# SUMMER WORK
## DO NOT GET OVERWHELMED. Breathe. Follow instructions and you'll be fine.

I. Join the AP Lit Remind101 group:
   a. Text the message **@aplitwshs** to the number **81010**.
   b. If you're having trouble with 81010, try texting @aplitwshs to (669) 200-6235.


II. Review the attached **AP Literature Survival packet**.
   a. Your goal is to have a general understanding of the major topics below. The packet is a collection of terms, questions, and ideas that details each of these major topics.

   | | | | |
   |---|---|---|---|
   | i. | diction | vii. | structure, plot, and conflict |
   | ii. | point of view | viii. | tone and tone shifts |
   | iii. | setting | ix. | writing style and changes in writing style |
   | iv. | literary devices | x. | common archetypes and symbols |
   | v. | character and character development | xi. | patterns |
   | vi. | syntax | xii. | theme and universal themes |

   b. I recommend defining any unknown words and researching any alien topics.
   c. **If you get stuck or need help:** message me through Remind101, text me, or email me with any questions regarding concepts. (Note: Youtube is also a great resource.) (Phone 404 538 4379, Email Katherine.chou@cvusd.us)


III. Read **and annotate** the following books:
   a. *The Elements of Style* by Strunk and White (free copies can be found online)
      i. Annotate this for grammatical rules. Guaranteed: you will find many rules of usage you didn't know.
   b. *Crime and Punishment* by Fyodor Doestoevsky
   c. *Brave New World* by Aldous Huxley
   d. ANNOTATION METHOD FOR NOVELS: Using your **AP Literature survival packet** for help, annotate your novel using the key terms and questions. This will help you with part IV.

IV. Do the following **dialectical journal** for **each** novel.
   a. Choose five memorable quotes or passages.
   b. Create two columns in either a word-processing document or on paper, like this, for each novel:

   | Quote/ Passage (include page number) | Analysis |
   |---|---|
   | | |

   c. Copy the quote or passage in the first column. Notice the author's use of language.
      i. Example: "The strange words rolled through his mind; rumbled, like the drums at the summer dances, if the drums could have spoken; like the men singing the Corn Song, beautiful, beautiful, so that you cried; like old Mitsima saying magic over his feathers and his carved sticks and his bits of bone and stone—*kiathla tsilu silokwe silokew silokew. Kiai silu silu, tsithl*—but better than Mitsima's magic, because it meant more, because it talked to *him*; talked wonderfully and only half-understandably, a terrible beautiful magic, about Linda; about Linda lying there snoring, with the empty cup on the floor beside the bed; about Linda and Popé, Linda and Popé." [repetition of beautiful, sentences connected by semi-colons, musical quality]
   d. In the second column, explain the significance of the passage or quote to the meaning of the novel. Use specific evidence. Connect your quote to terms and ideas from your AP Lit Survival Guide. Your paragraph should be detailed, thoughtful, and fairly extensive. DO NOT SUMMARIZE THE NOVEL OR YOUR QUOTE.
      i. Example: As John the Savage reads the words of Shakespeare, a part of him comes to life. His soul is awakened by the beauty of art and language, and he recognizes that the words are connected to his thoughts about his mother and her lover, even if he does not understand what the passage from Shakespeare is **literally** saying. Shakespeare's words speak to John's **humanity**, as evidenced by the **repetition** of the word "beautiful" and the **stream-of-consciousness** style of the quote. The connection of the Shakespeare passage to the tribal ceremonies also suggests that language as art connects to something primal and fundamental in humanity. By revealing John's humanity and his innate understanding of the world around him, Huxley reveals depth in his character.


**TL;DR? Read *Elements of Style* by Strunk and White (free copies online)**
**and *Crime and Punishment* and *Brave New World*.**
**Annotate them using your AP LIT SURVIVAL PACKET for help**
**and do a dialectical journal (5 quotes) for each novel.**

AP English Literature and Composition 12
Incorporating Quotations Into Papers
Frediani

A quote used to support an original idea in your paper must have a "bridge" from one sentence to the next so that readers will understand where it came from or who said it.

**Signal phrases** are the "bridges" that link your original idea to a supporting quote from an author/expert or book/magazine.

## <u>Without</u> a Signal Phrase:

In Charlotte Bronte's novel *Jane Eyre*, Jane disagrees with Mr. Rochester's idea that a husband has the right to control his wife, and she asserts her freedom to be an independent married woman. "I am a free human being with an independent will" (Bronte 252).

In the second sentence above, a quote has been dropped in just after the writer's original idea like a paratrooper falling from the sky out of nowhere. Just as a person on the ground would have no idea where the paratrooper came from, the reader does not know who said this quote: "I am a free human being with an independent will." As a result, the reader does not make a connection between the original idea stated in the first sentence and the "dropped" quote in the second sentence. As the writer, it is your job to tell the reader who said (or wrote) the quote you have incorporated. This is where a signal phrase will help you out.

Notice how the following revision uses a **signal phrase** to construct the "bridge" between the writer's original idea stated in the first sentence and Jane's quote in the second sentence.

## <u>With</u> a Signal Phrase:

In Charlotte Bronte's novel Jane Eyre Jane disagrees with Mr. Rochester's idea that a husband has the right to control his wife, and she asserts her freedom to be an independent married woman. **Jane declares**, "I am a free human being with an independent will" (Bronte 252).

## Signal Verbs:
Also, introducing a quote with the expert's name and a *signal verb* is a way to tell readers that you are using an expert's quote to support the ideas presented in your paper. The *signal verb* gives you the "GO" sign to move into the quote.
**As Sandra Gilbert *states*,** "Jane's whole pilgrimage has prepared her to be angry with Mr. Rochester's – and society's – concept of marriage" (490).

**Using Quotes Effectively**

AP English Literature and Composition 12
Using Quotations
Frediani
*The Zoo Story* by Edward Albee

Students often have problems inserting quotations within their analysis. To demonstrate how quotations should be used, consider the following examples:

WEAK
When Jerry says, "You have everything, and now you want this bench. Are these the things men fight for?" it shows that he is trying to intimidate Peter by making fun of this honor.

STRONG
Attacking Peter's sense of honor, Jerry orders him off the bench and tauntingly asks if a mere park bench "are the things men fight for" in Peter's small world.

WEAK
When Peter finally says, "Get up and fight," Jerry inquires, "Like a man?" This shows that jerry is attacking Peter's sense of manliness.

STRONG
Jerry, now desperate to fulfill his suicidal mission, resorts to attacks on Peter's manliness, provoking him into fighting "like a man."

WEAK
In responding to jerry's comments about having a male child, Peter says, "It's a matter of genetics, not manhood... you monster." It is obvious that peter is angry at Jerry's insinuations.

STRONG
Although peter knows that the gender of his children is "a matter of genetics, not manhood," he nevertheless lashes out at Jerry's insults, leaving the reader to doubt Peter's sense of security.

TIPS:
1. Try imbedding the quotation in your own sentence.
2. Make sure the quotation never stands alone; always include the significance.
3. If you use a long quotation, indent all lines of a quotation and separate it from the rest of the paper with spaces.
4. All quotations are not created equal. Choose carefully which words you wish to quote.
5. Do NOT use a quotation as a topic sentence. Topic sentences are part of YOUR structure and should be your unique thoughts and wording.
6. Remember that a mere quotation does not show anything, prove anything, or make anything obvious or evident. YOU, as the writer, have that job.

