | sorrow |  |  |
| readiness | strength |  |  |
| reality | struggle |  |  |
| realization | stupidity |  |  |
| reason | success |  |  |
| rebellion | supernatural |  |  |
| redemption | suspicion |  |  |
| religion | sympathy |  |  |
| reluctance | teamwork |  |  |
| repentance | terror |  |  |
| reputation | time |  |  |
| resistance | transcendence |  |  |
| respect | trickery |  |  |
| responsibility | trust |  |  |
| restraint | trust |  |  |
| retribution | truth |  |  |
|  |  |  |  |

**Tone**

***Tone*** *is more than merely an author's attitude toward his/her audience and characters; it is the stylistic means by which an author conveys his/her attitude(s) in a work of literature. Tone is an integral part of a work's* ***meaning*** *because it controls the reader's response which is essential to fully experiencing literature. In order to recognize* ***tonal shift*** *and to interpret* ***complexities of tone****, the reader must be able to make inferences based on an active reading of the work.*

*Familiarize yourself with the denotations and connotations of the following* ***tone words****. This is by no means a comprehensive list. Practice utilizing adjective and adverb forms of each word.*

 *adjective: Leo uses a mocking tone when he describes Mr. Graham as a literary genius.*

 *adverb: Leo mockingly describes Mr. Graham as a literary genius.*

*For more tone words and their meanings, consult a thesaurus.*

***Positive***

**Enthusiastic** ecstatic

energetic

vibrant

# Happiness

amused

blissful

cheerful

cheery

delightful

gay

gleeful

merry

mirthful

pleased

sanguine

**Honest**

candid

direct

frank

sincere

**Hopeful**

anticipatory

**Interested**

concerned

sympathetic

**Joy**

buoyant

comic

elated

exalted

happy

humorous

jovial

jubilant

light-hearted

zealous

**Affectionate**

cherishable

compassionate

enamored

lustful

platonic

romantic

sentimental

tender

**Powerful**

authoritative

benevolent

confident

commanding

forceful

masterful

prevailing

**Reverent**

admiring

appreciative

approving

solemn

venerated

worshiping

**“Other”**

amiable

brave

calm

civil

complimentary

decorous

effusive

friendly

intimate

polite

proud

***Negative***

**Angry**

acerbic

aggravated

agitated

bitter

choleric

consternated

exasperated

harsh

hostile

incensed

indignant

irascible

irate

miffed

outraged

perturbed

petulant

rageful

rancorous

riled

strident

umbrage

vehement

violent

wrathful

**Cynical**

sardonic

sarcastic

bitter

irreverent

**Detached**

cold

disconnected

hollow

obdurate

**Evasive**

allusive

ambiguous

cagey

equivocal

shifty

vague

**Complicated**

complex

convoluted

difficult

problematic

**Damning**

admonishing

censorious

exhortatory

**Fear**

anxious

apprehensive

distressed

dreadful

horrific

panicked

timid

**Hate**

abhorrence

adverse

disgusted

despiteful

disdainful

jealous

loathing

rancor

venomous

repugnant

repulsive

resentful

scornful

spiteful

**Indifferent**

apathetic

**Irreverent**

facetious

flippant

**Pompous**

abhorring

contemptuous

disliking

doctrinaire

rigid

**Overstated**

melodramatic

saccharine

**Regretful** despairing

melancholy

morose

**Sad**

agonal

barren

bleak

dark

distressful

dejected

despondent

dismal

empty

funereal

gloomy

grave

lamented

lugubrious

melancholy

morose

pitiful

regretful

remorseful

saturnine

sorrowful

sullen

somber

**Serious**

grave

prurient

salacious

staid

uptight

**Sharp**

biting

piercing

**“Other”**

condescending

disdainful

galling

narcissistic

***Neutral***

**Apologetic**

penitent

ignominious

**Applicable**

incisive

pertinent

poignant

pointed

**Apprehensive**

anxious

pensive

**Calm**

composed

disinterested

peaceful

placid

resigned

reticent

serene

subdued

tranquil

unconcerned

unruffled

**Childish**

impish

silly

sophomoric

**Commanding**

authoritative

demanding

imposing

**Confused**

ambivalent puzzled

perplexed

uncertain

vexed

**Didactic**

educational

informative

instructive

**Impartial** objective

unbiased

**Important**

applicable

pertinent

poignant

relevant

significant

**Indifferent**

apathetic disinterested unconcerned

**Indirect**

circuitous

meandering

understated

**Melodramatic**

dramatic

oratorical

sensational

theatrical

**Questioning**

dubious incredulous

**Restrained**

subdued

undemonstrative

**Sentimental**

nostalgic

wistful

**Serious**

solemn

somber

**Simple**

candid

direct straightforward unambiguous

**Stubborn**

rebellious

recalcitrant

**Thoughtful**

dreamy

fanciful

**Urgent**

insistent

pressing

***Ironic Tones***

acerbic

alarming

appalled

biting

cynical

derisive

flippant