# Levels of Interpretation

## Level One – Literal – Factual

You can actually put your finger on the answer in the text.  You are reading "on the" lines.

**Level One** questions can be answered explicitly by using the facts in the text.

You should be able to provide an accurate and complete *summary* of text because the information is "in front of you".

(The AP tests seldom ask level one questions.  Why?)

## Level Two – Interpretive – Inferential

You can put your finger on *evidence* in the text to support your answer.  You are reading "between" the lines.

**Level Two** questions are implied, requiring the reader to analyze and/or interpret specific parts of the text. They are inference-based. You must read between the lines for the answers.

A good answer will probably lead to an identification of the significant patterns in the text.

## Level Three – Experiential – Connecting – Abstract

You *cannot* put your finger on the answer in the text.  You are reading "beyond" the lines.

**Level Three** questions are open-ended and go beyond the text. These questions will provoke discussion of an *abstract idea* or *issue*.  In addition to evidence from the text, you may bring your own personal experience into the discussion **if** it has a connection and a bearing to the abstract idea or issue.

Good answers lead to an appreciation of the text and further discussion.

(Adapted from Ayn Grubb, Broken Arrow Public Schools, Broken Arrow, Oklahoma)

# Easy Essay Format

Triangle Introduction

    a. Bottoms Up (inverted triangle) \\/

        i. TOPIC: Astute, articulate but general statement about thematic topic (THEME/ SIGNIFICANCE)

        ii. RESTRICTION: what you're writing about + topic

        iii. ILLUSTRATION/ THESIS: major examples + techniques used by the author +ideas/ effect

    b. Top Down (triangle) /\\

        i. ILLUSTRATION/ THESIS: key concepts found in passage or the novel

        ii. RESTRICTION: what you're writing about + topic

        iii. THEME/ SIGNIFICANCE: Astute, articulate statement about thematic topic (THEME/ SIGNIFICANCE)

    c. Thesis: Through (major detail being used/ analyzed as specifically found in novel), (author) (action) (three-part detail in thesis)

II. Body Paragraph I: (major detail being used/ analyzed as specifically found in the novel and how it connects to FIRST of three-part detail in thesis)—the TERM

    a. Supporting example 1 from text

    b. How that example supports the assertion sentence

    c. Supporting example 2 from text

    d. How that example supports the assertion sentence

    e. Supporting example 3 from text

    f. How that example supports the assertion sentence

    g. Why all of the examples support the assertion sentence

III. Body Paragraph 2: (major detail being used/ analyzed as specifically found in the novel and how it connects to SECOND of three-part detail in thesis)—the TERM

    a. Supporting example 1 from text

    b. How that example supports the assertion sentence

    c. Supporting example 2 from text

    d. How that example supports the assertion sentence

    e. Supporting example 3 from text

    f. How that example supports the assertion sentence

    g. Why all of the examples support the assertion sentence

IV. Body Paragraph 3: (major detail being used/ analyzed as specifically found in the novel and how it connects to the THIRD of three-part detail in thesis)—the TERM

    a. Supporting example 1 from text

    b. How that example supports the assertion sentence

    c. Supporting example 2 from text

    d. How that example supports the assertion sentence

    e. Supporting example 3 from text

    f. How that example supports the assertion sentence

    g. Why all of the examples support the assertion sentence

V. Conclusion

    a. Repeat triangle introduction in other words

# General Reading and Analysis Guidelines

**The Prose Essay**

**First Step: Read The Prompt**

1. Read the prompt carefully, underlining every part of the task.
    1. Pay special attention to the specific literary elements (Imagery, Characterization, Narration, etc) the prompt asks you to analyze; the prompt very often points you in the right direction as far as which literary elements are the most relevant!
2. The prompt implores readers to consider some deeper meaning of the piece, such as an assertion made about humanity, sin and transgression, friendship, etc.
3. Once you have this general frame of reference, your job is two-fold:
    1. Elaborate on the theme presented in the prompt.
        1. Add depth by making it **specific** and **meaningful**
        2. It is **superficial** to simply say that a piece "discusses sin and transgression."  Use your analytical skills and make a **specific** assertion about sin and transgression
        3. Example:  "The sins of a person's past may haunt one into adulthood"
        4. The bottom line is, don't take the prompt at face-value!
    2. Reread the prompt to ensure understanding before moving on to the prose itself. Keep the theme and techniques presented by the prompt in mind as you read.

**Second Step: Read the Prose selection**

1. Read the title and any historical background before starting.
    1. Consider how the historical context influences the wider meaning of the work as a whole.
        1. A novel published in the 1920s, for example, may be influenced by the post-WWI societal fragmentation evident in works such as Fitzgerald's *The Great Gatsby*.
        2. A piece of prose published in the 1960s may have some red-scare elements.
        3. You might want to review general historical time period/developments before the exam!
2. Read the prose all the way through once. This reading is simply for general **UNDERSTANDING** of the passage, so read it fluidly and quickly.
3. Do not stop at challenging words or phrases, taking minutes at a time to decipher confusing lines. Such an arduous process is simply too time consuming.
4. For this first reading, you want a basic understanding....
    1. What is the setting? Who's narrating? What's the basic theme expressed? General mood/tone words? Any interesting/bizarre characters? Which literary elements jump out at you?
5. Now, read the prose a second time, this time with greater scrutiny and with pen in hand marking as you read. Keep literary elements in mind. In prose, the elements to watch out for are...
    1. Imagery
        1. Visual
        2. Tactile
        3. Gustatory
        4. Olfactory
        5. Auditory

# General Reading and Analysis Guidelines

2. Symbolism / Symbolic Action
3. Figurative Language
   1. Hyperbole
   2. Litotes/other forms of understatement
   3. Metonymy / Synecdoche
   4. Metaphor
   5. Simile
4. Setting
   1. How is the setting portrayed? What type of *mood* does the description of the setting evoke? What types of words and images are used to establish setting? Think of Charles Dickens' London, or Hosseini's Kabul...both of these settings are built through lots of descriptive language and imagery. Is this the case in your prose?
5. Narration
   1. *Who* is narrating the story? Does the narrator's perspective color the reader's interpretation of events?
   2. Is the narration omniscient? limited omniscient? first, second, third person? How may these different types of narration influence our perception of the prose?
6. Syntax
   1. Are the sentences curt and choppy? Long and grandiloquent? Heavily or sparsely punctuated? Any humor in the writing? How may these writing styles reflect the themes of the work, or impact the reader's interpretation?
   2. Also note changes in syntax, as they often illicit changes in mood and thus indicate pivotal points of a story.
7. Diction
   1. Don't go "diction" happy, labeling everything that has to do with words as diction. If a city, for example, is described by the words "dirty, degraded, gray, overcast, deserted," and other negative words, it is not correct to assert that "the author uses negative diction to describe the city as a lonely, depressing place." This is not diction. Simply choosing certain words to facilitate a description is not diction.
   2. Rather, diction has to do with the overall *style* of the writing. Does the author use colloquialisms, or is the writing formal and lofty? Is there a particular dialect used to enhance characterization or setting description? Is the writing pedantic, or lazy and informal? Is a particular lexicon used, or childish language perhaps?
8. Irony
   1. Is there a difference between the literal meaning of the words on the page, and the implied or actual meaning?
   2. Do we know more than the speaker in the story? (Dramatic Irony)
   3. Do situations turn out differently than we and most people would expect?
   4. Is a character the victim of fate? (cosmic irony/irony of fate)
9. Tone, Theme, Mood
   1. These are separate from the other literary elements because they are "bigger picture" elements.
   2. They don't fall into the "how" portion of analysis, but rather, they fall into the "what" portion of analysis. A theme is conveyed *through* some other literary element, or, the "what" is conveyed through the "how." It is awkward to say

# General Reading and Analysis Guidelines

"the overall meaning is conveyed/captured/demonstrated by the theme of..."
Mood and tone are the same way.

   3. These elements do not stand alone, but rather, are built through the combined effects of other literary elements.

6. With so much to think about while reading, it is necessary to *mark up your paper!* **Underline important passages**. **Make notes in the margins. Write down whatever arbitrary thoughts come to mind somewhere on your sheet.** Point out literary elements when you see them. This will help organize your thoughts and will provide a great springboard for essay writing.

7. Once you've read through the prose a second time, you should have a more thorough understanding of the most important literary elements for this piece of prose. You're ready to write your essay.

# Literary Terms List: General

AP Literature
Literary Terms
Chou

Research the following literary terms. For each of the following terms you must
1. Define the term with an authentic, personal definition and
2. Give an example that you understand or know. These examples may come from movies, song lyrics, books—anything so long as it is correct.

Allegory
Alliteration
Allusion
Amplification
Anachronism
Anacoluthon
Anadiplosis
Analogy
Anaphora
Antimetabole
Antithesis
Aporia
Aposiopesis
Apostrophe
Appositive
Assonance
Autobiography
Asyndeton
Cacophony
Catachresis
Chiasmus
Chronicle
Cliché
Climax
Colloquial
Conceit
Concrete details
Connotation
Conundrum
Denotation
Diary
Diction
Distinctio
Epistrophe

Epithet
Euphemism
Euphony
Expletive
Fiction/ nonfiction
Figurative language
Flashback
Framed Story
Hyperbaton
Hyperbole
Hysteron-proteron
Imagery
Invective
Irony
Litotes
Malapropism
Meiosis
Metaphor
Meter
Metonymy
Narration
Omniscient
Oxymoron
Paradox
Parody
Personification
Pleonasm
Point of view
Polysyndeton
Prolepsis
Prose
Pun
Rhetorical question
Rhyme

Sarcasm
Satire
Sermon
Simile
Stream of consciousness
Style
Syllepsis
Syllogism
Synaesthesia
Synecdoche
Syntax
Telegraphic
Tone
Understatement

**Note: These are important terms for class. Some of these are devices. Others are used to talk about diction, point of view, or syntax.**

1. Don't go "diction" happy, labeling everything that has to do with words as diction. If a city, for example, is described by the words "dirty, degraded, gray, overcast, deserted," and other negative words, it is not correct to assert that "the author uses negative diction to describe the city as a lonely, depressing place." This is not diction. Simply choosing certain words to facilitate a description is not diction.

2. Rather, diction has to do with the overall *style* of the writing. Does the author use colloquialisms, or is the writing formal and lofty? Is there a particular dialect used to enhance characterization or setting description? Is the writing pedantic, or lazy and informal? Is a particular lexicon used, or childish language perhaps?

1. **Diction**: word choice
    a. denotative? Connotative?
    b. Imagery (figurative language)? metaphor, simile, personification, allusion
    c. colloquial? formal? big words? simple words? jargon? dialect?
    d. What is the effect of these word choices?

## Describing Diction

| high or formal | low or informal | neutral | precise | exact |
| concrete | abstract | plain | simple | homespun |
| esoteric | learned | cultured | literal | figurative |
| connotative | symbolic | picturesque | sensuous | literary |
| provincial | colloquial | slang | idiomatic | neologistic |
| inexact | euphemistic | trite | obscure | pedantic |
| bombastic | grotesque | vulgar | jargon | emotional |
| obtuse | moralistic | ordinary | scholarly | insipid |
| proper | pretentious | old-fashioned | | |

## WORDS THAT DESCRIBE LANGUAGE (DICTION)

Students often need to develop a vocabulary that describes language. Different from tone, these words describe the force or quality of the diction, images, and details. These words qualify how the work is written, not the attitude or tone.

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

**Style**

      syntax - sentence structures, complexity, etc.
      diction author uses to tell story
            literal language
            imagery
            figurative language
      symbolism
      allusion
      selection of detail
      organization [chronological, non-chronological, spatial, etc.]
      narrative structure

Note: Diction is a part of an author's **style.**

# Diction and Style

## Verbs to use instead of "exemplify"

| | | | | |
|---|---|---|---|---|
| appears | asserts | attests to | certifies | confirms |
| connotes | corroborates | defines | demonstrates | denotes |
| depicts | discloses | elucidates | endorses | establishes |
| evinces | exhibits | expounds | exposes | intimates |
| manifests | points to | proves | ratifies | relates |
| shows | substantiates | suggests | typifies | upholds |
| validates | | | | |

## Adjectives for use in Literary/Rhetorical Discussion

### Describing the Author

| | | | | |
|---|---|---|---|---|
| cultured | intellectual | erudite | well-read | sagacious |
| sensible | rational | philosophic | analytical | imaginative |
| perceptive | visionary | prophetic | optimistic | broad-minded |
| idealistic | spiritual | orthodox | unorthodox | sympathetic |
| sophisticated | original | whimsical | humorous | conservative |
| liberal | progressive | radical | reactionary | unprejudiced |
| realistic | romantic | shallow | superficial | bigoted |
| opinionated | intolerant | hypocritical | fanatical | provincial |
| narrow-minded | sentimental | skeptical | cynical | |

### Describing Style/Content

| | | | | |
|---|---|---|---|---|
| lucid | graphic | intelligible | explicit | precise |
| exact | concise | succinct | condensed | pithy |
| piquant | aphoristic | syllogistic | allusive | metaphorical |
| poetic | prosaic | plain | simple | homespun |
| pure | vigorous | forceful | eloquent | sonorous |
| fluent | glib | natural | restrained | smooth |
| polished | classical | artistic | bombastic | extravagant |
| rhetorical | turgid | pompous | grandiose | obscure |
| vague | diffuse | verbose | pedantic | ponderous |
| ungraceful | harsh | abrupt | labored | awkward |
| unpolished | crude | vulgar | formal | artificial |
| utilitarian | humanistic | pragmatic | naturalistic | impressionistic |
| subjective | melodramatic | fanciful | authentic | plausible |
| credible | recondite | controversial | mystical | improbable |
| absurd | trivial | commonplace | heretical | |

# Diction vs. Devices

## NATURE OF LANGUAGE

The characteristic of language that permits us to use it either literally, to say exactly what we mean, or non-literally, to say something other than, or more than, what we mean, or both literally and non-literally, is the characteristic of language that is most useful to authors. This range of language from Literal meaning to Non-literal meaning may be plotted on a continuum of characteristics.