humorous

icy

intimidation

mocking

playful

qualms

sardonic

sinister

sly

smirking

sneering

startle

trepidation

uneasy

witty

wry

**Strong Verbs for Academic Analysis**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| accentuates | considers | enumerates | lists | recounts |
| accepts | contends | envisions | maintains | refers |
| achieves | contests | evokes  | makes | reflects |
| adopts | contrasts | excludes | manages | regards |
| advocates | contributes | expands | manipulates | regrets |
| affects | conveys | experiences | minimizes | rejects |
| alleviates | convinces | explains | moralizes | represents |
| allows | defends | expresses | muses | results |
| alludes | defies | extends | notes | reversals |
| alters | defines | extrapolates | observes | ridicules |
| analyzes | demonstrate | fantasizes | opposes | satirizes |
| approaches | denigrates | focuses | organizes | seems |
| argues | depicts | forces | outlines | sees |
| ascertains | describes | foreshadows | overstates | selects |
| asserts | despises | functions | patronizes | serves |
| assesses | details | generalizes | performs | shows |
| assumes attacks | determines | guides | permits | specifies |
| attempts | develops | heightens | personifies | speculates |
| attributes | deviates | highlights | persuades | states |
| avoids | differentiates | hints | ponders | strives |
| bases | differs | holds | portrays | suggests |
| believes | directs | honors | postulates | summarizes |
| challenges | disappoints | identifies | prepares | supplies |
| changes | discovers | illustrates | presents | supports |
| characterizes | discusses | imagines | presumes | suppresses |
| chooses | displays | impels | produces | symbolizes |
| chronicles | disputes | implies | projects | sympathizes |
| claims | disrupts | includes | promotes | traces |
| comments | distinguishes | indicates | proposes | understands |
| compares | distorts | infers | provides | understates |
| compels | downplays | inspires | qualifies | vacillates |
| completes | dramatizes | intends | questions | values |
| concerns | elevates | interprets | rationalizes | verifies |
| concludes | elicits | interrupts | reasons | views |
| condescends | empathizes | inundates | recalls | wants  |
| conducts | encounters | justifies | recites | wishes |
| conforms | enhances | juxtaposes | recollects |  |
| confronts | enriches | lampoons | records |  |

**Types and Examples of Transitions**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Time** | before | meanwhile | as soon as | then |
|  | finally | immediately | during | later |
|  | as yet | until | tomorrow | after |
|  | next | yesterday | still | first |
|  | second | third | afterward | at |
|  | at the same time | in the meantime | last | when |
|  | next time | prior to | soon | next week |
|  | next year | about | today |  |
| **Comparison** | accordingly | also | as  | comparable to |
|  | in the same way | just as | like | likewise |
|  | similarly | sometimes | in the same manner |  |
|  | in conjunction with | this | too |  |
|  |  |  |  |  |
| **Emphasize a**  | again | another key point | thus | most compelling |
| **point** | for this reason | frequently | important to realize | on the positive side |
|  | indeed | in fact | must be | first thing to remember |
|  | most important | consequently | surprising |  |
|  | significant that | to point out | to emphasize |  |
|  | surprisingly enough | on the negative side | likewise |  |
|  | point often overlooked | equally important | to repeat |  |
|  |  |  |  |  |
| **To clarify** | for example | for instance | in other words | put another way |
|  | seems clear from | simply stated | stated |  |
|  | to clarify | to illustrate the | that is |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **To add**  | additionally | again | along with | also |
| **information**  | and | another | as well | besides |
|  | equally important | finally | for example | for instance |
|  | further | furthermore | in addition | likewise |
|  | moreover | next | together with | what’s more |
|  | such as | according to |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **To conclude** | accordingly | all in all | as a result | consequently |
|  | due to | finally | in closing | in conclusion |
|  | in short | in summary | lastly | in the last analysis |
|  | therefore | thus | to conclude |  |
|  |  |  |  |  |
|  |  |  |  |  |
| **To**  | first | second | third | one important |
| **enumerate**  | a significant | another significant | next | in the beginning |
|  | most important | equally important | last | of greater significance |
|  | one | also | in addition | toward the middle |
|  | at the end |  |  |  |
|  |  |  |  |  |