| Literal | Literal/Non-literal | Non-literal |
|---|---|---|
| >--------------------------<>---------------------------------< | | |
| Denotative | Allusion | Connotative |
| Literal | (Connects Present to Past works, etc.) | Figurative |
| Identify | | Clarify |
| Designate | | Amplify |
| Reference | | Comparison |
| Word play | | Analogy |
| Homonym | | Simile |
| Pun | | Metaphor |
| | | Allegory |
| | | Personification |
| | | Metonymy |
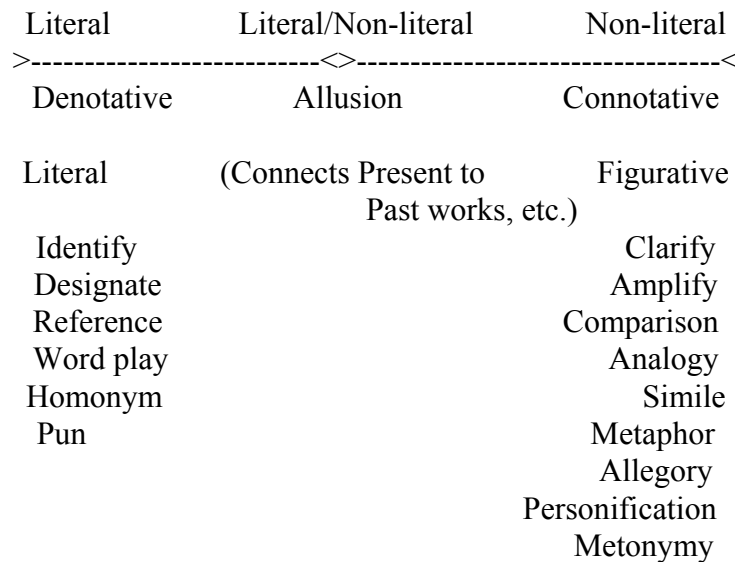
Figurative Language is built on a literal base; it can produce irony, satire, paradox: metamorphosis in meaning.

Symbolism is a metamorphosis of meaning of things and ideas as figurative language is a metamorphosis of the meaning of words.

When dealing with an author's diction, use a good dictionary: look up his words, write down what you find, including the possible, not just the obvious. Make sure you consider the full derivation (history of the word) as well as the definitions.

# Point of View and Setting

1. *Who* is narrating the story? Does the narrator's perspective color the reader's interpretation of events?
2. Is the narration omniscient? limited omniscient? first, second, third person? How may these different types of narration influence our perception of the prose?

## Point of View

Author's narrative stance (1st person, third person, omniscient, etc.)
persona [narrating voice]
viewpoint - persona's relation to or attitude toward events
focus of narration

## Point of View:

a. What is it? What effect does it have on the reader?
b. How would the effect change with a different point of view?

## Setting

general environment of work
explicit - descriptive details of setting
implicit - diction author uses to convey setting
character's statement about setting

Setting
1. How is the setting portrayed? What type of *mood* does the description of the setting evoke? What types of words and images are used to establish setting? Think of Charles Dickens' London, or Hosseini's Kabul...both of these settings are built through lots of descriptive language and imagery. Is this the case in your prose?

Student Notes:

# Satiric Devices

**CARICATURE:** A picture, description, etc., ludicrously exaggerating the peculiarities or defects of persons or things.

**HYPERBOLE:** Exaggeration for the sake of emphasis in a figure of speech not meant literally.

**UNDERSTATEMENT:**
> LITOTES: A figure of speech by which an affirmation is indirectly made by denying its opposite, usually with an effect of understatement.
> From the Greek for "simple; meager," it is an understatement for emphasis, frequently w/ negative assertion.
> Ex. 'no mean feat' or 'not averse to a drink'
> Ex. Wordsworth, in *The Prelude*, frequently uses the phrase 'not seldom' to mean 'fairly often.'

> MEIOSIS: The Greek term for understatement or 'belittling': a rhetorical figure by which something is referred to in terms less important than it really deserves.
> This "lessening" takes something very impressive and describes it with simplicity.
> Ex. When Mercutio calls his mortal wound a 'scratch.'

**IRONY:** A subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance.

**WIT:** A much-debated term with a number of meanings ranging from the general notion of 'intelligence' through the more specific 'ingenuity' or 'quickness of mind' to the narrower modern idea of amusing verbal cleverness.

**SARCASM/MOCKERY:** Harsh or bitter derision or irony.

**ALLUSION:** An indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned.

**JUXTAPOSITION:** A placing close together or side-by-side, esp. for comparison or contrast.

**HORATIAN:** More indulgent, tolerant treatment of human inconsistencies and follies, ironically amused rather than outraged.

**JUVENALIAN:** Bitterly condemns human vice and folly.

# Literary Devices: Irony

Sharon Kingston, Coronado High School:  Irony and Antithesis:  The Heart and Soul of AP English Literature
Texas Christian University, APSI 2005

Irony:

Probably the hardest single element in all reading, irony sits waiting on any reader's ability to notice the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. All my career I have noticed that many, but not nearly all, my students can recognize irony, but few, very few indeed, can write ironically themselves. If they are aided by the sound of someone's actual voice or someone's raised eyebrow, they can usually "hear" the irony, depending on visual prompts and not simply their own intelligences. In addition, many students can speak ironically, especially sarcastically, and can certainly enjoy the sarcasm of other speakers. However, the more subtle and complex of the Irony Family of devices rarely, almost never, appear in the clever analyses or personal reflections or expositions of my senior students.

When they tackle actually identifying these devices, they groan and often give up too quickly. I am interested in this circumstance, for, in all my examinations of texts and AP lit exam passages, I see over and over that irony appears at every turn. In fact, I have come to believe that almost every tone shift, especially the most critical ones, pivot on the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. Out of that impression springs my lifelong interest in ANTITHESIS, since, by definition irony (all the classic kinds), paradox, oxymoron, pun, hyperbole, and litotes all rest on a reader's ability to recognize the twist between two opposite, contrary, opposing, antithetical things. In fact, every tone shift is by definition a pivot from something before to something after.
All around us lay the "shifts":

> walking and dancing
> youth and age
> sacred and secular
> nature and culture
> Plato and Aristotle
> past and present
> labor and play
> time and eternity
> Purgatory and Paradise
> book smarts and street smarts

In **Hamlet** we could make a list of dozens:

> kindness and cruelty
> loyalty and treachery
> magnanimity and spitefulness
> humility and arrogance
> caution and foolhardiness
> honesty and intrigue
> spirituality and carnality
> Denmark and Norway
> Wittenberg and Paris
> Rosencrantz and Guildenstern
> weddings and funerals

In any work we could do the same exercise. Why? Perhaps because antithetical thinking is simply the most common cerebral activity normal people participate in, every hour of every day. On the simplest level it is deciding on a prom dress, one among many lovely gowns, one fitting the right size, the right price, the right color.... On the most complex level, it is deciding whether or not to vote, whether or not to have a child, whether or not to buy a house, whether or not to support the United Nations or Tsunami Relief or democracy or city taxes. And on and on……… Every decision pivots or **turns** or **balances** on a moment when we move from indecision to decision, as simple as that.