**Parts of Speech**

|  |
| --- |
| **Prepositions** |
| aboard | as | but | in | out | toward |
| about | at | by | Inside | outside | under |
| above | before | concerning | Into | over | underneath |
| across | behind | despite | like | past | until |
| after | below | down | near | pending | unto |
| against | beneath | during | of | regarding | up |
| along | beside | except | off | since | upon |
| amid | besides | excepting | on | through | with |
| among | between | for | onto | throughout | within |
| around | beyond | from | opposite | to | without |

|  |
| --- |
| **BE verbs** |
| am |
| is |
| are |
| was |
| were |
| be |
| being |
| been |

|  |
| --- |
| **Other Helping Verbs (they are always verbs!!!)** |
| have | do | shall | will  | can | may |
| has | does | should | would | could | might |
| had | did |  |  |  | must |

|  |
| --- |
| **Coordinating Conjunctions (*fanboys*)** |
| for | and | nor | but | or | yet | so |

|  |
| --- |
| **Subordinating Conjunctions** |
| after | even if | When |
|  although | even though | Whenever |
| as | only if | Whereas |
|  as soon as | since | While |
| as long as | though |  |
| because | though |  |
| before | unless |  |
| by the time | until |  |

|  |
| --- |
| **Relative Pronouns** |
| who |
|  whom |
| whose |
| which |
| that |

|  |
| --- |
| **Adjectives answer the following questions:** |
| What kind?Which one?How many ?How much?Whose? |

|  |
| --- |
| **Adverbs answer the following questions:** |
| Where?When?How?How oftenTo what extent? |

**Language Chart**

Loose/

Cumulative

Periodic

Periodic

Simple

**Structure**

Antithical???

Balanced

compound

Complex

Compound-

 Complex

**Syntax Techniques**

antithesis parallelism reversal

juxtaposition polysyndeton -antimetabole

omission repetition -inverted order

 -asyndeton -anadiplosis (inversion)

 -ellipsis -anaphora rhetorical fragment

 -epistorphe rhetorical question

 Epistorphe

**Syntax**

**Parts of Sentences**

**Parts of Speech**

adjective noun

adverb preposition

conjunction pronoun

interjection verb

**Clauses**

dependent

 -adjective

 -adverb

 -noun

independent

**Phrases**

absolute

appositive

gerund

infinitive

participial

prepositional

Word order and sentence structure

(the effect is has on the *meaning* of the

piece of literature)

**Purpose**

declarative

exclamatory

imperative

interrogative

**Syntactical Terms and Examples**

***Syntax:*** *the arrangement of words and the order of grammatical elements in a sentence*

**Omission**

* Asyndeton: the deliberate omission of conjunctions in a series of related words, phrases, or clauses
	+ “See no evil, hear no evil, speak no evil.”—proverb
* Ellipsis: the deliberate omission of a word or words that are readily implied by the context
	+ “To err is human; to forgive,…divine.”—Alexander Pope
	+ “Wise men talk because they have something to say; fools, because they have to say something.”—Plato
	+ “Prosperity is a great teacher, adversity a greater.”—William Hazlitt