# Literary Devices & Student Notes

Figurative Language
1. Hyperbole
2. Litotes/other forms of understatement
3. Metonymy / Synecdoche
4. Metaphor
5. Simile

Imagery
1. Visual
2. Tactile
3. Gustatory
4. Olfactory
5. Auditory

**Describing Imagery (**Substitute these for less precise adjectives such as *vivid, colorful, powerful.*)

| | | | | |
|---|---|---|---|---|
| Bucolic | pastoral | gustatory | olfactory | tactile |
| Kinetic | kinesthetic | sensual | sacred | sexual |
| Auditory | religious | animal | war/military | chaotic |

Irony
1. Is there a difference between the literal meaning of the words on the page, and the implied or actual meaning?
2. Do we know more than the speaker in the story? (Dramatic Irony)
3. Do situations turn out differently than we and most people would expect?
4. Is a character the victim of fate? (cosmic irony/irony of fate)

**Irony**:
a. What you see isn't what you get?
b. Read between the lines.

Student Notes:

**Note: Feel free to use this space to take notes on devices from the lit terms list that have not been defined in the packet for you.**

# Characterization

appearance
> general appearance
> details of appearance
> diction author uses in describing appearance

action

dialogue
> content
> diction of dialogue

opinions of other characters
> content
> diction in which characters express opinions

author's direct or narrative statement
> explicit - content
> implicit - diction

**Describing Characters** (Great substitutions for *pretty* and *ugly!*)
**Physical Qualities**

| | | | | |
|---|---|---|---|---|
| manly | virile | robust | hardy | sturdy |
| strapping | stalwart | muscular | brawny | lovely |
| fair | comely | handsome | dainty | delicate |
| graceful | elegant | shapely | attractive | winsome |
| ravishing | dapper | immaculate | adroit | dexterous |
| adept | skillful | agile | nimble | active |
| lively | spirited | vivacious | weak | feeble |
| sickly | frail | decrepit | emaciated | cadaverous |
| effeminate | unwomanly | hideous | homely | course |
| unkempt | slovenly | awkward | clumsy | ungainly |
| graceless | bizarre | grotesque | incongruous | ghastly |
| repellent | repugnant | repulsive | odious | invidious |
| loathsome | | | | |

**Mental Qualities** (Great substitutions for *smart* and *stupid!*) Which comments would you like to see on your papers?)

| | | | | |
|---|---|---|---|---|
| educated | erudite | scholarly | wise | astute |
| intellectual | precocious | capable | competent | gifted |
| apt | rational | reasonable | sensible | shrewd |
| prudent | observant | clever | ingenious | inventive |
| subtle | cunning | crafty | wily | unintelligent |
| unschooled | unlettered | ignorant | illiterate | inane |
| irrational | puerile | foolish | fatuous | vacuous |
| simple | thick-skulled | idiotic | imbecilic | witless |

**Moral Qualities** (Great substitutes for *good* and *bad!*)

| | | | | |
|---|---|---|---|---|
| idealistic | innocent | virtuous | faultless | righteous |
| guileless | upright | exemplary | chaste | pure |
| undefiled | temperate | abstentious | austere | ascetic |
| puritanical | truthful | honorable | trustworthy | straightforward |
| decent | respectable | wicked | corrupt | degenerate |
| notorious | vicious | incorrigible | dissembling | infamous |
| immoral | unprincipled | reprobate | depraved | indecent |
| ribald | vulgar | intemperate | sensual | dissolute |
| deceitful | dishonest | unscrupulous | dishonorable | base |
| vile | foul | recalcitrant | philandering | |

# Characterization

**Spiritual Qualities** (More great substitutes for *good* and *bad!*)

| | | | | |
|---|---|---|---|---|
| religious | reverent | pious | devout | faithful |
| regenerate | holy | saintly | angelic | skeptical |
| agnostic | atheistic | irreligious | impious | irreverent |
| profane | sacrilegious | materialistic | carnal | godless |
| diabolic | fiendlike | blasphemous | unregenerate | |

**Sorrow/Fear/Worry**

| | | | | |
|---|---|---|---|---|
| aggravated | anxious | apologetic | apprehensive | concerned |
| confused | depressed | disturbed | embarrassing | fearful |
| grave | hollow | morose | nervous | numb |
| ominous | paranoid | pessimistic | poignant | remorseful |
| serious | staid | enigmatic | | |

**Submission/Timidity**

| | | | | |
|---|---|---|---|---|
| aghast | alarmed | ashamed | astonished | astounded |
| awed | contrite | self-deprecatory | docile | fawning |
| groveling | ingratiating | meek | modest | obedient |
| obsequious | resigned | respectful | reverent | servile |
| shy | submissive | surprised | sycophantic | terrified |
| timid | tremulous | unpretentious | | |

**Social Qualities** (Terrific substitutions for *nice* and *mean!*)

| | | | | |
|---|---|---|---|---|
| civil | amicable | contentious | unpolished | sullen |
| tactful | courteous | cooperative | genial | affable |
| hospitable | gracious | amiable | cordial | congenial |
| convivial | jovial | jolly | urbane | suave |
| anti-social | acrimonious | quarrelsome | antagonistic | misanthropic |
| discourteous | imprudent | impolite | insolent | ill-bred |
| ill-mannered | unrefined | rustic | provincial | boorish |
| brusque | churlish | fawning | obsequious | sniveling |
| grumpy | fractious | crusty | peevish | petulant |
| waspish | taciturn | reticent | gregarious | garrulous |

## Nouns for Use in Literary/Rhetorical Discussion

**Analyzing Characters**

| | | | | |
|---|---|---|---|---|
| foil | nemesis | adversary | protagonist | antagonist |
| confidante | doppelganger | narrator (unknown, reliable, naïve) | | |

# Syntax

1. Are the sentences curt and choppy? Long and grandiloquent? Heavily or sparsely punctuated? Any humor in the writing? How may these writing styles reflect the themes of the work, or impact the reader's interpretation?
2. Also note changes in syntax, as they often illicit changes in mood and thus indicate pivotal points of a story.

**Sentence Structure/Phrasing**:

a. simple? complex?
b. rhythmic? long sentences? short, choppy sentences? dialogue?
c. Does sentence structure relate to/parallel/establish meaning?

> Note: Syntax is part of an author's **style.**

## Describing Syntax

| | | | | |
|---|---|---|---|---|
| loose | periodic | balanced | interrupted | simple |
| compound | complex | compound-complex | declarative | interrogative |
| imperative | exclamatory | telegraphic | antithetic | inverted |
| euphonic | rhythmical | epigrammatic | emphatic | incoherent |
| rambling | tortuous | jerky | cacophonic | monotonous |
| spare | austere | unadorned | jumbled | chaotic |
| obfuscating | journalistic | terse | laconic | mellifluous |
| musical | lilting | lyrical | elegant | solid |
| thudding | dry | ornate | elaborate | flowery |
| erudite | grating | staccato | abrupt | sprawling |

## Analyzing Syntax

| | | | | |
|---|---|---|---|---|
| repetition | parallelism | anaphora | asyndeton | polysyndeton |
| subject | predicate | object | direct object | indirect object |
| phrase | clause | infinitive | participle | gerund |
| modifier | dependent clause | independent clause | subordinate clause | preposition |
| conjunction | interjection | deliberate fragment | appositive | emphatic |
| appositive | semicolon | colon | rhetorical question | noun |
| comma | pronoun | proper noun | common noun | collective noun |
| abstract noun | concrete noun | dialogue | apostrophe | chiasmus |
| parenthetical expression | footnote | capitalization for effect | inversion | antecedent |
| hyphen | dash | active voice | passive voice | tense |
| catalogue | compound nouns/adjectives | | | |

Student Notes:

# Structure, Plot, Conflict

## Identifying Genre/Purpose

| | | | | |
|---|---|---|---|---|
| novel | novella | autobiography | memoir | biography |
| letter | sermon | speech | treatise | abstract |
| précis | synopsis | critique | personal narrative | journey |
| travelogue | essay | diatribe | polemic | commentary |
| farce | conceit | editorial | tirade | review |
| assessment | eulogy | elegy | parody | allegory |
| apology | soliloquy | monologue | portrayal | archetype |
| fable | argument | verse | | |

## Action

        event

                general events

                details of event

                diction author uses in conveying events

        conflict

        plot-events [cause/effect-related events that advance the conflict toward resolution]

        author's direct or narrative statement

                explicit - content

                implicit - diction

## Organization/Structure:

a. Is it unusual in any way?

b. What is the effect of the organization?

c. recurring images? cyclical points? flashbacks? breaking of time sequence? slice-of-life?

## Describing Organization/Structure/Point of View

| | | | | |
|---|---|---|---|---|
| spatial | chronological | flashback | flash forward | in media res |
| step-by-step | limited | omniscient | chronological | objective |
| reflective | contemplative | flashback | clinical | flash forward |
| nostalgic | impersonal | reminiscent | dramatic | |

## Analyzing Structure/Organization/Point of View

| | | | | |
|---|---|---|---|---|
| foreshadowing | epiphany | analogy | extended metaphor | shifts |
| parallel structure | comparison/contrast | transition | sequence | definition |
| juxtaposition | anecdote | frame story | arrangement | classification |
| categorization | placement | person | | |
| perspective (chronological, geographic, emotional, political) | | | | |

# Tone and Mood

**Tone/Attitude** (Sometimes tone is established by style rather than being a part of it.)

a. What a feeling do you get from the work?
b. What seems to be the author's attitude toward the ideas?
c. Do other style elements establish tone and attitude?
d. Does the tone parallel/add to/establish meaning?

**Shift in Tone:**

As students grow more aware of tone, they will discover that good authors are rarely monotone, that is, monotonous. Demonstrate how often a speaker's attitude can shift on a topic or how an author might have one attitude toward the audience and another attitude for the subject. The teacher might give students clues to watch for shifts in tone:

- Key words (e.g. but, yet, nevertheless, however, although)
- Punctuation (dashes, periods, colons)
- Stanza and paragraph divisions
- Changes in line and stanza or sentence length

Tone, Theme, Mood

1. These are separate from the other literary elements because they are "bigger picture" elements.
2. They don't fall into the "how" portion of analysis, but rather, they fall into the "what" portion of analysis. A theme is conveyed *through* some other literary element, or, the "what" is conveyed through the "how." It is awkward to say

Student Notes:

# Tone and Mood

Have you ever FELT the author's attitude in a text, but could not clarify or describe it due to a lack of vocabulary? The following list of attitudes should prove very helpful! They are all adjectives that describe how one may speak. Of course one term alone is seldom adequate; several of these terms may need to be combined to express the right shade of meaning. For instance, you may speak with scornful boldness or with cheerful boldness, with tender apology or with ironic apology, with mournful sympathy or with inspiring sympathy.

**Attitudes chiefly rational:** explanatory, instructive, didactic, admonitory, condemnatory, indignant, puzzled, curious, wistful, pensive, thoughtful, preoccupied, deliberate, studied, candid, guileless, thoughtless, innocent, frank, sincere, questioning, uncertain, doubting, incredulous, critical, cynical, insinuating, persuading, coaxing, pleading, persuasive, argumentative, oracular

**Attitudes of pleasure:** peaceful, satisfied, contented, happy, cheerful, pleasant, bright, sprightly, joyful, playful, jubilant, elated, enraptured

**Attitudes of pain:** worried, uneasy, troubled, disappointed, regretful, vexed, annoyed, bored, disgusted, miserable, cheerless, mournful, sorrowful, sad, dismal, melancholy, plaintive, fretful, querulous, irritable, sore, sour, sulky sullen, bitter, crushed, pathetic, tragic

**Attitudes of passion:** nervous, hysterical, impulsive, impetuous, reckless, desperate, frantic, wild, fierce, furious, savage, enraged, angry, hungry, greedy, jealous, insane

**Attitudes of self-control:** calm, quiet, solemn, serious, serene, simple, mild, gentle, temperate, imperturbable, nonchalant, cool, wary, cautious

**Attitudes of friendliness:** cordial, sociable, gracious, kind, sympathetic, compassionate, forgiving, pitying, indulgent, tolerant, comforting, soothing, tender, loving, caressing, solicitous, accommodating, approving, helpful, obliging, courteous, polite, confiding, trusting

**Attitudes of unfriendliness:** sharp, severe, cutting, hateful, unsocial, spiteful, harsh, boorish, pitiless, disparaging, derisive, scornful, satiric, insolent, insulting, impudent, belittling, contemptuous, accusing, reproving, scolding, suspicious

**Attitudes of comedy:** facetious, comedic, ironic, satiric, amused, mocking, playful, humorous, hilarious, uproarious

**Attitudes of animation:** lively, eager, excited, earnest, energetic, vigorous, hearty, ardent, passionate, rapturous, ecstatic, feverish, inspired, exalted, breathless, hasty, brisk, crisp, hopeful

**Attitudes of apathy:** inert, sluggish, languid, dispassionate, dull colorless, indifferent, stoic, resigned, defeated, helpless, hopeless, dry, monotonous, vacant, feeble, dreaming, blasé, sophisticated

**Attitudes of self-importance:** impressive, profound, proud, dignified, lofty, impervious, confident, egotistical, peremptory, bombastic, sententious, arrogant, pompous, stiff, boastful, exultant, insolent, domineering, flippant, saucy, positive, resolute, haughty, condescending, challenging, bold, defiant, contemptuous, assured, knowing, cocksure

**Attitudes of submission and timidity:** meek, shy, humble, docile, ashamed, modest, timid, unpretentious, respectful, apologetic, devout, reverent, servile, obsequious, groveling, contrite, obedient, willing, sycophantic, fawning, ingratiating, deprecatory, submissive, frightened, surprised, horrified, aghast, astonished, alarmed, fearful, terrified, trembling, wondering, awed, astounded, shocked, uncomprehending

# Tone and Mood

## Tone (Positive)

**Happiness**

| | | | | |
|---|---|---|---|---|
| amiable | cheery | contented | ecstatic | elevated |
| enthusiastic | exuberant | joyful | jubilant | sprightly |

**Pleasure**

| | | | | |
|---|---|---|---|---|
| cheerful | enraptured | peaceful | playful | pleasant |
| satisfied | amused | appreciative | whimsical | |

**Friendliness, Courtesy**

| | | | | |
|---|---|---|---|---|
| accommodating | approving | caressing | comforting | compassionate |
| confiding | cordial | courteous | forgiving | gracious |
| helpful | indulgent | kindly | obliging | pitying |
| polite | sociable | solicitous | soothing | sympathetic |
| tender | tolerant | trusting | | |

**Animation**

| | | | | |
|---|---|---|---|---|
| ardent | breathless | brisk | crisp | eager |
| excited | earnest | ecstatic | energetic | exalted |
| feverish | hasty | hearty | hopeful | inspired |
| lively | passionate | rapturous | vigorous | impassioned |

**Romance**

| | | | | |
|---|---|---|---|---|
| affectionate | amorous | erotic | fanciful | ideal |
| lustful | sensual | tender | | |