**Repetition**

* Anadiplosis: the repetition of a prominent (usually the final) word of a phrase, clause, line, or stanza at the beginning of the next
	+ “Pleasure might cause her **read**, **reading** might make her **know,/Knowledge** might **pity** win, and **pity** grace obtain.”—Philip Sidney
	+ “But if possibility of evil be to exclude **good**, no **good** ever can be done.”—Samuel Johnson
	+ “Fear leads to **anger**. **Anger** leads to **hate**. **Hate** leads to suffering.”—Yoda (This is also an example of parallelism.)
* Anaphora: the repetition of the same word or expression at the beginning of successive phrase, clauses, sentences, or lines for rhetorical or poetic effect.
	+ “The **true** nature of man, his **true** good, **true** virtue, and **true** religion are things which cannot be known separately.”—Blaise Pascal
	+ “**To think** on death it is a miser,/**To think** on life it is a vanity;/**To think** on the world verily it is,/**To think** that here man hath no perfect bliss.”—Henry Peacham
* Epanalepsis: the repetition, placed at the end of a sentence, line, clause, or phrase, of the wor or words at the beginning of the same sentence, line, clause, or phrase.
	+ “**Weep no more**, woeful shepherds, **weep no more**.”—John Milton
	+ “**Rejoice** in the Lord always: and again I say, **Rejoice**.”—Phillippians 4:4
* Epistrophe: the repetition of the same word or group of words at the ends of successive phrases or clauses
	+ “When I was a **child**, I used to speak as a **child,** think as a **child**, reason as a **child**.” —1 Corinthians 13:11
	+ “government of the **people**, by the **people**, for the **people** shall not perish from the earth.”—Abraham Lincoln
	+ “Were affections bear rule, there reason is **subdued**, honesty is **subdued**, good will is **subdued**, and all things else that withstand evil, for ever are **subdued**.”—Thomas Wilson
* Polysyndeton: the repetition of conjunctions within a sentence for special emphasis.
	+ “**And** God made the beast of the earth after his kind, **and** cattle after their kind, **and** every thing that creepeth upon the earth after his kind; **and** God saw that it was good.”—Genesis 1:24-25
	+ “[Football] still demands those attributes of courage **and** stamina **and** coordinated efficiency…”—Vince Lombardi

**Balance and Contrast (or Reversal)**

* Antimetabole: a sentence strategy in which the arrangement of ideas in the second phrase or clause is a reversal of the first (**using the same words: a-b-b-a**)
	+ “Therefore, being always of good courage, and knowing that while *(a)*we are at home *(b)*in the body we are absent from the Lord—for we walk by faith, not by sight—we are of good courage, I say, and prefer *(b)*rather to be absent from the body *(a)*and to be at home with the Lord.”—2 Corinthians 5:6-8
	+ “*(a)*Ask not what your country can *(b)*do for you—*(b)*ask what you *(a)*can do for your country.”—John F. Kennedy
* Antithesis: a contrast of ideas or words in balanced or parallel construction (**a-b-a-b**)
	+ “I did not come *(a)*to *(b)*abolish, but *(a)*to *(b)*fulfill.”—Matthew 5:17b
	+ “To *(a)*err is *(b)*human; to *(a)*forgive, *(b)*divine.”—Alexander Pope

**Parallel Structure**

* Paralellism: a similarity in the way parts of a sentence or sentences are put together (grammatical or structural)
	+ “[T]he torch has been passed to a new generation of Americans, **born** in this century, **tempered** by war, **disciplined** by a hard and bitter peace, **proud** of our ancient heritage.”—John F. Kennedy
	+ “Be one of **the few**, **the proud**, the Marines.”—US Marine Corps Advertisement *Note that this sentence also contains ellipsis as it leaves out “Be one of” in front of the second two nouns.)*
* Antithesis: a contrast of ideas or words in balanced or parallel construction (**a-b-a-b**)
	+ “I did not come *(a)*to *(b)*abolish, but *(a)*to *(b)*fulfill.”—Matthew 5:17b
	+ “To *(a)*err is *(b)*human; to *(a)*forgive, *(b)*divine.”—Alexander Pope

**Phrase Toolbox**

***Phrases:*** *groups of words that do not contain both a subject and a verb. Collectively, the words in the phrases function as a single part of speech.*

**Prepositions:** to, around, under, over, like, as, behind, with, outside, etc.

**Prepositional Phrase:** a preposition plus its object and modifiers. They may function as adjectives or as adverbs.

**Adjective Prepositional Phrase**: tella *which one, what kind, how many*, and *how much*, or give other information about a noun, a pronoun, a noun phrase, or a noun clause.