**Tranquility**

| | | | | |
|---|---|---|---|---|
| calm | hopeful | meditative | optimistic | serene |
| relaxed | soothing | spiritual | dreamy | |

## Tone (Neutral)

**General**

| | | | | |
|---|---|---|---|---|
| authoritative | baffled | ceremonial | clinical | detached |
| disbelieving | factual | formal | informative | learned |
| matter-of-fact | nostalgic | objective | questioning | reminiscent |
| restrained | sentimental | shocked | urgent | |

**Rational/Logical**

| | | | | |
|---|---|---|---|---|
| admonitory | argumentative | candid | coaxing | critical |
| curious | deliberate | didactic | doubting | explanatory |
| frank | incredulous | indignant | innocent | insinuating |

| | | | | |
|---|---|---|---|---|
| instructive | oracular | pensive | persuasive | pleading |
| preoccupied | puzzled | sincere | studied | thoughtful |
| uncertain | unequivocal | probing | | |

**Self-Control**

| | | | | |
|---|---|---|---|---|
| solemn | serious | serene | simple | mild |
| gentle | temperate | imperturbable | nonchalant | cool |
| wary | cautious | prudent | | |

**Apathy**

| | | | | |
|---|---|---|---|---|
| blasé | bored | colorless | defeated | dispassionate |
| dry | dull | feeble | helpless | hopeless |
| indifferent | inert | languid | monotonous | resigned |
| sluggish | stoical | sophisticated | vacant | |

## Tone (Humor/Irony/Sarcasm)

| | | | | |
|---|---|---|---|---|
| amused | bantering | bitter | caustic | comical |
| condescending | contemptuous | cynical | disdainful | droll |
| facetious | flippant | giddy | humorous | insolent |
| mocking | mock-serious | patronizing | pompous | quizzical |
| ribald | ridiculing | sarcastic | sardonic | satiric |
| scornful | sharp | silly | taunting | teasing |
| whimsical | wry | belittling | haughty | insulting |
| playful | hilarious | uproarious | | |

## Tone (Negative)

**General**

| | | | | |
|---|---|---|---|---|
| accusing | aggravated | agitated | angry | arrogant |
| artificial | audacious | belligerent | bitter | brash |
| childish | choleric | coarse | cold | condemnatory |
| condescending | contradictory | critical | desperate | disappointed |
| disgruntled | disgusted | disinterested | passive | furious |
| harsh | hateful | hurtful | indignant | inflammatory |
| insulting | irritated | manipulative | obnoxious | quarrelsome |
| shameful | superficial | surly | testy | threatening |
| uninterested | | | | |

**Sadness**

| | | | | |
|---|---|---|---|---|
| despairing | despondent | foreboding | gloomy | bleak |
| melancholy | maudlin | regretful | tragic | |

**Pain**

| | | | | |
|---|---|---|---|---|
| annoyed | bitter | bored | crushed | disappointed |
| disgusted | dismal | fretful | irritable | miserable |
| mournful | pathetic | plaintive | querulous | sore |

# Tone and Mood

| | | | | |
|---|---|---|---|---|
| sorrowful | sour | sulky | sullen | troubled |
| uneasy | vexed | worried | | |

## Unfriendliness

| | | | | |
|---|---|---|---|---|
| accusing | belittling | boorish | cutting | derisive |
| disparaging | impudent | pitiless | reproving | scolding |
| severe | spiteful | suspicious | unsociable | reproachful |

## Anger

| | | | | |
|---|---|---|---|---|
| belligerent | furious | livid | wrathful | savage |
| indignant | enraged | | | |

## Passion

| | | | | |
|---|---|---|---|---|
| fierce | frantic | greedy | voracious | hysterical |
| insane | impetuous | impulsive | jealous | nervous |
| reckless | wild | | | |

## Arrogance/Self-Importance

| | | | | |
|---|---|---|---|---|
| boastful | bold | condescending | contemptuous | pretentious |
| pompous | supercilious | pedantic | didactic | bombastic |
| self-righteous | assured | confident | defiant | dignified |
| domineering | egotistical | imperious | impressive | smug |
| knowing | lofty | peremptory | profound | proud |
| resolute | sententious | stiff | saucy | |

## Sorrow/Fear/Worry

| | | | | |
|---|---|---|---|---|
| aggravated | anxious | apologetic | apprehensive | concerned |
| confused | depressed | disturbed | embarrassing | fearful |
| grave | hollow | morose | nervous | numb |
| ominous | paranoid | pessimistic | poignant | remorseful |
| serious | staid | | | |

## Submission/Timidity

| | | | | |
|---|---|---|---|---|
| aghast | alarmed | ashamed | astonished | astounded |
| awed | contrite | self-deprecatory | docile | fawning |
| groveling | ingratiating | meek | modest | obedient |
| obsequious | resigned | respectful | reverent | servile |
| shy | submissive | surprised | sycophantic | terrified |
| timid | tremulous | unpretentious | | |

## SITUATION ARCHETYPES

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

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

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

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

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

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

7. Death and Rebirth – The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life.  It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.

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

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

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

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

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

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

# SYMBOLIC ARCHETYPES

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

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

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

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

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

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

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

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

9. Shapes:
   a. Oval – woman, passivity
   b. Triangle – communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight, light
   c. Square – pluralism, earth, firmness, stability, construction, material solidity, the number four
   d. Rectangle – the most rational, most secure
   e. Cross – the Tree of life, axis of the world, struggle, martyrdom, orientation in space
   f. Circle – Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing,

sound
g. Spiral – the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

10. Nature:
    a. Air – activity, creativity, breath, light, freedom (liberty), movement
    b. Ascent – height, transcendence, inward journey, increasing intensity
    c. Center – thought, unity, timelessness, spacelessness, paradise, creator, infinity,
    d. Descent – unconscious, potentialities of being, animal nature
    e. Duality – Yin-Yang, opposites, complements, positive-negative, male-female, life-death
    f. Earth – passive, feminine, receptive, solid
    g. Fire – the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
    h. Lake – mystery, depth, unconscious
    i. Crescent moon – change, transition
    j. Mountain – height, mass, loftiness, center of the world, ambition, goals
    k. Valley – depression, low-points, evil, unknown
    l. Sun – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
    m. Water – passive, feminine
    n. Rivers/Streams – life force, life cycle
    o. Stars – guidance
    p. Wind – Holy Spirit, life, messenger
    q. Ice/Snow – coldness, barrenness
    r. Clouds/Mist – mystery, sacred
    s. Rain – life giver
    t. Steam – transformation to the Holy Spirit
    u. Cave – feminine
    v. Lightning – intuition, inspiration
    w. Tree – where we learn, tree of life, tree of knowledge
    x. Forest – evil, lost, fear

11. Objects:
    a. Feathers – lightness, speed
    b. Shadow – our dark side, evil, devil
    c. Masks – concealment
    d. Boats/Rafts – safe passage
    e. Bridge – change, transformation
    f. Right hand – rectitude, correctness
    g. Left hand – deviousness
    h. Feet – stability, freedom
    i. Skeleton – mortality
    j. Heart – love, emotions
    k. Hourglass – the passage of time

## CHARACTER ARCHETYPES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## RECOGNIZING PATTERNS

The following list of patterns comes from the book How to Read Literature Like a Professor by Thomas C. Foster who teaches at the University of Michigan. If you are serious about literary analysis, then I highly recommend buying this book. It goes into detail what I just briefly mention and is written in such a lively, witty voice that it does not read like a textbook at all! It will be well worth your time and effort to read it.