* The store **around the corner** is painted green. (*Which store is it? The store around the corner.*)
* The girl **with the blue hair** is angry.

**Adverb Prepositional Phrase**: tells *how, when, where, why, to what extent*, or *under what condition* about a verb, and adjective, and adverb, and adverb phrase, or adverb clause.

* Oscar is painting his house **with the help of his friends**. (*How is he painting his house? With the help of his friends*.)
* Sally is coloring **outside the lines**.

**Infinitive Phrase**: includes the word “to” plus a verb. Infinitive phrases can function as adjectives, adverbs, or nouns.

* **To dance gracefully** is my ambition. (subject of sentence)
* Her plan **to become a millionaire** fell through when the stock market crashed. (modifies plan; functions as an adjective)
* She wanted **to become a veterinarian**. (noun-direct object of “wanted”)
* John went to college **to study engineering**. (tells why he went, so it’s an adverb)

**Appositive Phrase**: renames, or identifies, a noun or pronoun. When I adds information that is nonessential, it is set off by commas.

* My teacher, **a woman with curly hair**, is very loud.
* Bowser, **the dog with the sharp teeth**, is coming around the corner.

**Participial Phrase**: is a verb form (past or present) functioning like an adjective. The phrase is the participle plus its modifiers.

* **Blinded by the light**, Sarah walked into the concert hall.
* **Swimming for his life**, John crossed the English Channel.

**Gerund Phrase**: is an “-ing” verb form functioning as a noun. The phrase is the gerund plus its complements and modifiers.

* **Walking in the moonlight** is a romantic way to end a date. (subject of a sentence)
* He particularly enjoyed **walking in the moonlight** with his girlfriend. (direct object)
* He wrote a poem about **walking in the moonlight**. (object of the preposition)
* **Walking the dog** is not my favorite task. (subject)

**Absolute Phrase (also called a nominative absolute)**: is a group of words consisting of a noun or pronoun, and “ing” or “ed” verb form, and any related modifiers. Absolute phrases modify the whole sentence rather than a particular part of it. They are always set off from the rest of the sentence with a comma or pair of commas (or dashes) because they are parenthetical elements. An absolute phrase, very simply put, contains a noun or pronoun followed by a participle. Absolute phrases are valuable in constructing concise, layered sentences

* **Their minds whirling from the avalanche of information provided by their teacher**, the students made their way thoughtfully to the parking lot.
* **His head pounding, his hands shaking, his heart filled with trepidation**, the young man knelt and proposed marriage to his sweetheart.
* The two lovers walked through the garden, **their faces reflecting the moonlight, their arms twined about each other, their footsteps echoing in the stillness of the night.**

*Note: An independent clause has a subject and a verb and can stand alone as a sentence. A dependent or subordinate clause has a subject and a verb but does not express a complete thought. It often begins with a subordinating conjunction such as when, because, although, while, since, et.*

**Clause Toolbox**

***Clause:*** *a group of related words that contains a subject and a verb.*

**Independent Clause:**  the same as a simple sentence. It will stand alone as an understandable thought. It has a subject and a predicate (verb). It may also have an object and modifiers such as adjective, adverbs, and/or phrases.

Sub—subject

Vb—Verb

Obj—Object of verb

 --Independent clause

* The writer spent the day at the computer.

 sub vb obj

**Dependent (subordinate) Clause:** a group of related words that contains a subject and a verb but that cannot stand alone. It requires the addition of an independent clause to make it a complete thought.

* Because the writer spent the day at the computer

Though the groups of words above has a subject (writer) and verb (spent), this thought isn’t complete. It leaves us with a question: *What happened BECAUSE the writer sent the day at the computer*?

* Because the writer spent the day at the computer, she completed her novel.

 sub vb

The second clause answers what happened as a result of the action described in the first clause. “She completed her novel” is an independent clause because it can stand alone.

**Types of Dependent (Subordinate) Clauses**

* Adjective Clauses: dependent clauses that modify nouns and pronouns (just as adjectives do). They come directly after the word they are modifying. They usually begin with a “**signal word**” called a *relative pronoun*.

*Relative pronouns:*

***that where which who whose***

*Adjective clauses add more information about a person, place, or thing.*

* + The writer spent the day at the computer. + The writer’s books are on the best-seller list.

*Combined using and adjective clause:*

* + The writer *whose books are on the best-seller list* spent the day at the computer.

 sub (sub) (vb) vb

* Adverb Clauses: dependent clauses that give more details about eh rest of the sentence, such as time, cause and effect, conditions, or contrast. Adverb clauses can occur anywhere in the sentence: at the beginning, between the subject and the verb, or at the end of the sentence. They usually begin with a “**signal word**” called a *subordinate conjunction*:

***CONTRAST***

*although*

*even though*

*though*

*whereas*

*while*

***CONDITION***

*if*

*unless*

*whether*

*even if*

*providing that*

*in case (of, that)*

*in the event (of, that)*

***CAUSE AND EFFECT***

*because*

*since*

*now that*

*as*

*as long as*

*so*

*so that*

*in order that*

***TIME***

*after*

*before*

*when*

*while*

*as*

*whenever*

*since*

*until*

*as soon as*

*as long as*

 *Adverb clauses are used to add more information*

* + The writer spent the day at the computer.

If we want to know more about the **time**, we would choose a subordinating conjunction for the **TIME** box.

* + **After** the writer spent the day at the computer, she was very tired.
	+ The writer spent the day at the computer.

If we want to know more about **a cause and effect**, we would choose a subordinating conjunction for the **CAUSE AND EFFECT** box.

* + **Because** the writer spent the day at the computer, she finished her novel.

If we want to know more about a **condition**, we would choose a subordinating conjunction from the **CONDITION** box.

* + **Unless** the writer spent the day at the computer, she wouldn’t be able to finish her novel.

If we want to know more about the **a contrast**, we would choose a subordinating conjunction for the **CONTRAST** box.

* + **Although** he writer spent the day at the computer, she really wanted to be at the park.

*Note: Although all of these clauses occur at the beginning of the sentences, they could be moved to the end of the sentence.*

* Noun Clauses: dependent clauses that function like a single noun in a sentence. They can be *subjects, objects*, or *complements*. The “**signal word**” for noun clauses are:

*who*

*whoever*

*whom*

*whomever*

*whose*

*why*

*when*

*whenever*

*where*

*wherever*

*which*

*whichever*

*how*

*however*

*if*

*that*

*what*

*whether*

*whatever*

 Noun clause as the **subject** of a sentence:

* + Whatever you want for dinner is fine with me.

Noun clause as the **object** of a sentence:

* + John will make whatever you want for dinner.

Noun clause as the **object of a preposition**:

* + I have dinner ready for whoever wants to eat.

Noun clauses can also function as: *indirect objects, subject complements, adjective complements.*

*\*\*\*In a noun clause, if the signal word “that” is not the first word of the sentence, it can be omitted.*

* + I see (that) you made homemade cookies.

*(The sentence makes sense with or without “that.”)*

**Appeals, Writer’s Purpose,**

**and Common Rhetorical Strategies**

**Purpose of Appeals**

* Logos: The writer or speaker uses devices such as (but not limited to) facts, statistics, cause/effect, or comparison/contrast to ***appeal*** *to the audiences’ (or reader’s) logic by constructing a well-reasoned argument*.
* Pathos: The writer or speaker uses devices such as connotative diction, personal anecdotes, or imagery to ***evoke*** *the audience’s (or reader’s) emotions by stirring strong feelings about the subject*.
* Ethos: The writer or speaker uses devices such as using first person pronouns, citing authorities, or stating is qualifications or experience in order to ***establish*** *himself/herself as a credible or reliable person, one whose opinions can be trusted*.

**Writer’s Purpose**

* Support a cause
* Promote a change
* Refute a theory
* Stimulate interest
* Win agreement
* Arouse sympathy
* Provoke anger

**Commonly Used Rhetorical Strategies**

* Call to action: a request or petition by the writer to move the reader to take action on an issue
* Claim: a debatable or controversial statement the speaker or writer intends to prove with evidence
* Concession: a respectful acknowledgement of an opposing viewpoint. By recognizing and fairly summarizing an opposing viewpoint, the writer or speaker is seen as logical and fair-minded.
* Counterargument: follows a concession and strongly counters or refutes the opposition’s evidence. Terms of concession and counterargument:
	+ I concede that…; however,…
	+ Yes…,but…
	+ I recognize that…but I must point out that…
	+ While I agree that…, I doubt that…
	+ While it is true that…, we must remember that…
	+ Although I understand that…, I still believe that…
* Qualifier: word or phrase that limits the claim, such as *usually, sometimes, in many cases, etc*.
* Rebuttle: showing the opposing argument to be weak or wrong
* Unspoken assumption—the writer’s belief about the attitudes, values, or knowledge possessed by readers or the audience (What does the writer assume to be true about these things?)



Types of Emotional Appeals (pathos)

* Use language that involves the senses
* Include a bias or prejudice
* Include an anecdote
* Include connotative language
* Explore euphemisms
* Use description
* Use figurative language
* Develop tone
* Experiment with informal language

Types of Ethical Appeals

(ethos)

* Show written voice in the argument (1st person pronouns)
* Make the audience believe that the writer is trustworthy
* Demonstrate that the writer put in research time
* Support reasons with appropriate, logical evidence
* Present a carefully and edited argument
* Demonstrate that the writer knows the audience and respects them
* Show concerns about communicating with the audience
* Convince the audience that the writer is reliable and knowledgeable

Types of Logical Appeals (logos)

* Incorporate inductive reasoning
* Use deductive reasoning
* Cite traditional culture
* Cite commonly held beliefs
* Allude to history, religious texts, great literature, or mythology
* Manipulate the style
* Employ various modes of discourse for specific effects
* Provide testimony
* Draw analogies/create metaphors
* Order chronologically
* Provide evidence
* Classify evidence
* Cite authorities
* Quote research
* Use facts
* Theorize about cause and effect
* Argue from precedent

**Essay Formatting Specifications**

**MLA Style (Reference Purdue Owl)**

**PAPER**

* Use 8 ½ X 11 inch white paper
* Print on one side of the paper only

**MARGINS**

* 1” on all sides (top, bottom, left, right)
* Set the margins of the paper under “File” => “Page Setup” before starting to type
* Do not “justify” the margins on the right side of the page

**FONT**

* All essays should be typed in Times New Roman, 12 point font. This includes the heading, title, and essay text.
* Do not “bold” anything

**SPACING**

* The entire document should be double-spaced. That includes the heading, title, body of the paper, and works cited page (if applicable).
* Before you start typing, set the document to double spacing. Simply press “CTRL + 2” or:

Select “Format” => “Paragraph”

Under “Line Spacing,” select “Double” from the drop-down menu

**PAGE NUMBERS**

* All pages should be numbered consecutively throughout the paper, including works cited pages
* Page numbers should be placed in the upper right-hand corner of all pages
* Should contain the student’s last name, one space, and then the page number
* Set up on the document’s first page in the document header:

Go to “View” => “Header and Footer”

When the Header box appears at the top of the page, tab over to the right side of the box

Type your last name, then hit the space bar one time

In the Header and Footer box that appears on the screen, click on the first icon (a piece of paper with a #on it). This will automatically place the numbers on your pages for you ½ inch below the top of the page.

Close the Header and Footer box

**HEADING**

* A 4-line heading is on the first double-spaced line following the page number.
* The heading should be placed in the upper-left corner of the first page of the paper.
* Heading should include:

Student’s First and Last Name (Line 1)

Teacher’s Name (Line 2)

Full Course Name (Line 3)

Date: Day, Month, Year (Line 4)—Example: 8 February 2007

**TITLE**

* A title is centered on the first line below the 4-line heading.
* It is double-spaced like the rest of the document—do not excessively space around the title.
* The title is NOT in bold, NOT underlined, and NOT italicized.

**PARAGRAPHS**

* Indent the first line of each new paragraph one tab—do not use the space bar to indent. *Do not excessively space in between each paragraph.*