Trips tend to become quests to discover self.

Meals together tend to be acts of communion/community or isolation.

Ghosts, vampires, monsters, and nasty people and sometimes simply the antagonists are not about supernatural brew-ha-ha; they tend to depict some sort of exploitation.

There's only one story. Look for allusions and archetypes.

Weather matters.

Violence and be both literal and figurative.

Symbols can be objects, images, events, and actions.

Sometimes a story is meant to change us, the readers, and through us change society.

Keep an eye out for Christ-figures.

Flying tends to represent freedom. What do you think falling represents?

Getting dunked or just sprinkled in something wet tends to be a baptism.

Geography tends to be a metaphor for the psyche.

Seasons tend to be traditional symbols.

Disabilities, Scars, and Deformities show character and theme.

Heart disease tends to represent problems with character and society.

So do illness and disease.

Read with your imagination.

Irony trumps everything!

Remember the difference between public and private symbols.

# Universal Themes

# Universal Themes in Literature (/Universal+Themes+in+Literature)

1. Alienation - creating emotional isolation
2. Betrayal - fading bonds of love
3. Birth - life after loss, life sustains tragedy
4. Coming of age - boy becomes a man
5. Conformity - industrialization and the conformity of man
6. Death - death as mystery, death as a new beginning
7. Deception - appearance versus reality
8. Discovery - conquering unknown, discovering strength
9. Duty - the ethics of killing for duty
10. Escape - escape from family pressures, escaping social constraints
11. Family - destruction of family
12. Fortune - a fall from grace and fortune
13. Generation gap - experience versus youthful strength
14. God and spirituality - inner struggle of faith
15. Good and evil - the coexistence of good and evil on earth
16. Heroism - false heroism, heroism and conflicting values
17. Home - security of a homestead 18. Hope - hope rebounds
19. Hopelessness - finding hope after tragedy
20. Individualism - choosing between security and individualism
21. Isolation - the isolation of a soul
22. Journey - most journeys lead back to home
23. Judgment - balance between justice and judgment
24. Loss - loss of innocence, loss of individualism
25. Love - love sustains/fades with a challenge
26. Patriotism - inner conflicts stemming from patriotism
27. Peace and war - war is tragic, peace is fleeting
28. Power - Lust for power
29. Race relations - learned racism
30. Sense of self - finding strength from within
31. Suffering - suffering as a natural part of human experience
32. Survival - man against nature

# THEME & MORAL

Theme refers to the main idea or underlying meaning of a literary work. It is the basic idea of the story; what the author is really trying to say; what the author wants the reader to get out of the written work.

A theme may be stated or implied. Theme differs from the subject or topic of a literary work in that it involves a statement or opinion about the topic. Themes may be major or minor.

A **major** theme is an idea the author returns to time and again. It becomes one of the most important ideas in the story.

**Minor** themes are ideas that may appear from once or twice.

It is important to recognize the difference between the theme of a literary work and the subject of a literary work. The subject is the topic on which an author has chosen to write. The theme, however, makes some statement about or expresses some opinion on that topic.

For example, the subject of a story might be war while the theme might be the idea that war is useless; a story about children playing on a jungle gym could really be referring to how politicians get along; a story about a turtle climbing a ditch could really be about the struggles adults deal with throughout their lives and the need to be persistent in working toward what you want out of life.

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**Four ways in which an author can express themes are as follows:**

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1. The **actions or events** in the story are used to suggest theme. People naturally express ideas and feelings through their actions. One thing authors think about is what an action will "say". In other words, how will the action express an idea or theme?

2. Themes are presented in **thoughts and conversations**. Authors put words in their character's mouths only for good reasons. One of these is to develop a story's themes. The things a person says are much on their mind. Look for thoughts that are repeated throughout the story.

3. Themes are expressed and emphasized by the way the author makes us feel. By sharing **feelings of the main character** you also share the ideas that go through his mind.

4. Themes are suggested through the characters. The main character usually illustrates the most important theme of the story. A good way to get at this theme is to ask yourself the question, **what does the main character learn** in the course of the story?

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Every story has a **theme**, but not every story has a **moral**.

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The **moral** of a story (or poem, play, film, etc.) is the lesson or principle contained in or taught by the story. In other words, it is a concisely expressed precept or general truth.

- A **moral** is a piece of practical advice that can be gained from the novel or story to apply to our own lives.
- A **theme** is more complex than a **moral** and may have no direct advice or philosophical value that the reader can apply.

# AP Lit. – "Steps for Choosing and Crafting Strong, Clear, and Comprehensive Theme Statements"

1. Review the definition of "theme"
   a. The overarching message about life and/or humanity in general, as stated or implied through a piece of literature ('theme' is often referenced as "the meaning of the work as a whole")
   b. 'Theme' answers the "so what?" or "what about it?" question(s) surrounding a central question in a work of literature
   c. 'Theme' is always expressed in the form of a complete thought
   d. 'Theme' is NOT a single word or idea, a simple moral, or an idea from a Hallmark card*
2. Review the central question(s) posed by the work in relation to
   a. The nature of life, the universe, and existence itself
   b. The nature of humanity/human beings
   c. The nature of god/faith/religion and/or the existence of a higher power and forces beyond humanity's control
3. Review the central topics explored in the work (i.e. the power of nature, corruption of power, the power of love, the darkness of the human heart, etc.)
   a. Eventually, in a prompt, you'll be asked to explore theme or meaning of the work as a whole *through* a particular lens, concept, literary device, plot device, ect. so begin exploring central topics and then how these topics arise in relation to a work's
      i. Setting
      ii. Plot
      iii. Characters
      iv. Point of view
      v. Conflict
4. **Ask "so what?"** – explore the surface level and then deeper implications of the main topics and questions in a work of literature
   a. For instance, if a central topic in a novel or play or poem relates to 'the free will of humanity' and the concept of 'destiny,' then ask, "**What is the author trying to say/show about these major concepts? What's the point? What's the message?**
   b. And then ask **Is this a central message that runs strongly through major threads throughout the work as a whole?**
5. **Draw connections between the ideas you find through steps #1-4**
6. After you have some themes, play with the wording until you have a strong, clear theme statement
   a. For example, if I have a rough theme that states "All human beings suffer, and through suffering enlightenment arises," what ways could I make this
      i. Clearer? Stronger? More specific? More universal?
      ii. Developed to answer the "so what" question?

# AP Study Form

Title: **Crime and Punishment**
Author:
Publication Date:

Four main characters (and a one sentence description of each):

Two minor characters (and a one sentence description of each):

Three main settings (and a one sentence description of each):

One paragraph plot outline:

Two symbols, short description of significance, and page references:

Two to three sentences on style:

One or two sentences on dominant philosophy (universal theme):

Four short quotations typical of the work and page references:

# AP Study Form

Title: **Brave New World**
Author:
Publication Date:

Four main characters (**and a one sentence description of each**):

Two minor characters (**and a one sentence description of each**):

Three main settings (**and a one sentence description of each**):

One paragraph plot outline:

Two symbols, short description of significance, and page references:

Two to three sentences on style:

One or two sentences on dominant philosophy (universal theme):

Four short quotations typical of the work and page references: