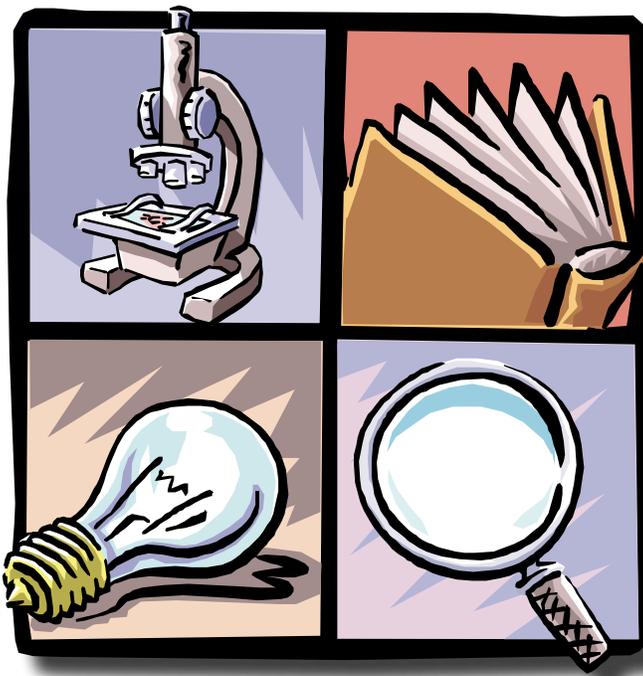


# HONORS ENGLISH

# PRIMER



PREPARED EXCLUSIVELY FOR THE STUDENTS OF  
**OVIEDO HIGH SCHOOL**

2008 EDITION

## About Your *Primer*

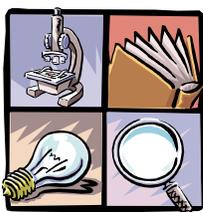
---

The *2008 OHS Honors English Primer* is the result of over a decade of collaboration among the English teachers of Oviedo High. We have worked together to ensure that the materials you will find here are relevant and helpful to your studies both here at Oviedo and later in life. Materials included in this publication have been created specifically for you by the teachers at this school, and the information included is designed to continually build your expertise in communication skills, literary analysis, meaningful composition, and effective research. Your teachers throughout the next four years will refer you to these pages as a resource for reference, instruction, and guidance as you continue to grow as a student of English.

Our *Primer* has four distinct sections that each focus on a different aspect of the skills you will be acquiring: Literature, Composition, Grammar, and Research. Some courses may rely more on one section than another, but each course will use the *Primer* to build off your previous knowledge and prepare you for what lies ahead. Keep this document with you—in class at all times, throughout your career as a high school student, and as you journey into higher education. It is our sincere hope that you find the *2008 OHS Honors English Primer* a helpful resource as you continue to prepare yourself for your future.

Best wishes for lasting success,

The English teachers of Oviedo High School



# Table of Contents

## Literature



Critical Literary Terms .....	4
S.O.P. — The Reading Process .....	15
S.O.P. — Short Stories .....	17
Characters and Characterization .....	19
The Hero .....	20
The Olympian Gods .....	22
Partial Genealogy of the Greek Gods .....	23
Muses, Fates, and Graces .....	24
The Epic .....	25
Opening Lines — <i>The Odyssey</i> .....	26
S.O.P. — <i>The Odyssey</i> .....	28
Science Fiction Writing .....	29
Poetry Analysis .....	32
Meter and Rhyme .....	33
Poetic Genres .....	34
Types of Lyric Poetry .....	36
The Tragedy .....	39
The Elizabethan Universe .....	42
The Theater of Ancient Greece .....	44
The Oedipus Legend .....	46
S.O.P. — <i>Oedipus the King</i> .....	49
S.O.P. — <i>Romeo &amp; Juliet</i> .....	51
S.O.P. — <i>King Lear</i> .....	53
The Novel .....	55
History and Structure— <i>Animal Farm</i> .....	57
The Victorian Age .....	61
The French Revolution .....	63
Allusions .....	66
Reading Response Questions .....	67
College Reading Lists .....	68
Style Defined .....	71
Modes of Critical Analysis .....	74
Elements of Style .....	80
Major Works Data Sheet (Pre-AP) .....	81
AP Major Works Data Sheet .....	85

## Composition



Five-Paragraph Essay Format .....	89
Principles of Composition .....	91
Techniques of Persuasion .....	95
Paragraph Development .....	97
Transitional Devices .....	99
Sentence Strength and Style .....	100
Practice Prompts — <i>Florida Writes!</i> .....	102
Avoiding Plagiarism .....	104
Outlining, Paraphrasing, and Summarizing .....	105
Documentation .....	107
Writer and Peer Responses .....	109
Six-Point Holistic Rubric .....	111
Sample AP Literature Writing Rubrics .....	112

## Grammar



Analysis & Diagramming Overview .....	114
Function/Equivalent Chart .....	115
Part of Speech Map .....	116
Predicate Verb + Complement Chart .....	117
Function/Equivalent Definitions .....	118
Diagramming Reference by Function .....	121

## Research



Research Project — Overview .....	129
Formatting Guidelines .....	131
Documenting Printed Sources .....	132
Documenting Online Sources .....	133
Conducting an Interview .....	134
Research Paper Specifications .....	135
Project Presentation Rubric .....	139
Listening Diaries .....	140

# Critical Literary Terms



- Aestheticism:** reverence for beauty or for “art for art’s sake.” The term also refers to a 19th-century movement in art and literature that held that beautiful form is more to be valued than morally instructive content and that morality is irrelevant to art. An early expression of *aestheticism* is found in John Keats’s lines from “Ode on a Grecian Urn”:
- “Beauty is truth, truth beauty”—that is all  
Ye know on earth, and all ye need to know.*
- In part a reaction against the ugliness and mere usefulness of the products of industrialization, the movement reached its peak in the 1890s.
- Alexandrine:** a line of poetry written in iambic hexameter
- Allegory:** a literary work with two or more levels of meaning, one literal level and one or more symbolic levels
- Alliteration:** the repetition of initial identical consonant sounds or any vowel sounds in successive or closely associated words or syllables
- Allusion:** a reference to a well-known event, place, person, work of art or literature
- Analogy:** a comparison of two things which are alike in certain ways
- Anapest:** see “**METER AND RHYME**”
- Anecdote:** a brief story about an interesting, strange, or amusing event
- Antagonist:** a character or element in conflict with the main character (protagonist) of a literary work
- Antihero:** a central character, or protagonist, who lacks traditional heroic qualities and virtues (such as idealism, courage, and steadfastness). An *antihero* may be comic, antisocial, inept, or even pathetic, while retaining the sympathy of the reader. *Antiheroes* are typically in conflict with a world they cannot control or whose values they reject.
- Antithesis:** a **FIGURE OF SPEECH** in which contrasting or paradoxical ideas are presented in parallel form
- Aphorism:** a general truth or observation about life, usually stated concisely and pointedly
- Apostrophe:** see **FIGURE OF SPEECH**
- Argument:** content of a work; a statement that summarizes the plot or states the purpose or meaning of a long poem or play
- Aside:** a short speech delivered by an actor in a play that is directed to the audience and presumed to be inaudible to the other actors.
- Assonance:** the repetition of vowel sounds in stressed syllables containing dissimilar consonant sounds
- Atmosphere:** the pervasive **MOOD**—gloom, foreboding, joyful expectation—of a literary work often created and sustained by the author’s treatment of **SETTING** and use of **SYMBOLISM**.
- Example: Poe’s creation of a foreboding *atmosphere* in the opening of “The Fall of the House of Usher”—
- During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.*
- Ballad:** a form of verse to be sung or recited and characterized by its presentation of a dramatic or exciting episode in simple narrative form. See “**TYPES OF LYRIC POETRY**”
- Ballad Stanza:** a four or six line stanza form used in folk ballads. See “**TYPES OF LYRIC POETRY**”

<b>Bathos:</b>	excessive sentimentality or ludicrousness. Bathos is produced by an unsuccessful attempt to elicit pity or sorrow from the reader. Bathos also results when elevated language and <b>STYLE</b> are used inappropriately in the treatment of a commonplace subject.
<b>Blank Verse:</b>	poetic line of unrhymed iambic pentameter
<b>Byronic Hero:</b>	See “ <b>THE HERO</b> ” and “ <b>THE NOVEL</b> ”
<b>Cacophony:</b>	effect created by rough, harsh sounds
<b>Caesura:</b>	a break or pause in a line or poetry
<b>Canto:</b>	a section or division of a long poem
<b><i>Carpe diem:</i></b>	a Latin phrase meaning “seize the day,” a frequent theme in works of literature; it stresses the concept that people should enjoy life in the present time while such enjoyment is still possible. This then was typical of the poets of the 17 <sup>th</sup> century known as the Cavalier poets.
<b>Catastrophe:</b>	one of the final segments of a play, usually a tragedy, involving the death (or, occasionally, significant change or mutilation) of the hero and leading toward the resolution of the conflict. See “ <b>THE TRAGEDY</b> ”
<b>Catharsis:</b>	proper purgation. See “ <b>THE TRAGEDY</b> ”
<b>Characterization:</b>	the technique used by a writer to make her or his characters come alive for the reader. See “ <b>CHARACTERS AND CHARACTERIZATION</b> ”
<b>Classic:</b>	<ol style="list-style-type: none"> <li><b>n.</b> a work of literature that is universally acknowledged to be superior to other works of the same type and to be of enduring value and appeal</li> <li><b>adj.</b> referring to the literature of ancient Greece and Rome; also <i>classical</i></li> <li><b>adj.</b> descriptive of any work or literary period that exhibits the qualities found in the literature of ancient Greece and Rome, especially technical precision, balance, clarity, restraint, rationality, and the emphasis of form over content</li> </ol>
<b>Classicism:</b>	(in criticism) discussing and ultimately judging a literary work in terms of principles derived from admitted qualities in the classics of Greek and Roman literature. The list of qualities varies but usually includes well proportioned and unified form, emotional restraint, objectivity, and lack of eccentricity. Classicism is often contrasted with, even pitted against, <b>ROMANTICISM</b> . von Goethe went so far as to equate classicism with health and romanticism with sickness.
<b>Coherence:</b>	a quality of composition in which the parts or ideas of a piece are so logically and clearly arranged and presented that the reader can follow the progression from one part or idea to the next without difficulty. A longer work is coherent when its parts—sentences, paragraphs, chapters, stanzas, scenes, acts—form a clearly sequential, unified whole. <i>Coherence</i> is often linked with unity and emphasis as the basic requirements of composition.
<b>Conceit:</b>	<p>an elaborate <b>FIGURE OF SPEECH</b> comparing two very dissimilar things. The comparison may be startling, farfetched, fanciful, or highly intellectual and may develop an analogy or metaphor to its logical limits and beyond. There are two types of conceits, Petrarchan and metaphysical. The <i>Petrarchan conceit</i> compares the subject of the poem to a flower, the sun, or some other object.</p> <p style="text-align: center;"><i>My mistress' eyes are nothing like the sun, Coral is far more red than her lips' red. If snow be white, why then her breasts are dun, If hairs be wires, black wires grow on her head.</i></p> <p style="text-align: right;">“Sonnet 130”, Shakespeare</p> <p>The <i>metaphysical conceit</i> is more startling, ingenious, and intellectual, sometimes carried to the point of absurdity.</p> <p style="text-align: center;"><i>Our two souls, therefore, which are one, .... If they be two, they are two so As stiff twin compasses are two, Thy soul the fixed foot, makes no show To move, but doth, if th'other do.</i></p> <p style="text-align: right;">“A Valediction: Forbidding Mourning” John Donne</p>
<b>Concrete Poem:</b>	a poem in which the content is suggested by the shape of the poem



or they can face themselves and the awful absurdity of their predicament, recognizing that they are alone, that there are no rules and no one exists to tell them what to do. People have to feel the horror of the meaninglessness. The anxiety (angst) produced by this awareness may lead to despair, but it can also make people recognize that they are responsible for shaping their own essential beings, for creating their own authentic characters. Angst can lead people to exercise their wills in acts of engagement that will give meaning to their lives. An act of engagement can be a commitment to social and political action, or it can be a leap to faith.

**Expressionism:** a movement influencing painting, **DRAMA**, **POETRY**, and fiction which attempts to express emotions, moods, and other aspects of inner experience by externalizing them through the use of non-realistic devices. In drama, expressionism involves dreamlike distortions, clipped or staccato dialogue, non-realistic stage settings, and abrupt, fantastic, and many-leveled action.

**Exeunt:** used as a **STAGE DIRECTION** in a written drama to indicate that all students on stage should exit. (e.g. "Exit all.")

**Fable:** a brief tale, either in prose or verse, having to do with supernatural or unusual incidents whose origins can sometimes be found in folklore sources told to point out a moral lesson

**Farce:** a dramatic piece intended to excite laughter and depending less on plot and character than on exaggerated, improbable situations, the humor arising from gross incongruities, coarse wit, or horseplay

**Figurative Language:** the intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create a pictorial effect, to describe by analogy, or to discover and illustrate similarities in otherwise dissimilar things; writing that embodies one or more of the **FIGURES OF SPEECH**

**Figures of Speech:** the various uses of language which depart from customary construction, order, or significance with the purpose of achieving special effects or meanings

**Allusion** — a reference to a mythological, literary, historical, or Biblical person, place or thing:

*He met his Waterloo.*

**Antithesis** — the presentation of contrasting or paradoxical ideas in parallel form:

*sink or swim*

**Apostrophe** — the direct address of absent person, object, or idea is by a speaker who may or may not be the writer:

*Milton! thou shouldst be living at this hour...*

Wordsworth

**Hyperbole** — an exaggerated statement used to heighten effect in a serious or comic manner:

*And I will love thee still, my dear/ Till all the seas go dry*

**Metaphor** — (See **METAPHOR** for complete definition.) an implied comparison between two things that are basically dissimilar:

*Death is a black camel...*

**Metonymy** — the use of a word which is closely associated with another thing or a person to stand for or suggest the person or thing itself.

*The leader of the trade union was welcomed by all of the hard hats.*

(Hard hats = workers)

**Oxymoron** — a form of paradox or rhetorical antithesis bringing together two contradictory terms.

*sweet sorrow, loud silence*

**Paradox** — a statement that while seemingly contradictory or absurd may actually, upon close inspection, be well-founded or true.

*The more you know, the more you know you do not know.*

Socrates

**Personification** — a figure of speech that endows animals, ideas, abstractions, and inanimate objects with human form, character, or sensibilities:

*Fear clutched at his throat.*

**Sarcasm** — a type of irony in which a person appears to be praising something while she or he is actually insulting the thing.

*A bankrupt person greeting an I.R. S. agent with, "You're just the person I wanted to see."*

**Simile** — a stated comparison, usually introduced by “like” or “as,” between two things that really are very different but share some common element(s):

*My love is like a red, red rose.*

**Synecdoche** — A form of metaphor in which mentioning a part signifies the whole or the whole signifies the part. In order to be clear, a good synecdoche must be based on an important part of the whole and not a minor part and, usually, the part selected to stand for the whole must be the part most directly associated with the subject under discussion. Thus, under the first restriction, “motor” (rather than “tire”) may be an appropriate synecdoche for automobile, and under the second, “foot” (rather than “hand”) may be an appropriate synecdoche for an marching infantry.

*From the sawdust-trampled street  
With all its muddy feet that press  
To early coffee-stands.*

*T. S. Eliot*

**Understatement** — (also known as *meiosis* and the opposite of *hyperbole*) A kind of irony which deliberately represents something as much less than it really is.

*I could probably manage to live on a million dollars a year.*

- Flashback:** an interruption in the action of a story, play, or work of non-fiction to show an episode that happened at an earlier time. Flashback is usually used to provide background information necessary to an understanding of the characters and/or the **PLOT**.
- Folklore:** long-standing and traditional beliefs, mores, and customs of a people. Folklore originally included those forms incumbent with the oral tradition, but the category now includes such written forms as **BALLADS** and riddles.
- Foot:** the basic unit of measurement in poetry; See “**METER AND RHYME**”
- Form:** the organizing principle that shapes a work of literature. Form may be viewed as a preexisting structure imposed on and restricting the content of an individual work. Form may also be viewed as the unique way content takes shape in a particular work. This second view, known as *organic*, exists when form and content develop simultaneously, modifying each other, as a work is written.
- Foreshadowing:** an author’s use of hints or clues about events which will occur later in a narrative
- Genre:** type, kind, classification (most commonly poetry, prose, and drama, each of which is then sub-divided into smaller, more specific genre)
- Gothic Novel:** See “**THE NOVEL**”
- Heroic Couplet:** a pair of rhyming iambic pentameter lines
- Iamb:** See “**METER AND RHYME**”
- Idyll:** a short and descriptive narrative piece, usually a poem, about picturesque country life, an idealized story of happy innocence.
- Imagery:** descriptive language used to recall or recreate experiences of the senses
- Imagists:** a group of early 20<sup>th</sup> century English and American poets who, in revolting against the excesses of **ROMANTICISM**, sought to restore the precise use of visual images to poetry. Their objectives were to use the language of common speech; to use only the exact word and “absolutely no word that does not contribute to the presentation”; to create new rhythms “in the sequence of the musical phrase, not in the sequence of a metronome”; to allow complete freedom of subject matter; to create concrete, hard-edged, sharply delineated images.
- Incremental Repetition:** repetition of a **LINE**, lines, or **STANZA(S)** with a slight variation each time, usually to advance a narrative
- Inference:** a reasonable and intelligent conclusion drawn from hints provided by the author
- In Medias Res:** in the middle of things
- Interior Monologue:** the presentation to the reader of the flow of a character’s inner emotional experience, or stream of consciousness, at a particular moment. See **POINT OF VIEW**

- Interlocking Rhyme:** a rhyme pattern in which one line in a rhyming unit carries forward the rhyme for the next unit; an example is **TERZA RIMA**, in which the middle line in each three line unit establishes the rhyme for the first and third lines in the succeeding three-line unit. See **TERZA RIMA**
- Internal Rhyme:** a rhyme that occurs at some place after the first and before the last syllables
- Inversion:** reversing the normal order of sentence parts. *Inversion* is commonly and effectively used to ask a question (*Is Mary going to the play?*); to impose a condition (*Had I known you were going, I would have gone.*); to place emphasis (*Never have I seen him in such a good mood.*); or to create balance in an antithetical statement (*Destroying others, he himself destroyed.*).
- Invocation:** a direct address, usually to a deity for aid
- Irony:** the contrast between what is expected, or what appears to be, and what actually is; the four types of irony are the following:
- Verbal Irony** — the contrast of saying the opposite of what is actually meant. Below is a speech from Macbeth, a Scottish nobleman, given as he explains to another Lord how Macbeth killed the two grooms in response to Duncan’s murder. The real meaning is that Macbeth acted to cover his own crimes.
- How it did grieve Macbeth! Did he not straight  
In pious rage the two delinquents tear,  
That were the slaves of drink and thralls of sleep?  
Was not that nobly done?*
- Situational Irony** — based on the difference between the way events work out and what is expected to happen or what seems appropriate. An example is the transformation of Rainsford, “the celebrated hunter” in “The Most Dangerous Game,” into the hunted.
- Tonal Irony** — extends verbal irony to include lengthy passages or even an entire work in which an author expresses an attitude opposite to what she or he feels. An example is Jonathan Swift’s “A Modest Proposal” for solving the famine in Ireland by selling their babies to the English for food
- Dramatic Irony** — an incongruity or discrepancy between what a character says or thinks and what the audience knows to be true. An example is in Scene 4, Act 4 of Romeo and Juliet as preparations take place for a wedding that the audience knows will not take place
- Kenning:** a stereotyped figurative phrase, usually a picturesque metaphorical compound, used in Old English and other Germanic tongues as a synonym for a simple noun; Example: “whale-road” for *sea*
- Legend:** a widely told tale about the past that may or may not have any basis in fact
- Line:** a unit of poetry containing a specific number of feet; See “**METER AND RHYME**”
- Local Color:** the use in writing of the physical setting, dialect, customs, and attitudes that typify a particular region. The term regional writer is often applied to local color writers, especially to writers of fiction that is enhanced rather than overshadowed by its feeling of locale.
- Lyric:** a brief subjective poem strongly marked by imagination, melody, and emotion, and creating for a reader a single, unified impression. See “**TYPES OF LYRIC POETRY**”
- Measure:** in **POETRY**, a metrical grouping, such as a **FOOT, LINE, STANZA, or VERSE**
- Metaphor:** an implied **ANALOGY** which imaginatively identifies one object with another and ascribes to the first object (tenor) one or more qualities of the second (vehicle) or invests the first with emotional or imaginative qualities associated with the second
- Metaphysical Conceit:** a highly ingenious kind of **CONCEIT** widely used by the metaphysical poets, who explored all areas of knowledge to find in the startlingly esoteric or the shockingly commonplace unusual and telling analogies for their ideas
- Metaphysical Poetry:** a term first used by Samuel Johnson in an attack on writers who fill their works with far-fetched conceits and make poetry a vehicle for displays of learning; characteristics of metaphysical poetry include intellectual playfulness, argument, paradoxes, irony, elaborate and unusual **CONCEITS**, incongruity, and the rhythms of ordinary speech; the term has been applied to works of such English 17<sup>th</sup> Century poets as John Donne, George Herbert, Andrew Marvell, and Henry Vaughn.
- Meter:** The recurrence in poetry of a rhythmic pattern, or the rhythm established by the regular or almost regular occurrence of similar units, called feet, of sound pattern. The word *meter*

comes from a word meaning “measure.” To measure something, a unit of measurement must be established. In *scansion*, the system of measuring poetry, *foot*, *line*, and *stanza* are the units of measurement. (See below for definitions and “Meter and Rhyme” for examples and discussion.)

**The Foot** — The basic unit of measurement in poetry. It consists in most instances of one accented syllable plus one or two unaccented syllables, and occasionally, three.

**The Line** — A basic measurement of poetry, a unit of which is brought together both by a carefully constructed rhythmic pattern (or lack thereof in the case of free verse) as well as by continuous typography (the words in a line are in fact printed on one line). A line of poetry is measured by naming the number of feet it contains.

**The Stanza** — A group of lines whose metrical pattern is repeated throughout the poem. In some cases, specific types of poems are referred to as stanza forms (ottava rima, terza rima, limerick, sonnet, etc.) and are determined by both the number of lines and the rhyme schemes. Sometimes, the word *verse* is used interchangeably with the word *stanza*.

**Metonymy:** a **FIGURE OF SPEECH** which is characterized by the substitution of a term naming an object closely associated with the word in mind for the word itself. Examples: “crown” for *monarch*; “sweat” for *hard labor*.

**Mock Epic:** a literary form which burlesques the **EPIC** by treating a trivial subject in the “grand style” or which uses any of the various aspects of the epic to make ridiculous a trivial subject by ludicrously overstating it.

**Monologue:** a speech by one character in a play, story, or poem.

**Mood:** the prevailing emotional attitude in a literary work or in part of a work

**Motif:** in literature, a recurring image, word, phrase, action, idea, object, or situation that appears in various works or throughout the same work. When applied to several different works, *motif* refers to a recurrent **THEME**, such as the **CARPE DIEM** motif—the idea that life is short, time is fleeting, and one must make the most of the present moment. When applied to a single work, *motif* refers to any repetition that tends to unify the work by bringing to mind its earlier occurrences and the impressions that surround them. Some examples are the periodic striking of clocks in Virginia Woolf’s novel *Mrs. Dalloway* and the repetition of patterns—of a garden, a dress, a fan, and of life itself—in Amy Lowell’s poem “Patterns.”

**Myth:** an anonymous story or stories having roots in the primitive folk-beliefs of races or nations and presenting supernatural episodes as a means of interpreting natural events in an effort to make concrete and particular a special perception of human beings or a cosmic view. Myths differ from legends in that they have less of the historical background and more of the supernatural; they differ from the fable in that they are less concerned with moral instruction and are the product of groups rather than the creation of an individual.

**Naturalism:** a literary movement that emerged in France, America, and England during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and that emphasizes biological and socioeconomic **DETERMINISM** in fiction and drama. Naturalism portrays human beings as higher animals lacking free will with their lives determined by natural forces of heredity and environment and by basic drives over which they have no control and which they do not fully comprehend. It rejects idealized portrayals of life and attempts complete accuracy, disinterested objectivity, and frankness in depicting life as a brutal struggle for survival.

**Novel:** See “**THE NOVEL**”

**Objectivity:** in a literary work, the detached, impersonal presentation of situations and of characters and their thoughts and feelings. The author does not personally intrude into comment on the characters. Robert Browning’s dramatic monologue “My Last Duchess” is an objective poem in which a character is the speaker.

**Octave:** See “**METER AND RHYME**”

**Ode:** a long, formal lyric poem with a serious theme; it may or may not have a traditional structure with three alternating stanza patterns called the strophe, antistrophe, and epode; An ode may be written about a bird nesting near a friend’s home; an ode may also be prepared for a public

ceremony, as was John Dryden's "A Song for St. Cecelia's Day," which was performed in 1687 at an annual festival. Odes often honor people, commemorate events, respond to natural scenes, or consider serious human problems. See "**TYPES OF LYRIC POETRY**"

- Onomatopoeia:** the use of words that imitate sounds; the use of words whose pronunciations suggest their meanings
- Oxymoron:** a rhetorical **ANTITHESIS** bringing together two contradictory terms
- Paradox:** a statement that while seemingly contradictory or absurd may actually, upon close inspection, be well-founded or true
- Parallelism:** the technique of showing that words, phrases, clauses, or larger structures are comparable in content and importance by placing them side by side and by making them similar in form. Parallelism is a common unifying device in poetry, especially in ancient poetry growing out of the oral tradition and in modern free verse. It is the pervasiveness of Walt Whitman's parallelism that gives his poetry an antique, sometimes even biblical, ring.
- Parody:** a composition which burlesques or imitates another, usually serious, piece of work and is designed to ridicule in a nonsensical fashion, or to criticize, by brilliant treatment, an original piece of work or its author
- Pastoral:** a poem concerning shepherds and rustic life, after the Latin word for shepherd, *pastor*
- Pathos:** the quality in a work of art or literature that arouses feelings of sympathy, pity, or sorrow in the audience; the suffering experienced by the weak, the passive, and the innocent. While this type of suffering is termed "pathetic," the suffering inflicted upon the strong, the aggressive, and the heroic (who are often in part responsible for their own suffering) is tragic.
- Pentameter:** See "**METER AND RHYME**"
- Persona:** literally, a mask. The term is widely used in the criticism of literature to refer to a "second self" created by the author and through whom the narrative is told. The persona may be a narrator; such a persona exists within Huck Finn, and the debate about the freedom, which the use of Huck Finn gave Mark Twain as a mask through whom he could speak things he dared not utter in his own person, is instructive about the function of the persona as teller and as mask. The persona can be not a character in the story but "an implied author" that is a voice not directly the author's but created by the author and through which the author speaks. All fiction is in some sense a story told by someone; all self-consciously artistic fiction is told by someone created by the author and who serves, therefore, as a mask, a persona.
- Personification:** a **FIGURE OF SPEECH** that endows animals, ideas, abstractions, and inanimate objects with human form, character, or sensibilities
- Plot:** the significant pattern of action in a short story, novel, or play. The plot usually involves one or more conflicts that may be external or internal. In a carefully constructed plot, each detail is important. The incidents are carefully selected and so arranged in a cause-effect relationship that each is a necessary link leading to the outcome of the story.
- Poetic Justice:** an outcome of a situation in which vice is punished and virtue is rewarded, usually in a manner appropriate to the situation
- Poetry:** writing in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm
- Point of View:** the author's intentional choice of a narrator for her or his work. This choice is made for its precise effect on the meaning of the work because it determines the amount of information a reader will be given. Point of View is generally divided into two segments: *First Person or Participant* and *Third Person or Nonparticipant*.

***First Person or Participant***

**Narrator as major character:** The story is told by the narrator is chiefly about himself or herself.

**Narrator as minor character:** The narrator tells a story that focuses on someone other than himself or herself, but he or she is still a character in the story.

**Innocent-eye narrator:** The character telling the story may be a child or a developmentally disabled individual; the narrator is thus naïve. The contrast between what the innocent-eye narrator perceives and what the audience understands may produce an ironic effect.

**Stream of consciousness:** Also known as interior monologue, this is a narrative method in modern fiction in which the author tells the story through an unbroken flow of thought and awareness. The technique attempts to capture exactly that which is going on in the mind of a character.

**Reflective:** This is a narrative method which involves different, but not necessarily chronological, times in a character's life.

***Third Person or Non-participant***

**Omniscient narrator:** The author can enter the minds of all the characters.

**Selective (Limited) omniscient narrator:** The author limits her or his omniscience to the minds of a few of the characters or to the mind of a single character.

**Objective narrator:** The author does not enter a single character's mind but instead records what can be seen and heard.

<b>Protagonist:</b>	the chief character in a literary work
<b>Psalm:</b>	a lyrical composition of praise
<b>Pun:</b>	a play on words which have similar sounds but different meanings
<b>Quatrain:</b>	See " <b>METER AND RHYME</b> ".
<b>Realism:</b>	generally, accuracy in the portrayal of life or reality, or verisimilitude; a recurring goal of literature, often seen in contrast to the aims of romanticism, impressionism, and expressionism. Realism is also the name of a literary movement in the 19 <sup>th</sup> century that established the ordinary life of the ordinary person. Realists wrote about the problems and conflicts of characters with whom they and their readers could easily identify. Their goal was to present characters and situations as if they were simply reporting them from life.
<b>Refrain:</b>	a group of words forming a phrase or sentence and consisting of one or more lines repeated at intervals in a poem, usually at the end of a <b>STANZA</b> .
<b>Rhyme:</b>	the close similarity or identity of sound between accented syllables occupying corresponding positions in two or more lines of poetry. The types of rhyme are determined by two factors: (1) the position of rhymed syllables in the line, and (2) the number of syllables in which the identity of rhyme occurs.
<b>Rhyme Scheme:</b>	the pattern or sequence in which the rhyme sounds occur in a stanza or poem; See " <b>METER AND RHYME</b> ".
<b>Romanticism:</b>	a movement in art and literature in the 18 <sup>th</sup> and 19 <sup>th</sup> centuries in revolt against the neoclassicism of the previous centuries. Many (one critic counted over 11,000) definitions of Romanticism exist, but all lists of characteristics of Romanticism include the following: subjectivity and an emphasis on individualism; spontaneity; freedom from rules; preference for the solitary life; the belief that imagination is superior to reason and devotion to beauty; love and worship of nature; fascination with adventure, the distant, the mysterious, and the past, especially the <b>MYTHS</b> and mysticism of the middle ages.
<b>Run-on Line:</b>	a line of <b>POETRY</b> in which the sense of the line hurries on into the next line.
<b>Satire:</b>	a literary work or manner in which the author blends a critical attitude with humor, ridicule, and/or wit for the purpose of producing some change in attitude or action, most frequently for the improvement of some human institution(s) or humanity.
<b>Scansion:</b>	the process of measuring verse.
<b>Sestet:</b>	See " <b>METER AND RHYME</b> ".
<b>Setting:</b>	the time and place in which events of a narrative occur. The setting may be specific and detailed and introduced at the beginning of the work, or it may be merely suggested through the use of details scattered throughout the work. In some works the setting is vital to the

narrative: it may have an effect on the events of the plot, reveal character, or create a certain atmosphere; in other works, the setting is relatively unimportant: the work could have happened almost anywhere or at any time.

- Simile:** a figure of speech which is a stated comparison, usually introduced by “like” or “as,” between two things that really are very different but share some common element(s).
- Slice of life:** in fiction, the extremely detailed, unselective, and realistic presentation of a segment of life, without comment or evaluation by the author. The technique invited the reader to become an invisible spectator of “life as it really is,” recorded in a minute, almost photographic, detail by an objective observer. In attempting to avoid any sort of idealized or heroic depiction of life, the slice of life technique characteristically focuses on life’s seamiest, most sordid side.
- Soliloquy:** a long speech expressing the thoughts of a character alone on a stage. Traditionally, these speeches are considered genuine and honest; characters should be implicitly trustworthy when presenting a soliloquy.
- Song:** a **LYRIC** poem adapted to musical expression.
- Sonnet:** See “**TYPES OF LYRIC POETRY**”.
- Sonnet Sequence:** a group of sonnets connected by theme or content.
- Speaker:** in **POETRY**, a usually fictitious character who renders thoughts or utters words. Occasionally, the speaker may be identified as the poet, especially when figures of speech such as apostrophe are used or when the poem is obviously personal.
- Spenserian Stanza:** a stanzaic pattern consisting of nine lines, the first eight being iambic pentameter and the ninth iambic hexameter; the rhyme scheme is *ababbcbcc*. See “**METER AND RHYME**”.
- Sprung Rhythm:** a term coined by Gerard Manley Hopkins to designate the meter of poetry whose rhythm is based on the number of stressed syllables in a verse without regard to the number of unstressed syllables.
- Spondee:** See “**METER AND RHYME**”.
- Stage Directions:** notes included in a drama to describe how the work is to be performed or staged. These instructions, used to describe sets, lighting, sound effects, and the appearance, personalities, and movements or characters, are printed in italics and are not spoken aloud.
- Stanza:** See “**METER AND RHYME**”.
- Stream of Consciousness:** the total range or awareness and emotional and mental response of an individual, from the lowest pre-speech level to the highest fully articulated level of rational thought; the assumption is that in the mind of an individual at any given moment is a mixture of all the levels of awareness in an unending flow which is not governed by any process that is external to that individual.
- Style:** the arrangement of words in a manner which at once best expresses the individuality of the author and the idea and intent in the author’s mind.
- Symbolism:** the use of any object, person, or action which signifies something more abstract and general; using symbols is one way for an author to enrich the meaning of a work.
- Synecdoche:** a form of **METAPHOR** in which mentioning a part signifies the whole or the whole signifies the part.
- Syntax:** sentence structure; the ways in which words are put together to form phrases and sentences according to the requirements of a specific grammar. Syntax includes the arrangement, ordering, and grammatical relationships among and between words. Syntax is an important element of an author’s style: Ernest Hemingway’s syntax may be considered fairly simple, with few complex sentences and few modifying elements.
- Terza Rima:** a three-line **STANZA** form borrowed from the Italian poets; the rhyme scheme is *aba bcb cdc ded* etc., and the meter is usually iambic pentameter.
- Tetrameter:** See “**METER AND RHYME**”.
- Theater of the Absurd** a kind of drama growing out of the philosophy of existentialism and flourishing in Europe and America in the 50s and 60s. Absurdist dramas present characters struggling to find

order and purpose in irrational and incomprehensible situations. Incidents do not tell a connected story; characters lack motivation; even the language is cryptic. Like **FARCES**, absurdist plays are terribly funny—until they suddenly are profoundly sad.

- Theme:** the underlying meaning of a literary work, a general truth about life or mankind. A theme may be stated or implied. Not every literary work contains a theme.
- Tone:** the stated or implied attitude of an author toward her or his subject in a particular literary work; the author reveals her or his attitude through her or his choice of words and details
- Tragedy:** a **DRAMA** which recounts an important and causally related series of events in the life (lives) of (a) person(s) of significance, such result culminating in an unhappy catastrophe, the whole treated with dignity and seriousness; the purpose of a tragedy is to arouse the emotions of fear and pity and thus to produce in the audience a catharsis of these emotions; See “**THE TRAGEDY**”.
- Tragic Flaw:** See “**THE HERO**”
- Tragic Hero:** See “**THE HERO**” and “**THE TRAGEDY**”
- Trimeter:** See “**METER AND RHYME**”
- Trochee:** See “**METER AND RHYME**”
- Understatement:** See **FIGURATIVE LANGUAGE**.
- Unity:** the quality of oneness in a literary work in which all parts are related by some principle of organization so that they form an organic whole, complete and independent in itself. A work has unity when all of its parts work together to create one main impression or effect. If any part is changed or removed, the whole is drastically altered. The source of unity—**PLOT, CHARACTERIZATION, FORM, THEME, MOOD, IMAGERY, SYMBOLISM**—varies from work to work.
- Verse:** a term used in two senses: (1) a unit of **POETRY** in which case the term has the same significance as **LINE** (See “**METER AND RHYME**”); (2) a name generally given to metrical composition
- Villanelle:** a French **VERSE** form calculated, through its complexity and artificiality, to give an impression of simplicity and spontaneity. The villanelle was originally chiefly pastoral, and an element of formal lightness is still uppermost since it is frequently used for poetic expression which is idyllic, delicate, simple, and slight. The two refrain lines, however, can be repeated in such a way that they can be powerful and forceful. In form, the villanelle is characterized by nineteen lines divided into five tercet and a final four-line stanza, and it uses only two rhymes. The division of line is, then: *aba aba aba aba aba abba*. Line 1 is repeated entirely to form lines 6, 12, and 28; line 3 is repeated entirely to form lines 9, 15, and 19—thus, eight of the nineteen lines are refrain.
- Voice:** a term in criticism that points to the fact that there is a *voice* beyond the fictitious voices that speak in a work, and a person behind all the *dramatis personae*, including even the first-person narrator. The audience has a sense of a pervasive presence, a determinate intelligence and moral sensibility which has selected, ordered, rendered, and expressed all the elemental parts of a work.

# S.O.P. — The Reading Process



---

## Component Steps

*Follow this procedure when reading any literary (or other) selections.*

### 1. Pre-Reading

Take note of title, notes in text, the number of pages, comments or questions at the end of the selection, illustrations, drawings, photos, artwork, etc.

### 2. Reading

Read through the selection circling in pencil any words not clearly understood. As you read, employ the vocabulary-building process identified in item 3 below and focus on your reading, applying your full attention as well as your personal vault of past experiences as you progress. Be certain that you take time on a regular basis to assess your comprehension. (See item 4 below.)

### 3. Vocabulary

- A. Add circled words to your Personal Acquired Vocabulary List (PAVL). (See format for your PAVL at the end of this section.)
- B. Use footnotes, glossary, dictionary, or other reference source to find a definition or other information about each of the terms or words and enter acquired information on your PAVL.
- C. Apply new information to the word or term by reviewing the section in which the word was located to be sure that the intended meaning is now clear.
- D. Format your Personal Acquired Vocabulary List (PAVL) as follows:

Dedicate a section in your notebook in which you will accumulate words and terms from the literature you read so that they become a part of your own personal vocabulary. Use the following illustration to set up your PAVL pages on which you are to list the words and terms with which you are unfamiliar or whose meanings are not clear to you as you read assignments in this class. As you begin to build your list, you may also want to include words and terms from other sources. It will soon become apparent to you that no two people will have identical lists since each person has her or his own unique vocabulary; therefore, each individual's needs are identical to no other individual's.

### 4. Assessing

As you proceed through any selection, take stock constantly of your degree of comprehension and understanding. If, at any time, you find yourself not sure of what you have just read or unsure in any way about the meaning of the content, **STOP READING!** Mark your place and go back to the last place in the selection where you felt sure of the content. Re-read some of the previous section to affirm your understanding and then begin again with the section you did not fully comprehend.

### 5. Re-Reading

Read the section or selection again closely, noting details and using all information acquired in following the process outlined in items one through four above.

### 6. Closure

Do **all** closing activities, including mental review, as assigned or required. Complete any study, study guide, or comprehension activities at the end of section or selection and note any relevant information. (See below for specific items for literary study.)

## Personal Acquired Vocabulary List Format

Number*	Name of Selection	Word	Definition / Information	✓**

\* Word numbering should be continuous—you will be amazed at the number of words and terms you learn!

\*\* Place a check (✓) by the word when you **own** the word, when it is yours to use easily and precisely as a natural part of your own vocabulary.

## Specifics for Literary Study (by Genre)

<b>Drama</b>	characteristics of type (comedy, tragedy, etc.) setting details (mood, atmosphere, etc.) figures of speech / figurative language plot elements (especially tragedy) prose / poetry formats character types (antagonist, protagonist, foil, etc.) details of diction and dialogue purpose	<b>Short Stories</b>	plot elements including conflict(s) characterization development and methods character types theme(s) (specific / universal) point of view symbolism setting details (relevance, mood, atmosphere) purpose
<b>Poetry</b>	scansion (meter, rhyme) form figures of speech / figurative language tone, mood speaker / voice diction theme(s) (specific / universal) purpose	<b>Non-Fiction</b>	setting details (relevance, mood, atmosphere) conflict(s) characterization theme figures of speech / figurative language tone / purpose
<b>Novels</b>	plot elements conflicts theme(s) (specific / universal) point of view figures of speech / figurative language setting details (relevance, mood, atmosphere) characterization purpose	<b>Epics</b>	characteristics of type (dignified narrative, etc.) conventions of type (dramatic dialogue, etc.) characteristics of the epic hero themes, both specific and universal plot elements and design figurative language symbolism foreshadowing

## A Note Regarding Pacing

Long selections of any type should be studied for detail in segments. Usually delineation of sections is obvious—books, chapters, stanzas, cantos, etc. If no such division is evident, you should be able to determine points at which you need to stop and review by frequently assessing your understanding of the material. If you find that your understanding is becoming less than clear, you have found the point to stop and review.

# S.O.P. — Short Stories



**Title:** \_\_\_\_\_ **Publication Period:** \_\_\_\_\_

**Author:** \_\_\_\_\_ **Purpose:** \_\_\_\_\_

## 1. Plot

Exposition: \_\_\_\_\_

Narrative Hook: \_\_\_\_\_

Rising Action: \_\_\_\_\_

Climax: \_\_\_\_\_

Falling Action: \_\_\_\_\_

Resolution: \_\_\_\_\_

Impact(s) / Effect(s): \_\_\_\_\_

Explain how the plot structure of this short story helps emphasize its significance for study: \_\_\_\_\_

## 2. Conflict

Conflicting Forces	Type of Conflict	Central Conflict (✓)

## 3. Characterization (refer to "Characters & Characterization")

Character	Prevalent Method	Level of Development	Level of Complexity	Type (if applicable)

## 4. Irony

Examples (page, ¶, line / quote)	Type	Impact / Effect

## 5. Setting (cite examples; note impact/effect re: relevance to mood, atmosphere, cultural influences)

Examples (page, ¶, line / quote)	Impact / Effect

**6. Theme(s)**

Theme	Impact / Effect
Devices that reinforce the theme(s):	

**7. Foreshadowing**

Examples (page, ¶, line / quote)	Impact / Effect
Overall impact/effect:	

**8. Figurative Language**

Examples (page, ¶, line / quote)	Type	Impact / Effect

**9. Symbolism**

Examples (page, ¶, line / quote)	Meaning	Impact / Effect

**10. Point of View**

Point of View:	
Citations	Impact / Effect

**11. Allusions**

Examples (page, ¶, line /quote)	Item of Reference	Impact / Effect
Overall Impact / Effect:		

**12. Other Literary Devices** (Note any literary devices used but not mentioned above.)

Examples (page, ¶, line / quote)	Type of Literary Device	Impact / Effect

**13. Relevance** (Compare and contrast this short story with any others that seem appropriate.)

Other Short Story	Similarity (S) or Difference (D)

**14. Written Response** (Complete on a separate piece of paper.)

In a well-structured paragraph, discuss the importance of the literary element which is the study focus for this short story using specific examples from the text.

# Characters and Characterization



---

## Definition

*Characterization* is the technique used by a writer to make her or his characters come to life for the reader.

---

## Methods of Characterization

**Direct** – Author makes a specific (direct) comment about the character

**Indirect** – Author uses one of the following methods to provide details:

- showing the character acting or speaking
- giving a physical description of the character
- revealing the character’s thoughts
- revealing what other characters think about the character

---

## Kinds of Characters

Specific terms are used to describe the kinds of characters a writer can create. Some characters require little development, and some must be explicitly described. Writers choose which levels of development and complexity to devote to various characters as follows:

Their *development* can be

**Dynamic** – A character who experiences an essential or fundamental change in personality or attitude

**Static** – A character who does not change or develop during the story

Their *complexity* can be

**Flat** – A character who has very few (usually one or two) “sides” or “aspects” (often a stereotype)

**Round** – A character who has many “sides” or traits, a fully formed personality, and potentially unpredictable behavior

---

## Types of Characters

Writers create certain types of characters which fall into various standard categories. These character types are usually quite distinguishable because the characters perform standard integral tasks within literary works. Among the various types of characters frequently found in literary works are the following:

**Antagonist** – the character who opposes the protagonist (and therefore creates a conflict)

**Catalyst** – a character who initiates one or more events

**Expositor** – a character who provides details and/or background information

**Foil** – a character who contrasts with the qualities of another character, often highlighting the qualities being contrasted

**Protagonist** – the main character (commonly the hero or heroine) who often changes during the course of the story

**Regionalist** – a character who exemplifies the language, values, and beliefs of the region in which he or she lives

**Sounding Board** – a character who listens to another character’s thoughts, often concerning the resolution of one or more conflicts

**Stereotype** – a character who invariably acts in a predictable manner without any unique traits or qualities

# The Hero



## Introduction to the Literary Hero

In classical mythology, a *hero* was a man of god-like prowess and goodness who came to be honored as a divinity. Later, a hero was a warrior-chieftain of special strength, ability, and courage. Still later, a hero was an immortal being, a demigod. For several centuries, a hero has been considered a man of physical or moral courage, admired for bravery and noble deeds. In modern usage, the term has often—and frequently, incorrectly—been applied to the central character in a work of fiction. Used as a technical term in describing such a work, *hero* (or the feminine term, *heroine*) refers to a relationship of a character to action: therefore, the more neutral term *protagonist* is probably a preferable in casual use.

There are many specific kinds of heroes in the literary world. Some of the more important ones are the **tragic hero**, the **Byronic hero**, and the **epic hero**. For these types, definite characteristics have been established. For many others, the criteria are more flexible and less concrete.

The entire concept of heroism has been a primary source of concern to literary critics as well as writers throughout the history of man's endeavors in the literary field. One of the earliest Greek writers, Aristotle, established the basic fundamentals as he developed his theory regarding tragedy in his *Poetics*, composed circa 340 B.C. One of the more recent writers, American dramatist Arthur Miller, has amended, with credibility, one of Aristotle's precepts by rejecting the Greek's theory that the tragic hero must be a man of high estate and stating that the common man is equally suitable. The arguments Miller advances to support his use of the common man as the tragic hero illustrate both the continuing strength of the Greek view of tragedy and the nature of the changes imposed by the modern emphasis on the concept of realism. In abandoning the man of high estate, Miller abandoned the Greek idea of the hero itself. Miller's hero is not the man set apart by courage, grace, and intelligence; his hero is a man of commoner stamp. His rejection of the hero involves him in a difficulty, however: how is he to give his common hero the necessary qualities of character which would make him and his fate large enough for tragedy? Miller's solution to this problem reveals the core of his beliefs about tragedy.

Miller says his tragic hero is moved by a compulsion to evaluate himself justly, to gain his true place in society. The hero's effort to establish his dignity brings about his destruction because of a wrong or evil in the environment. But in making his effort, in his questioning, in his "stretching and tearing apart of the cosmos," the hero increases in size and takes on tragic stature, no matter how lowly his origins.

Witnessing such a tragic struggle, even though it ends in destruction, arouses feelings of exaltation in the audience. As Miller sees it, however, exaltation is not the only emotion aroused by tragedy: tragedy also arouses the feelings of terror. Miller ascribes these feelings of terror to tragedy's revolutionary questioning of the environment—the attempt of the tragedian to enlighten by pointing out the enemies of man's freedom.

Modern American tragedy, then, contains elements drawn from centuries of exploration into the nature of evil. Although our tragic horizons are now bounded by realism, we are haunted by Greek visions. Our hero is now **everyman**, and his adversaries no longer include the devil of the Medieval period or the gods of the ancient Greeks: we ourselves are the adversary. We may find this too restricted and narrow a tragic view; the tragedy of the future may again find room for an irrational larger world.

This evolution of one aspect (heroism) of one genre (tragedy) is representative of the changes and variations that characterize the entire realm of literature. Of the many constants found in fiction (plot, setting, etc.), the major factor that influences the impact of a given work is characterization. The various facets of each character (his actions, thoughts, moods, decisions, impulses, influence on others, appearance, demeanor, etc.) determine the validity of the plot, the impact on the audience, and, finally, the intrinsic worth of the work.

It follows, therefore, that the study of that outstanding character—the hero—can lead to an understanding of both the internal structure and the external meaningfulness of literature as a whole. In the course of this study, those qualities that determine the eventual status of a literary work should become apparent. Names like Oedipus, Lear, Job, Odysseus, Hamlet, Beowulf, and Heathcliff endure because they have been presented by writers who have understood, maintained, and extended the ultimate greatness of literature.

## Related Definitions

---

**Protagonist** — The chief character in a play, novel, film, etc. The word *protagonist* was originally applied to the actor who appeared on stage first in early Greek drama. The actor was added to the chorus and was its leader, hence the continuing meaning of protagonist as the “first” or chief player in a drama. In Greek drama, an *agon* is a contest. The **protagonist**, the chief character, and the **antagonist**, the second most important character, are the contenders in the *agon*. The protagonist is the leading figure both in terms of importance in the play and in terms of her or his ability to enlist the audience’s interest and empathy, whether the cause is heroic or ignoble. The term *protagonist* is used in a similar sense for the leading character in any work of fiction.

**Hamartia** — The error, frailty, mistaken judgment, or misstep through which the fortunes of the hero of a tragedy are reversed. This error or frailty is not necessarily a flaw in character, although hamartia is often inaccurately called the **tragic flaw**. Aristotle states, “It is their characters that give men their quality, but their doings that makes them happy or the opposite.” Hamartia can be an unwitting, even a necessary, misstep in “doing” rather than an error in character. Thus, hamartia may be the result of bad judgment, bad character, ignorance, inherited weakness, accident, or any of many other possible causes. It must, however, express itself through a definite action or the failure to perform a definite action.

## Characteristics of Literary Heroes

---

### The Epic Hero

1. possesses courage
2. possesses superhuman strength
3. possesses cunning intelligence
4. exhibits unfailing loyalty
5. exhibits devotion to duty (perseveres—is steadfast in nature)
6. exhibits love of glory (is proud, vain, and boastful)
7. is a champion of freedom and justice

### The Tragic Hero

1. is of noble or distinguished birth
2. is not eminently good and just
3. suffers a downfall from prosperity (happiness) to adversity (misery)
4. suffers this downfall because of his own
  - a) tragic flaw and
  - b) error in judgment (*Hamartia*)
5. does not suffer this downfall as a result of vice or baseness

### The Byronic Hero (frequently the central character in a Gothic novel)

1. is adventurous
2. is romantic (enigmatic/distant)
3. is amoral (has his own set of rules)
4. is passionately intense
5. is mysterious (possibly possesses a secret guilt)
6. is attractive to women
7. is powerful
8. is possibly incestuous
9. is attracted by nature (identifies with and possesses an affinity for nature)

# The Olympian Gods



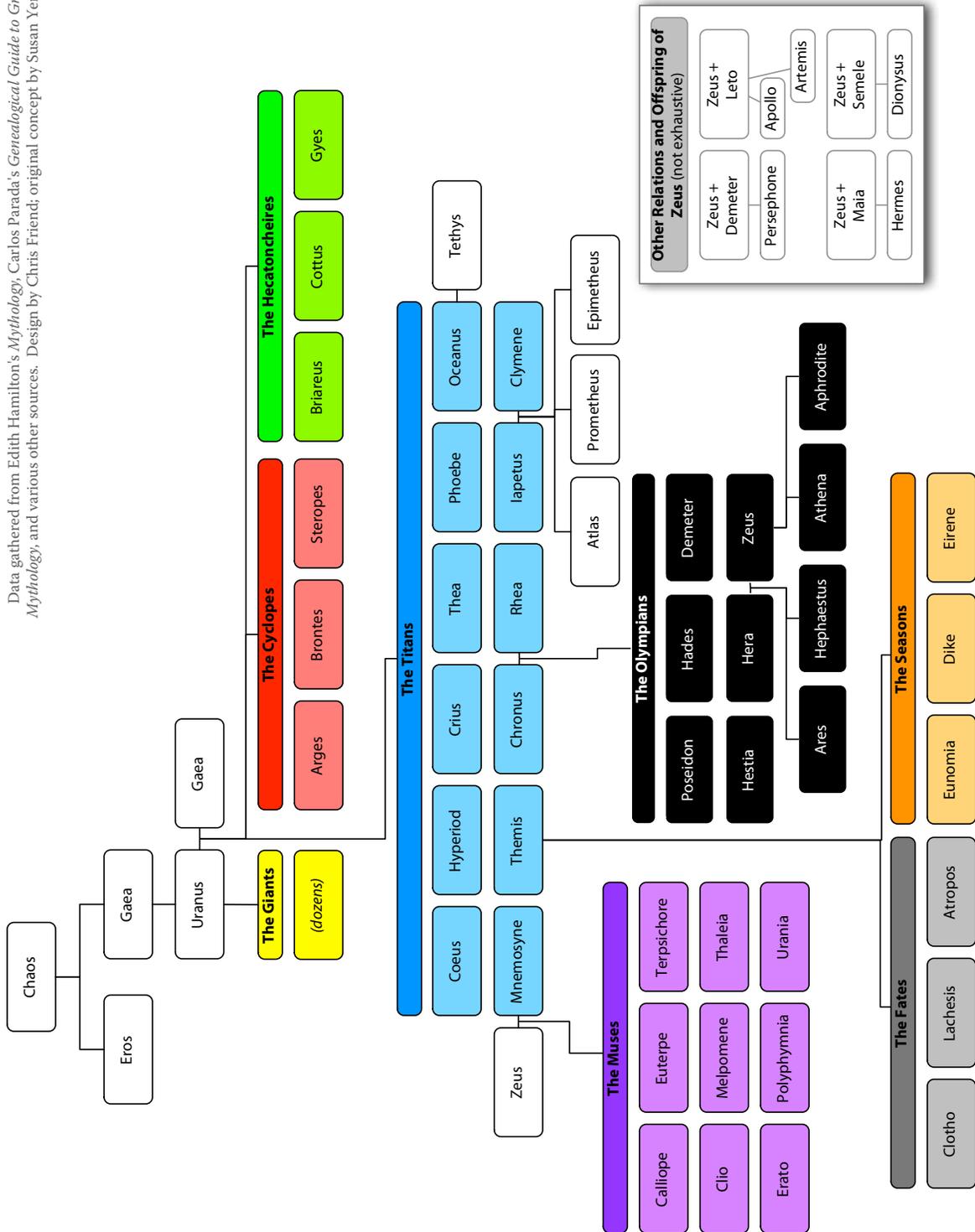
**Note:** This list contains the 12 major gods and goddesses who are always considered Olympian and the 13<sup>th</sup>, Hades, who is sometimes also included because he was — as were Zeus, Hera, Demeter, Poseidon, and Hestia — the offspring of the Titans Rhea and Chronus.

<b>Aphrodite</b>	the goddess of love and beauty; was born of the sea-foam or was the daughter of Zeus; represented sex, affection, and the power of attraction that binds people together
<b>Apollo</b>	a son of Zeus; the god of light, intelligence, healing, and the arts
<b>Ares</b>	the Son of Zeus and Hera; the bullying god of war; a brutal deity who delighted in slaughter and looting, a coward
<b>Artemis</b>	a daughter of Zeus, twin sister of Apollo; the goddess of chastity; a virgin huntress shown carrying a bow and quiver of arrows; presided over childbirth; associated with the moon
<b>Athena</b>	the virgin goddess of wisdom; a warrior who sprang fully armed from the head of Zeus; goddess of the arts; guardian of Athens; known for her prudence and valor; sometimes called Pallas Athena
<b>Demeter</b>	a sister of Zeus; goddess of vegetation and fertility
<b>Hades</b>	the lord of the underworld, the region of the dead; sometimes included among Olympians because he was a brother of Zeus; a stern, dark, inexorable god of a gray and lifeless kingdom
<b>Hephaestus</b>	the lame, ugly god of the crafts; a skilled artisan who created many wonderful things; injured by his father Zeus for defending Hera in a quarrel
<b>Hera</b>	the jealous wife and sister of Zeus; the protectress of marriage and childbirth
<b>Hermes</b>	the cleverest of the Olympians; governed wealth and good fortune; the patron of commerce and thievery; promoted fertility and provided guidance on journeys; the herald and messenger of the gods; conductor of souls to the netherworld; god of sleep; a son of Zeus; depicted with a helmet, winged sandals, and the caduceus
<b>Hestia</b>	the mild virgin goddess of the hearth, the family, and peace
<b>Poseidon</b>	a brother of Zeus; the lord of the sea and a god of horses; a wrathful, moody god who carried a trident and traveled in the company of sea nymphs and monsters of the deep
<b>Zeus</b>	the supreme deity of the Greeks; depicted as a robust, mature man with a flowing beard; the All-Father who populated the heavens and the earth by the promiscuous liaisons; the grand dispenser of justice

# Partial Genealogy of the Greek Gods



Data gathered from Edith Hamilton's *Mythology*, Carlos Parada's *Genealogical Guide to Greek Mythology*, and various other sources. Design by Chris Friend; original concept by Susan Yentz.



# Muses, Fates, and Graces

---



## Muses

---

Nine goddesses represented as presiding over song, the various categories of literature, and the liberal arts. They are generally considered to be the daughters of **Zeus** and **Mnemosyne** (*Memory*). In literature, their traditional significance is that of inspiring and assisting poets. In various periods of classical history, the Muses were given different names and attributes, but the conventionally accepted list and the area of interest ascribed to each can be charted as follows:

- Calliope** — Epic Poetry
- Clio** — History
- Erato** — Lyrics and Love Poetry
- Euterpe** — Music
- Melpomene** — Tragedy
- Polyphymnia** — Sacred Poetry
- Terpsichore** — Choral Dance and Song
- Thaleia** — Comedy
- Urania** — Astronomy

## Fates

---

Three powerful goddesses who determined the lives of men. These three, frequently called the **Moirai**, were either the daughters of **Night** or the daughters of **Zeus** and **Themis**. They usually appeared as old women with staffs symbolizing their power and, at times, were represented as being involved in the process of spinning.

- Clotho** — wove the thread of life
- Lachesis** — measured out the thread of life
- Atropos** — cut off the thread of life with her scissors of death

## Graces

---

Three minor goddesses associated with the idea of beauty or charm who frequently presided over banquets and festivities. These three were the daughters of **Zeus** and **Hera**, or **Zeus** and **Eurygnore**, or **Helios** and **Aegle**.

- Aglia** — (brightness, splendor)
- Euphrosyne** — (mirth, joy)
- Thalia** — (bloom, good cheer)

# The Epic



## Definitions

**Epic** — A long narrative poem, presented in elevated style, which concentrates upon the exploits of a single hero, usually someone prominent in the history or folklore of a particular tribe or nation.

**Epic (Homeric) Simile:** — An unusually elaborate comparison, extending over many lines. In an epic simile, the second of the items being compared is called the **vehicle** and is described in great length. The ultimate subject to which the vehicle is being compared is called the **tenor**.

**Example** (from *Beowulf*):

*Then the great sword, eaten with blood battle* [TENOR: sword]  
*Began to soften and waste away*  
*In iron icicles, wonder of wonders,*  
*Melting away most like to ice* [VEHICLE: ice]  
*When the Father looses the fetters of frost,*  
*Slackens the bondage that binds the wave,*  
*Strong in power of times and seasons;*  
*He is true God!...*

**Epic Hero** — A figure of 1) imposing stature;  
2) national, tribal, ethnic, or international importance, and  
3) great historical or legendary significance.

## Elements of the Epic

### Characteristics

1. Familiar traditions of a people
2. Long, dignified narrative
3. Momentous actions of a hero
4. Sustained majestic verse
5. Exalted or supernatural personages of the past or characters of noble birth
6. Action on an immense scale
7. Action involving the fate of a whole people

### Conventions

1. Statement of subject in opening lines
2. Appeal to the Muse for inspiration
3. *In medias res*
4. Enumeration of the host of warriors
5. Long, dramatic dialogue
6. Extended descriptive passages
7. Elaborate (“Epic/Homeric”) similes

## Culturally Significant Epics

*Gilgamesh* — Sumerian  
*The Iliad* — Greek  
*The Odyssey* — Greek

*Aeneid* — Roman  
*Beowulf* — English (Old)  
*Paradise Lost* — English

*Nibelungenlied* — German  
*Song of Roland* — French  
*El Cid* — Spanish

# Opening Lines — *The Odyssey*



## Robert Fitzgerald (1961)

Sing in me, Muse, and through me tell the story  
of that man skilled in all ways of contending,  
the wanderer, harried for years on end,  
after he plundered the stronghold  
on the proud height of Troy.

He saw the townlands  
and learned the minds of many distant men,  
and weathered many bitter nights and days  
in his deep heart at sea, while he fought only  
to save his life, to bring his shipmates home.  
But not by will nor valor could he save them,  
for their own recklessness destroyed them all—  
children and fools, they killed and feasted on  
the cattle of Helios, the Sun,  
and he who moves all day through heaven  
took from their eyes the dawn of their return.

Of these adventures, Muse, daughter of Zeus,  
tell us in our time, lift the great song again.  
Begin when all the rest, who left behind them  
headlong death in battle or at sea,  
had long ago returned, while he alone still hungered  
for home and wife. Her ladyship Kalypso  
clung to him in her sea-hollowed caves—  
a nymph, immortal and most beautiful,  
who craved him for her own.  
And when long years and seasons  
wheeling brought around that point of time  
ordained for him to make his passage homeward,  
trials and dangers, even so, attended him  
even in Ithaka, near those he loved.  
Yet all the gods had pitied Lord Odysseus,  
all but Poseidon, raging cold and rough  
against the brave king till he came ashore  
at last on his own land.

But now that god  
had gone far off among the sunburnt races  
most remote of men, at earth's two verges,  
in sunset lands and lands of the rising sun,  
to be regaled by smoke of thighbones burning,  
haunches of rams and bulls, a hundred fold.  
He lingered delighted at the banquet side.

## Albert Cook (1974)

Tell me, Muse, about the man of many turns, who many  
Ways wandered when he had sacked Troy's citadel;  
He saw the cities of many men, and he knew their thoughts;  
On the ocean he suffered many pains within his heart  
Striving for his life and his companions' return.  
But he did not save his companions, though he wanted to:  
They lost their own lives because of their recklessness.  
The fools, they devoured the cattle of Hyperion,  
The Sun, and he took away the day of their return.  
Begin the tale somewhere for us also, goddess, daughter of Zeus.  
Then all the others, as many as escaped sheer destruction,  
Were at home, having fled both the war and the sea.  
Yet he alone, longing for his wife and for a return,  
Was held back in a hollowed cave by the queenly nymph Calypso,  
The divine goddess, who was eager for him to be her husband.  
But when in the circling seasons the year came around,  
The gods spun the thread for him to return to his home,  
To Ithaca; and he did not escape the struggle there either,  
Even among his dear ones. All the gods pitied him,  
Except Poseidon, who contended unremittingly  
With godlike Odysseus, till the man reached his own land.  
But the god had gone to the far-off Ethiopians—  
The Ethiopians, remotest of men, divided asunder,  
Some where Hyperion sets, and some where he rises.  
He was taking part in the sacrifice of bulls and rams,  
And enjoyed being present at a feast there.

## Allen Mandelbaum (1990)

---

Muse, tell me of the man of many wiles,  
the man who wandered many paths of exile  
after he sacked Try's sacred citadel.  
He saw the cities—mapped the minds—of many;  
and on the sea, his spirit suffered every  
adversity—to keep his life intact,  
to bring his comrades back. In that last task,  
his will was firm and fast, and yet he failed:  
he could not save him comrades. Fools, they foiled  
themselves: they ate the oxen of the Sun,  
the herd of Hélios Hypérion;  
the lord of light requited their transgression—  
he took away the day of their return.

Muse, tell us of these matters. Daughter of Zeus,  
my starting point is any point you choose.

All other Greeks who had been spared the steep  
descent to death had reached their homes—released  
from war and waves. One man alone was left,  
still longing for his home, his wife, his rest.  
For the commanding nymph, the brightest goddess,  
Calypso, held him in her hollow grottoes:  
she wanted him as husband. Even when  
the wheel of years drew near his destined time—  
the time the gods designed for his return  
to Ithaca—he still could not depend  
upon fair fortune or unfailing friends.  
While other gods took pity on him, one—  
Poseidon—still pursued: he preyed upon  
divine Odysseus until the end,  
until the exile found his own dear land.

## Robert Fagles (1996)

---

Sing to me of the man, Muse, the man of twists and turns  
driven time and again off course, once he had plundered  
the hallowed heights of Troy.

Many cities of men he saw and learned their minds,  
many pains he suffered, heartsick on the open sea,  
fighting to save his life and bring his comrades home.  
But he could not save them from disaster, hard as he strove—  
the recklessness of their own ways destroyed them all,  
the blind fools, they devoured the cattle of the Sun  
and the Sungod blotted out the day of their return.  
Launch out on his story, Muse, daughter of Zeus,  
start from where you will—sing for our time too.

By now,  
all the survivors, all who avoided headlong death  
were safe at home, escaped the wars and waves.  
But one man alone...  
his heart set on his wife and his return—Calypso,  
the bewitching nymph, the lustrous goddess, held him back,  
deep in her arching caverns, craving him for a husband.  
But then, when the wheeling seasons brought the year around,  
that year spun out by the gods when he should reach his home,  
Ithaca—though not even there would he be free of trials,  
even among his loved ones—then every god took pity,  
all except Poseidon. He raged on, seething against  
the great Odysseus till he reached his native land.

# S.O.P. — *The Odyssey*



## General Process

When documenting elements within *The Odyssey*, remember to treat the story as one continuous whole, not as a collection of random shorter tales. The divisions brought to the story by modern texts are largely artificial; your work should reflect an impression of a single, unified story. To successfully master and own all relevant information from the story, complete the appropriate reading process as directed in “S.O.P.

— **THE READING PROCESS.** Step 6 of that process involves the following three components:

1. completing all related activities within the text as assigned by your teacher,
2. completing all relevant sections of the “**PRE-AP MAJOR WORKS DATA SHEET,**” and
3. completing the following by citing [section, page(s), line(s)] evidentiary examples of each element from the text as you locate them throughout your reading. For most of the categories, you should find at least three examples. Successful completion of this step documents that *The Odyssey* meets the literary criteria for being considered an epic.

## Criteria to Document

- I. Characteristics of an epic
  - A. Familiar traditions of a people
  - B. Long, dignified narrative
    1. Involving serious, universal topics
      - a) Appearance versus reality
      - b) Choices and consequences
      - c) Fate and the role of reason
      - d) Hospitality
      - e) Moderation
      - f) Parents and children
      - g) Rites of passage
      - h) Search for identity
      - i) Wisdom through suffering
    2. Using various literary devices
      - a) Epithet
      - b) Foreshadowing
      - c) Irony
      - d) Metaphor
      - e) Personification
      - f) Simile (non-Homeric)
      - g) Symbolism
  - C. Momentous actions of a hero (epic hero) who
    1. Possesses courage
    2. Possesses superhuman strength
    3. Possesses cunning intelligence
    4. Exhibits unfailing loyalty
    5. Exhibits devotion to duty (perseveres—is steadfast in nature)
    6. Exhibits love of glory (is proud, vain, and boastful)
    7. Is a champion of freedom and justice
  - D. Sustained majestic verses
  - E. Exalted or supernatural personages of the past or characters of noble birth
  - F. Action on an immense scale
  - G. Action involving the fate of a whole people
- II. Conventions of an epic
  - A. Statement of subject in opening lines
  - B. Appeal to the muse for inspiration
  - C. *In medias res*
  - D. Enumeration of the host of warriors
  - E. Long, dramatic dialogue
  - F. Extended descriptive passages
  - G. Elaborate (“epic/Homeric”) similes, **citing both vehicle and tenor for each**

# Science Fiction Writing



## Origins and Characteristics

At the beginning of the 19<sup>th</sup> century, fiction writers created stories about situations, people, events, and locations that could exist in real life. Fiction, at that point in history, was simply a story about what *could have happened*. Authors used their imaginations to create a situation and cast of characters which were believable and would be able to exist in reality. But in 1818, Mary Shelley wrote a novel unlike anything previously written in the English-speaking world. *Frankenstein* was published, and it forced readers to do something new—they had to imagine something unreal, something they had never experienced or observed. *Frankenstein* involved a huge leap of faith for Shelley. She had to assume her readers would be able to imagine all that she depicted in her story without prior experience with it. Shelley wrote a story about what *has not happened*—a new direction for fiction to take. The list below compares various major styles of fiction writing.

### Types of Fiction Writing

- Reporting & Histories – what happened
- Realistic Fiction – what could have happened
- Fantastic Fiction – what could not have happened
- Science Fiction – what has not happened
  - Predictive – what has not happened, but might
  - Cautionary – what has not happened...yet
  - Alternate-World – what has not happened, but could have

The change in approach with *Frankenstein* was a huge responsibility for Shelley. Not only did she need to show what all the characters in her story did, as we would expect of any storyteller, but she also had to explain what her characters *were*. This added a new level of description and a new aspect to storytelling that previously had been absent, except in mythical tales of monsters and demons, in which descriptions of monsters were taken (often very literally) on faith. Science fiction tales, in contrast, have an expectation of skepticism from the reader. Writers of science fiction tend to explain the technical details or scientific processes

that must be understood in order to comprehend the universe they are presenting. This penchant for technical accuracy has become more and more refined (and expected by readers) as the genre has expanded over time. When an author creates a universe in a story that is unlike the universe belonging to the reader, the author is responsible for describing in great detail how that universe works. Likewise, a reader must accept those descriptions from the author as being accurate descriptions of this otherwise unfamiliar universe.

This faith on the part of the reader is not blind; it is far from unquestioning. Writers of science fiction expect readers to be very critical. Most readers of science fiction have an expectation of technical accuracy when reading these stories. While the universe being created for the story may be significantly different from the known universe, the fundamental laws of physics cannot be changed (unless sufficient reasoning can be provided as to why those laws no longer apply). If the setting of the story is anywhere similar to the reality known to the reader, significant differences in scientific or technological abilities are always viewed with skepticism, framed within the realm of the possible. If an author suggests that a scientist, doctor, or computer did something, a reader of science fiction should consider if such a thing can even be done. The reader of science fiction maintains a level of skeptical acceptance while reading a story—an author may create whatever universe he or she wishes, but that universe must be possible, plausible, and sufficiently explained.

The lists below detail what readers can expect from a science-fiction story and its author, as well as the typical qualities of a thoughtful science-fiction reader:

### Characteristics of Science Fiction

1. Explores the physically explainable (not only the personally observable)
2. Provides social commentary by contrasting a unique universe
3. Focuses on current advancements in science and/or technology
4. Uses a linear structure (similar to mysteries), driven by action or dialogue
5. Requires direct, clear language

### Conventions of Writers of Science Fiction

1. Rely on the intelligence of readers
2. Revere science as pure source of knowledge and technology, progress
3. Distrust religion (but not faith), often to the point of contempt
4. Use contrasts with reality to emphasize its qualities
5. Create every aspect of the universe presented in the story

### Characteristics of the Science Fiction Reader

- Views current technology as a step toward future technology
- Allows for drastically different perspectives or ideologies
- Implicitly doubts and questions material being presented; asks *How?* more than *Why?*
- Expects accuracy and plausibility in story's environment, technology, and characters

One notable exception to the depicted-reality-must-be-possible rule is the concept of faster-than-light (FTL) propulsion. A very common plot element in science fiction stories is to have human beings travel to vastly distant worlds to interact with alien beings or cultures. The best science currently known maintains that a journey to any other star system (the only place our best science suggests other life might exist outside this planet) cannot be made faster than the speed of light, and therefore would require centuries to complete. Instead of always needing to explain cryogenic sleep technology or spaceships that house generations of people only to make a single trip to a distant world, the science fiction community allows authors to make use of spaceships that can travel faster than the speed of light, thereby breaking a very fundamental and universal law of physics but making contact with alien worlds possible in a single lifetime. Those who read science fiction must suspend their disbelief and accept FTL as a reality in modern science-fiction stories.

## Categories of Science Fiction Writing

Science fiction (sf) stories can be divided into two main categories: hard sf and soft sf. Hard sf stories focus more on technical accuracy and the role technology plays in the universe portrayed in the story, whereas soft sf focuses more on the societal impact of situations, with technology simply drawing attention to a more social issue. Science fiction stories that are episodic (such as *Star Trek*) tend to be hard sf, as each episode can explore a particular effect or use of technology. Stories that are presented as a complete whole, even if they are

told in multiple parts (such as the *Matrix* or *Terminator* trilogies) tend to be soft sf, as the story told illustrates a social problem more than a technological solution.

### Styles of Science Fiction

- Hard SF—Stories that feature
  1. a focus on technological and scientific accuracy
  2. character development that may be secondary to explorations of the universe
  3. a resolution that typically hinges on a technological point
  4. a strict adherence to the best-known science or technology
- Soft SF—Stories that
  1. focus on the human condition through philosophy, psychology, politics, or sociology
  2. illustrate modern social concerns through the fictional characters and/or universe
  3. highlight a commentary within the social sciences in the resolution
  4. illustrate the impact of best-known science or technology on society

## Science Fiction as Social Commentary

When *The Terminator* was released, the Internet and global satellite defense systems were newly established, and artificial intelligence was a hot topic in robotics and neurological discussions. One of the common objections to the exploration of artificial intelligence (machines, computers, or robots with the ability to learn from their actions and create new programs for themselves to adapt to the new knowledge) was that machines can easily be built to be faster, stronger, more accurate, and more reliable than human beings, and if they were given the ability to improve themselves, they would likely realize their superiority and take steps to provide for their own security. *The Terminator* illustrated very vividly the possible consequences of the use of machines that could improve and protect themselves. With *The Matrix* trilogy, the Internet and global defense networks had been established without bringing the downfall of man as predicted in *The Terminator*, but the discussion of artificial intelligence had moved into philosophical discussions, and virtual reality (the ability to fool a person's senses in some way that would create a fictional universe that could in a certain respect be taken as real) had come and gone as a technological buzzword. The trilogy explored how

virtual reality could be refined to an extreme and be used as a bridge between the human reality and that of the machines that had, as in the *Terminator* trilogy, taken control due to their superiority.

In the past, other scientific issues have affected the stories created by writers of science fiction. The coding of the human DNA sequence brought ethical questions explored in *Gattaca*; drug addictions played a significant role in *Dune* and *Brave New World*. Science fiction interests intersected with political science in *Nineteen Eighty-Four*, in which a government uses advanced psychological techniques and modern technology to completely control its population's thoughts. In the 1950s, the biggest scientific news was the nuclear bomb, and much of the science fiction of that era (such as "By the Waters of Babylon") explored the results of a nuclear cataclysm. Prior to the introduction of nuclear technology were the first scientific advancements toward spaceflight, opening countless new possibilities for stories; alien invasions quickly became a common story element. (Such invasions were introduced with *War of the Worlds*, published in 1898 but broadcast live in a radio enactment in 1938 that caused thousands to flee their homes in fear.) Soft sf allows authors to explore the effects of technology created by modern science and critically discuss the problems with man's newfound abilities.

## Sex in Science Fiction Stories

Special consideration should be given to the role of sex in science fiction, as it is often used to vastly different ends than in other types of stories. Much fiction writing uses sex as the culmination of a relationship, of an opportunity to express passion, or as the natural conclusion to a romantic affair. Science fiction portrays sex as an intellectual release as well as a physical one, in which two like-minded characters can effectively express their mental connection through physical means. Science fiction stories often include a protagonist who is isolated from his or her society because of special knowledge and/or abilities he or she possesses. This isolation is often deeply troubling, sometimes to the point of neurosis, but it nearly as often finds relief through romantic relations with other people who

share or understand the abilities of the protagonist. Perhaps the other person is an equal; perhaps simply a confidant. The important point to note is that the protagonist can only truly escape from the troublesome society with this person. In *Nineteen Eighty-Four*, Winston is constantly oppressed by his government and strives throughout the story to find others who are aware of and willing to fight against this oppression. He finds a sympathizer in Julia, and the two develop a secretive love affair that allows them to expose their true, repressed inner thoughts and feelings.

Winston recalls other sexual encounters during the story, but they are never with women who are his intellectual equal. Thus, he views those encounters as purely physical, with no lasting or significant value. "Normal", insignificant, or unintelligent characters are in science fiction very rarely portrayed in sexual contexts, unless they are being used by intelligent characters. Sex in a science-fiction story is never without a deep emotional significance and a strong moral implication; it is also rarely performed within the confines of a marriage (since marriage is conferred by the society the protagonist is trying to avoid, such a relationship is not only inconvenient but also highly restrictive). When reading science fiction, be sure to consider the points listed below and analyze the significance and implications of the act of sex within the context of what the characters are hoping to accomplish.

### Role of Sex in Science Fiction

- Only discussed pertaining to intelligent characters
- Allows characters who constantly think about outwitting society to release themselves from society, responsibility, and rationality, fueled only by passion and animalistic instincts
- Used as an avenue for breaking down barriers between social classes or gender roles (men often relinquish control to non-prominent women during sexual encounters)
- Seen as intrusions of Utopian ideals into an otherwise grim reality

Portions of this document are from Samuel R. Delany's "Shadows", published in *The Jewel-Hinged Jaw*; the "Science Fiction" entry in the Wikipedia (<http://en.wikipedia.org/wiki/Science-fiction>); and Ursula K. Le Guin's introduction to *The Norton Book of Science Fiction*.

# Poetry Analysis



For each assigned poem, complete a response to each of the following prompts on a separate piece of paper.

1. Specifically, what kind of poem is it? (Ballad, sonnet, ode, etc.)
2. Cite the rhyme scheme.
3. Cite examples of the following:
  - A. Internal rhyme
  - B. Beginning rhyme
4. Cite examples of the following:
  - A. Masculine rhyme
  - B. Feminine rhyme
  - C. Triple rhyme
5. Scan the poem to show its meter; cite the type of the meter (foot & line).
6. Cite examples of the following:
  - A. End-stopped line
  - B. Run-on line
7. Cite any stanza arrangement.
8. Cite any examples of the following:
  - A. Alliteration
  - B. Allusion
  - C. Apostrophe
  - D. Assonance
  - E. Hyperbole
  - F. Metaphor
  - G. Onomatopoeia
  - H. Oxymoron
  - I. Personification
  - J. Simile
9. What is the subject of the poem? Is it an important subject? Does it say something about a universal human experience or feeling, or is it something so personal that it is not relevant to many people?
10. How do the various elements of the poem (items 1—9) reinforce or support the overall meaning and tone of the poem? Do the uses of those elements seem appropriate?
11. Does the poem contain any wasted words or does each word contribute to the poem's meaning? Does the poet ever use words simply to fill out the meter?
12. Are the images and figures of speech fresh and original (to the poet in his or her time) or are they trite?
13. What is the total effect of the poem? Does it elicit fake or stock responses? Is it sincere in its impressions on the audience?
14. Does the poem compare or contrast with any other poem(s) you have read? If so, in what ways? (Subject matter, structure, imagery, language, etc.)

# Meter and Rhyme



## Definitions

Refer first to “Critical Literary Terms” for relevant definitions of **meter**, **foot**, **line**, **stanza**, and **rhyme**. The information and outlines below assume a practical familiarity with those terms and provide a more detailed exploration of their use and variations.

## Types of Metrical Feet

Although words are used in the outline below as examples, they are used for the illustration of sound only: words are not in themselves significant in scansion. Rather, the emphasis is on the pattern of syllables; the divisions between words are immaterial. In this table, the syllable which is in **bold print** is the stressed or accented syllable.

- I. Common Types (the basic structures used in almost all English-language poems)
  - A. Duple Meters
    1. **Iambic** — unstressed followed by stressed is one iamb (to-**day**)
    2. **Trochaic** — stressed followed by unstressed is one trochee (**dai**-ly)
  - B. Triple Meters
    1. **Anapestic** — two unstressed followed by one stressed is one Anapest (in-ter-**vene**)
    2. **Dactylic** — one stressed followed by two unstressed is one dactyl (**yes**-ter-day)
- II. Rare Types (never used exclusively to create a complete poem)
  - A. **Spondaic** — stress is distributed equally or almost equally across two consecutive syllables, creating a spondee (**day-break**); sometimes called a hovering accent
  - B. **Monosyllabic** — a line with only one syllable (**day**), which must necessarily be stressed

## Types of Rhyme

- I. Position-Based
  - A. **End** — in the last syllables of lines  
*The value of the precious treasure  
Was well past all my powers to measure.*
  - B. **Internal** — after the initial and before the final syllables of one line  
*The way to say the things one means....*
  - C. **Beginning** — in the first syllables of lines  
*Fine wine, kept in a must vault....*
- II. Number-Based
  - A. **Masculine** — final accented syllables  
*The things I could not bear to see  
Were singularly reserved for thee.*
  - B. **Feminine** — two consecutive syllables, the second of which is unstressed  
*Though ghosts of former times are looming,  
Roses make us smile by blooming.*
  - C. **Triple** — three consecutive syllables  
*The persistent kitten seemed so furious,  
Genetically driven to be curious.*

## Types of Lines (by number of feet)

- |                |                |
|----------------|----------------|
| 1 — Monometer  | 5 — Pentameter |
| 2 — Dimeter    | 6 — Hexameter  |
| 3 — Trimeter   | 7 — Heptameter |
| 4 — Tetrameter | 8 — Octameter  |

## Types of Stanzas (by number of lines)

- 2 — Couplet
- 3 — Tercet
- 4 — Quatrain
- 5 — Cinquain
- 6 — Sestet
- 7 — Heptastich
- 8 — Octave

# Poetic Genres



---

## History

Nearly every study of poetry begins with a discussion of what is and is not poetry, then a discussion of what makes a poem a poem, or consideration of how authors determine if what they create is poetry or prose. Instead of this broad-based approach, we shall instead begin here with a discussion of the three kinds, or genres, of poetry, so that you can identify whether a particular work is one kind of poetry or another, and not just whether it is or is not a poem.

Poetry has been, for hundreds of years, labeled (not divided... more on that later) into three non-distinct categories — dramatic, narrative (or epic), and lyric. Most studies of poetry focus on lyric poems, for many reasons. Primarily, the lyric genre is what most quickly comes to mind when people think of poetry. Additionally, dramatic and narrative poems are not only extensive and complex, but they are also scarce, relative to lyric poems. Unfortunately, when students are presented a sample of dramatic or narrative poetry, the emphasis of study is often on the dramatic or narrative aspects of the literature, and not on the poetic; thus, a mental disconnect occurs, separating storytelling and poetry by intent when in fact such a separation need not — and arguably should not — exist at all.

The distinctions among the genres of poetry are based primarily on intended presentation. Originally, poetry was designed to be performed by a speaker for an audience to *hear* and then verbally retell to other audiences. At that point in history, the emphasis of poetry was in the ability to sing the words of the poem along with easily remembered music and rhythms; hence the concept of lyrics for a song and the label of lyrical poetry. With the development of writing, poems could be preserved, duplicated, and distributed without public performance, and the need for musical accompaniment was no longer as vital.

For instance, the original performers of Homer’s *Odyssey* relied on the sounds and rhythms of the story to be able to recite the entire tale from memory, while Shakespeare’s original theatrical troupe had the benefit of scripts from which they could study lines during rehearsals — the play was driven more by the events taking place on stage than the need for a mnemonic tool. Lyric poems, such as modern nursery rhymes, use sound and rhythm more as the essence of the story than a tool to enhance it. (Attempting to recite the line “Lon-don bridge is falling down...” without taking on the affect of a song is quite a challenge. The words have become associated with a particular tune in our minds’ ears.)

Thus, the process of writing a poem down led directly to the creation of the three labels we now use to identify types of poems: epic poems (like Homer’s) use sound and rhythm as an essential part of aiding in memorization of a story; dramatic poems (like Shakespeare’s) use sound and rhythm as flourish added to a poem used to tell a story, and lyric poems use sound and rhythm as an integral component of the presentation of ideas. For that reason, the study of lyric poetry necessarily places a great degree of emphasis on the study of syllables, rhythms, and language style — all tools used to craft a poem that not only *means* what the author intends but also *sounds* as the author desires.

---

## Narrative (Epic) Poetry

Since a more thorough discussion of the epic form is reserved for the document by that name, only a cursory introduction is appropriate or necessary here. Unfortunately, distinguishing epic poetry from prose is more challenging than such a basic introduction would allow. A narrative poem tends to be a linear (in the chronological sense) description of people, places, and/or events. These subjects of narrative poetry are often serious and of great cultural significance (sometimes only as a result of being immortalized in a poem). Narrative poems are typically much longer than their dramatic or lyric counterparts, spanning multiple “books” of hundreds of lines. Such poems originally were oral traditions; as such, they not only included a great deal of cultural history but they also relied heavily on an easily remembered musical aspect (to help the performer

recite the entire tale). Also due in part to their great length, narrative poems often follow less rigid and formal structural patterns than other kinds of poems. Instead, there is a great emphasis on thematic adherence, details of which are contained in “The Epic Form”.

## Dramatic Poetry

---

As its name would suggest, this form of poetry concerns itself with the drama — the gripping emotions — of a very limited number of people or events. Such poems are often told through multiple speakers, making point of view a serious consideration when studying this form. Dramatic poetry is presented most often in the form of plays, and as such is often mistakenly considered prose. When studying a play, be sure to keep in mind the fundamental definition of poetry, and that its emphasis is on concision and emotional response to the subject matter. Dramatic poetry relies on the sound and rhythm of its words to enhance the dialogue (or monologue, as the case may be), but the sound and rhythm are rarely if ever of primary importance. (As an example, consider how *song* and *spectacle* are used in a tragedy by referring to “Tragedy — Definition, Purpose, and Elements”.)

That a dramatic poem tells a story (like a narrative poem) and uses elements of sound and rhythm (like a lyric poem) brings up the very valid point that poems are rarely only one form or another. Poems can be narrative-dramatic, dramatic-lyric, etc.; in fact, many poets and playwrights combine elements of multiple forms very intentionally. A close attention to the use of one form within another can bring to light many useful observations about an author’s intent in a particular work.

## Lyric Poetry

---

Modern readers, upon encountering the word *lyric*, often think immediately of the words that accompany background music to form a popular song. Conveniently, that meaning has persisted since its first application to poetry and can help identify some of the more significant aspects of this form of poetry. It is likely that the Greeks first coined the term *lyric* to describe a specific type of poem. The Greeks even distinguished between lyric and choric poetry, based on the number of characters the poem was to be recited by (lyric for a single performer accompanied by a lyre, or harp, and choric for a chorus of performers speaking simultaneously). Such distinctions have since died away, but the idea of having a musical construction of words intent on creating in the audience a particular emotional response is precisely what sets apart a lyric poem from any other kind. A **lyric** is a brief subjective poem strongly marked by imagination, melody, and emotion that creates for the reader a single, unified impression.

Lyric poems are often very short and phrased in the voice of a single speaker (often as “I”, but not necessarily autobiographically written) concerning one theme and one subject. Because of their brevity, a greater emphasis is placed on the sounds and rhythms of the words, from rhyming to stress patterns. Most readers aren’t aware of the patterns of stressed and unstressed syllables while they study a particular piece of literature, but since the *sound* of language is of primary concern in a lyric poem, the astute reader of poetry should have a constant awareness of any patterns present in the sound and structure of verse. Until some time around 1550, lyric poems were exclusively sung. Because modern poems are often intended to be read rather than performed, an additional emphasis on the look and shape of the words has been added in modern studies of poetry. Since so many elements are at work in an effective lyric poem, a student must have knowledge of a broad scope of literary devices to be able to identify how an author has effectively accomplished the poem’s goal. Additionally, just as there are thousands of types of songs, there are myriad styles of lyric poetry. Each type has distinctive characteristics that further emphasize particular stylistic decisions made by authors.

# Types of Lyric Poetry



The lyric is perhaps the most broadly inclusive of all the various types of writing. Poets fairly consistently adhere to the qualities of subjectivity, imagination, melody, and emotion. But as the lyric spirit has flourished, the manner has been confined in various ways with the result that we now have numerous sub-classifications. All these are varieties of lyrical expression are classified according to differing qualities of form, subject matter, and mood.

## The Ballad

A ballad is a highly rhythmic and repetitive narrative saga, recounting a grand adventure from the past that is impersonally treated (as from a second-hand witness). The subject matter of ballads is often romantic but inevitably catastrophic. The unfolding of the tale is haunting in its style, lending mostly from the distance of the point of view from the action being discussed. Ballads are designed to be sung or recited, so they are presented in a very simple narrative form. Irish folk tales are most commonly presented as ballads, and the observant reader will recognize a familiarity between modern ballads and ancient tales of the apocryphal “bonnie lass”.

This lyric form is often thought of in terms of two distinct styles: literary ballads and art ballads. Although the so-called *popular* ballad in most literatures belongs to the early period before written literature was developed, *traditional* or *popular* ballads still appear in varying situations and/or in isolated sections and among illiterate or semiliterate peoples. In America, the folk of the southern Appalachian Mountains have maintained a ballad tradition, as have the cowboys of the western plains and people associated with political movements, particularly those marked by violence. *Literary* or *art* ballads are those which are consciously written by one author with a specific purpose in mind.

The form of the popular ballad usually consists of the four-line **ballad stanza**, rhyming abcb, with the first and third lines carrying four accented syllables and the second and fourth carrying three. There is great variation in the number of unstressed syllables. Frequently, the pattern consists of two succeeding feet with strong stress in one and a weaker stress in the other (dipodic verse). The rhyme is often approximate, with assonance and consonance frequently appearing, and a refrain is common. This stanza from “The Wife of Usher’s Well” is typical:

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

### Characteristics of Traditional (Folk or Popular) Ballads

1. regular use of the ballad stanza
2. narrative content
3. concern with highly emotional subject matter of universal appeals — love, death, domestic life
4. impersonal point of view — moral judgment and analysis left to the audience
5. slight attention to characterization or description
6. abrupt transitions
7. action developed through dialogue
8. presentation of tragic situations with simplicity
9. use of incremental repetition
10. use of summary stanza

### Characteristics of Literary (Art) Ballads

1. frequent variation of ballad stanza
2. content full of details and subtleties of situation and characterization
3. concern with ideas — content itself shapes audience’s moral evaluations and judgments
4. skillful, purposeful poetic expression (figurative language, complex versification, description)
5. point of view variations (dramatic monologue, first person)

## The Ode

---

An ode is a single, unified strain of exalted lyrical verse, directed to a single purpose, and dealing with one theme. This definition is perhaps reminiscent of that of an epic; in fact, the ode is often considered the predecessor to the epic form, and both share origins in Greek literature. The term *ode*, like that of *epic*, connotes certain qualities of purpose, manner, and form. In purpose, an ode is often used to mark a special public occasion, such as the ascension of a ruler or the dedication of significance (a birth, a death, or a building, for instance). In manner, the ode is an elaborate lyric, expressed in dignified, sincere, and imaginative language and in an intellectual tone. In form, the ode is more complicated to define than most other lyric types. To best explain the expectations a reader should have of the ode form, we must first establish the major variations of odes.

In English poetry there are three types of odes: the **Pindaric** or regular ode (so named for the Greek poet Pindar), the **Horatian** or homostrophic ode (for the Roman poet Horace), and the **irregular** ode (often credited to the English poet Cowley). To discuss the differences among these three forms, scholars refer to the principal element used in constructing an ode — a strophe. As these poems often loosely emulate the feel of a dance, a strophe is used to establish and identify one phase of a complex pattern. The first grouping of lines within an ode is called the *strophe*, and it involves a very complex metrical structure that leads to a variation in both line length and rhythmic pattern from one example to the next. The strophe does, though, serve to establish the dance pattern. This pattern is repeated in exact opposition in the *antistrophe*, the second portion of an ode. During the antistrophe, dancers would perform the same footwork, but in the opposite direction. The third component of an ode's structure is the *epode*, the concluding segment holding to no regular or predictable pattern or structure.

The Pindaric ode is characterized by strict adherence to the three-strophe structure: the strophe and the antistrophe are alike in form, the epode different from the other two. The Horatian ode consists of only one stanza type, though that type can exist in nearly infinite variation from one poem to the next. This form of ode is most recognizable by its stanzaic consistency. The irregular ode, then, is characterized by freedom within the strophes: the strophes are rules unto themselves and all pretense at stanza pattern may be discarded. Irregular odes have no three-part structure, no regular line length, and no predictable rhyme scheme. This unpredictable structure emphasizes the need to identify odes not by appearance or form but rather by subject matter — an ode is designed to remember or memorialize a topic of significance in a serious manner.

## The Sonnet

---

A **sonnet** is a poem consisting of 14 lines of a specific meter, often iambic pentameter, which rhyme according to prescribed patterns. Internationally, there are two basic types of sonnets: Italian and English.

**Italian (or Petrarchan) Sonnets** — This first type of sonnet was developed by Petrarch in Italy. The fourteen lines of the Petrarchan sonnet are divided into two parts. The first eight lines are referred to as the **octave**, and the last six lines are referred to as the **sestet**. The Petrarchan sonnet contains a maximum of five rhymes and is usually written in iambic pentameter.

**English Sonnets** — The sonnet was introduced into the body of English literature by Wyatt and Surrey and further developed into two specific types — the **Spenserian** (developed by Sir Edmund Spenser) and the **Shakespearean** (William Shakespeare's unique creation). In an English sonnet, the fourteen lines are divided into four parts — three quatrains followed by a rhyming couplet, usually all in iambic pentameter. The couplet is usually an

epigrammatic comment on the content of the three quatrains. The difference between Spenserian sonnets and Shakespearean sonnets is in rhyme scheme.

### Structure of a Petrarchan Sonnet

- I. Octave
  - A. Content — states proposition, presents narrative, and raises question
  - B. Rhyme — ABBAABBA
- II. Sestet
  - A. Content — applies proposition, emphasizes narrative with abstract comment, and solves problem
  - B. Rhyme — CDECDE, CDCCDC, CDCDCD, or some similar arrangement of at most five sounds (E)

### English Sonnet Rhyme Schemes

- I. Spenserian —  
ABAB BCBC CDCD EE
- II. Shakespearean —  
ABAB CDCD EFEF GG

## Sample Sonnets

### “Amoretti 15” by Edmund Spenser

*Ye tradeful merchants that with weary toil,  
Do seek most precious things to make your gain;  
And both the Indias of their treasures spoil.  
What needeth you to seek so far in vain?  
For lo, my love doth in herself contain  
All this world's riches that may far be found;  
If sapphires, lo her eyes be sapphires plain;  
If rubies, lo her lips be rubies sound;  
If pearls, her teeth be pearls both pure and round;  
If ivory, her forehead ivory ween;  
If gold, her locks are finest gold on ground;  
If silver, her fair hands are silver sheen.  
But that which fairest is, but few behold:  
Her mind adorn'd with virtues manifold.*

**Notes:** *Amoretti* = “little loves,” “little love poems”; *Indias* = the East and West Indies; *plain* = perfect; *ween* = think; *on ground* = on earth; *silver sheen* = shining silver

### “Let Me Not to the Marriage of True Minds” by William Shakespeare

*Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
Oh, no! it is an ever fixed mark,  
That looks on tempests and is never shaken;  
It is the star to every wandering bark  
Whose worth's unknown although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I never writ, nor no man ever loved.*

**Notes:** *bark* = ship; *height be taken* = measure the altitude of stars (for navigation); *edge of doom* = end of the world

### Preface to “It is not, Lord, the Sound of Many Words...” by Henry Lok

*It is not, Lord, the sound of many words,  
The bowed knee, or abstinence of man,  
The filed phrase that eloquence affords,  
Or poet's pen, that heavens do pierce, or can;  
By heavy cheer of color pale and wan.  
By pined body of the Pharisey  
A mortal eye repentance oft doth scan,  
Whose judgment doth on outward shadows stay.  
But thou, O God, dost heart's intent bewray<sup>3</sup>  
For from thy sight, Lord, nothing is concealed.  
Thou formedst the frame from out the very clay,  
To thee the thoughts of hearts are all revealed,  
To thee, therefore, with heart and mind prostrate,  
With tears I thus deplore my sinful state.*

**Notes:** *pined* = suffering; *Pharisey* = one who is hypocritically self-righteous and condemnatory; *bewray* = expose

### “London, 1802” by William Wordsworth

*Milton! thou shouldst be living at this hour:  
England hath need of thee: she is a fen  
Of stagnant waters: altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness. We are selfish men;  
Oh! raise us up, return to us again,  
And give us manners, virtue, freedom, power.  
Thy soul was like a Star, and dwelt apart;  
Thou hadst a voice whose sound was like the sea:  
Pure as the naked heavens, majestic, free,  
So didst thou travel on life's common way,  
In cheerful godliness; and yet thy heart  
The lowliest duties on herself did lay.*

### “Love is not all...” by Edna St. Vincent Millay

*Love is not all: it is not meat nor drink  
Nor slumber nor a roof against the rain:  
Nor yet a floating spar to men that sink  
And rise and sink and rise and sink again;  
Love cannot fill the thickened lung with breath.  
Nor clean the blood, nor set the fractured bone;  
Yet many a man is making friends with death  
Even as I speak, for lack of love alone.  
It may well be that in a difficult hour,  
Pinned down by pain and meaning for release,  
Or nagged by want past resolution's power,  
I might be driven to sell your love for peace,  
Or trade the memory of this night for food.  
It will may be. I do not think I would.*

### “The Street” by James Russell Lowell

*They pass me by like shadows, crowds on crowds,  
Dim ghosts of men, that hover to and fro,  
Hugging their bodies round them like thin shrouds  
Wherein their souls were buried long ago:  
They trampled on their youth, and faith, and love,  
They cast their hope of human-kind away.  
With Heaven's clear messages they madly strove,  
And conquered,—and their spirits turned to clay:  
Lo! how they wander round the world, their grave,  
Whose ever-gaping maw by such is fed,  
Gibbering at living men, and idly rave,  
“We only truly live, but ye are dead.”  
Alas! poor fools, the anointed eye may trace  
A dead soul's epitaph in every face!*

### “It Is a Beauteous Evening, Calm and Free” by William Wordsworth

*It is a beauteous evening, calm and free,  
The holy time is quiet as a Nun  
Breathless with adoration; the broad sun  
Is sinking down in its tranquility:  
The gentleness of heaven broods o'er the Sea:  
Listen! the mighty Being is awake.  
And doth with his eternal motion make  
A sound like thunder—everlastingly.  
Dear Child! Dear Girl! that walkest with me here,  
If thou appear untouched by solemn thought,  
Thy nature is not therefore less divine:  
Thou liest in Abraham's bosom all the year;  
And worship'st at the Temple's inner shrine,  
God being with thee when we know it not.*

**Notes:** *child* = his daughter, Caroline; *Abraham's bosom* = Heaven (Luke 16:22)

# The Tragedy



---

## Definition & Purpose

A tragedy is a play in verse or prose which records an important and causally related series of events in the life of a person of significance, such events culminating in an unhappy catastrophe, the whole treated with dignity and seriousness. The purpose of a tragedy is to arouse the emotions of fear and pity and thus to produce in the audience a catharsis of these emotions.

---

## Plot of a Tragedy

Aristotle tells us that the plot of a tragedy should be a whole; that a whole is that which has a beginning, a middle, and an end; that a beginning is that which has nothing before it, and that an end is that which has nothing after it. Although his definitions of beginning and end are a little heavy-handed, Aristotle is getting at something very important. A plot is a causally related sequence of events. Each event or incident results from the one that went before, according to the law of probability or necessity, and then produced the event that follows, according to that same law. In this causal chain, the first event is the only one not itself caused, and the last event is the only one not leading directly on to further action.

Surprisingly, what was apparently Aristotle's favorite play—Aristotle's *Oedipus Rex*, on which he comments over half a dozen times—deals with the discovery of events that happened long ago concerning the birth and identity of Oedipus and his unknowing murder of his father and marriage to his widowed mother. These crucial events are all in the past when the play opens. Therefore, in what sense can the beginning of the play have nothing before it?

There are two ways of eliminating the problem, both of which introduce useful ideas. The first distinguishes between chronological plot and chronological unfolding. This solution to the problem included events prior to the play as part of the plot. The events, that is, may have been causally related to each other as they originally occurred, but they may now be presented or unfolded in a non-chronological progression (in this case, the succession of testimony produced by Oedipus' investigation). The flashback frequently appears when the unfolding and the plot do not appear in the same order.

The second way of resolving the apparent conflict between Aristotle's insistence upon orderly progression and the retrospective nature of his favorite play distinguishes between story and plot by regarding story as overt physical action—giving birth, killing, marrying—and plot as causal sequence that need not involve physical action at all. Although there are physical actions during *Oedipus* (Jocasta hangs herself, and Oedipus blinds himself.), the plot of *Oedipus* in the sense that Aristotle probably meant it is as mental progression: the investigation and the identification of the former king's killer. The events that occur before the opening of the play are part of the story of *Oedipus*, but they are not, by this interpretation, part of the plot. The plot is the investigation that begins at the start of the play and runs to the end of the play. This investigation is what actually proceeds according to the laws of necessity or probability.

Although there is some disagreement as to which of these distinctions Aristotle would have preferred, both are useful. The word *plot* has the same general meaning in both cases: a chain of causally related events. (Mental events must be included, no matter how one analyzes *Oedipus*.) The disagreement concerns how plot applies to *Oedipus*. The other two concepts are also useful: **unfolding**—meaning the order in which events are presented in the play, whether chronological or not—and **story**—meaning a group of overt events, not necessarily related as cause to effect. The difference between story and plot is stated by E. M. Forster in *Aspects of the Novel*: “The audience hearing a story asks simply, ‘And then?’ whereas the audience hearing a plot asks, ‘Why?’ ”

Aristotle prefers organic plots, which,

*being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference is not an organic part of the whole.*

—from *Poetics*, Aristotle, tr. S. H. Butcher, in *Aristotle's Theory of Poetry and Fine Arts with a Critical Text and Translation of the Poetics* (4<sup>th</sup> ed.; London: Macmillan & Co. 1932), p. 35

An organic plot thus is one with no unnecessary events and with all events in a necessary order. An episodic plot, by contrast, adds events and incidents (episodes) that are not necessary to the main line of development. These inclusions are the reason that episodic plots are quite inferior to organic plots. Note that an episodic plot still has a causal chain as its center; the wrath of Achilles and its consequences provide the necessary development that binds the parts of the *Iliad* together. An episodic plot is not a story with no connections at all, but one in which extraneous incidents and episodes are clustered around the central plot. Aristotle's preference for organic plots should not be accepted without question; however, the distinction he makes is analytically sound and applies to quite different literary works.

In a well worked-out plot, the beginning is a cause of the middle; the middle is an effect of the beginning and a cause of the end; the end is an effect of the middle. The introduction of a god at the end of the play for reasons that do not arise out of the action itself by simply out of the author's inability to solve the problems he has created, a god who decrees how everything shall be resolved, is a grave flaw. This occurrence happened literally in some Greek plays with a *deus ex machina* (god from the machine) being lowered onstage in a mechanical contraption to dispense justice or at any rate to terminate things. The phrase *deus ex machina* has come to mean any fortuitous ending and is still criticized.

The crisis or **climax** divides the major parts of the plot. The crisis is the turning point in the protagonist's fortunes, the point of no return. (Calling it **climax** emphasizes the moment's emotional intensity.) It is usually marked by some significant decision (or lack of a decision) which will have irrevocable consequences. Everything leading up to the crisis is the **complication**, and everything from the crisis to the end is the **unraveling** or **denouement**. These are sometimes called **rising action** and **falling action**. Sometimes, too, a new event that does not spring out of the given initial situation but converges on it from the side, so to speak, is called a complication; generally, however, such events are not treated as new influences but tend to appear in the **exposition** which states the total initial situation, including any necessary background information. The **exposition** may be provided in a lump or incorporated piecemeal in the play's early part.

Three other aspects of the plot are 1) **reversal of intent (peripeteia)**, 2) **recognition (anagnorisis)**, and 3) **tragic incident (catastrophe)**. **Reversal of intent** is an attempt to do one thing that actually accomplishes its opposite. It is a form of irony. When a parent's shriek—GET BACK!—startles the previously calm child at the edge of a cliff into leaping straight forward and thence down, down, down, there has been a reversal of intent. **Recognition** is, according to Aristotle, a "change from ignorance to knowledge, producing love or hate between the persons destined by the poet for bad or good fortune."\* It is a form of discovery. **Catastrophe**, as a technical term, simply means death, mutilation, and so forth. Aristotle says that in the best plots (such as that of *Oedipus*) the crisis is combined with reversal of intent and recognition.

These last terms imply the close connection between plot and character. Reversal of intent and recognition clearly deal with states of mind and may well imply morality or personality appropriate to a discussion of character. The basic connection between character and plot, of course, is **purpose**. Purpose or motive provides the connecting link that ties the events together in a causal chain. Any discussion of plot, therefore, tends quickly to involve characters as it explores their motives and establishes the basic conflicts that generate the action. Even if the conflict is with nature, the protagonist's purposes are part of the plot. Without conflict of some sort, obviously, there is no plot since unresisted purpose is immediately fulfilled as a magic wish would be. Since unresisted purpose is immediately fulfilled, there is no chain of events since the beginning and the ending are identical. With external conflict, however, fulfillment of purpose requires effort and the ability to overcome counteraction. Of this stuff plots are made.

One should recognize that internal conflicts are also possible. In the limiting case where there is only internal conflict and no external conflict, discussion of the plot is virtually identical with discussion of character. For although Aristotle said that actions are what define character, it is as true to say that purposes are what define character. Aristotle's typically Greek inability to conceive of will as an independent faculty probably prompted him to minimize purpose and choice. The modern critic—his insight deepened by two thousand

years of Christian thought and, more recently, psychoanalytic investigations—easily recognizes internal conflicts as the tension between incompatible motives within the same person.

Although he does not use the label, Aristotle hints at one more concept of importance: subplots. The name is self-explanatory, but a word of warning is necessary: everything that happens to a character or everything that she or he does should not be confused with either plot or subplot. An event must bear a causal relationship to those around it if together they are to constitute plot.

## Elements

---

According to Aristotle, the six elements that constitute tragedy are, in their order of importance,

- I. **Plot** — must be a cohesive unit (a complete whole with a beginning, a middle, and an end) and be based on specifics regarding the three **Unities** as follows:
  - A. **Time** — must exist within “a single revolution of the sun” [24 hours in the geocentric view] as nearly as possible;
  - B. **Place** — must happen as limited by **Time** constraints (later critics generally limit **Place** to one location or that distance which be traversed within **Time** constraints); and
  - C. **Action** — must have serious implications, be complete, and possess magnitude; must revolve around a single heroic character, and must consist of
    1. a series of causally related events or incidents,
    2. conflict(s) between two opposing forces,
    3. action that is not merely historical (factual) but hypothetically plausible, and
    4. a structure which
      - a. contains
        - i. exposition,
        - ii. complication,
        - iii. climax,
        - iv. *denouement* (the unraveling), and
        - v. resolution; and
      - b. employs
        - i. recognition (anagnorisis),
        - ii. reversal of intent (peripeteia), and
        - iii. catastrophe.
- II. **Characters** (usually of significance) who are
  - A. good (have some moral quality),
  - B. appropriate (Women do not possess masculine traits.),
  - C. similar to (not apart from) human nature in general, and
  - D. consistent.
- III. **Thought** — must be
  - A. universal and
  - B. sufficiently evident to provide proof of a general principle.
- IV. **Diction** (Verbal Expression) that is
  - A. precise and
  - B. appropriate.
- V. **Song** (Verbal Adornment) that exists through the use of
  - A. rhythm and
  - B. meter.
- VI. **Spectacle** (Visual Adornment) that is
  - A. not essential (not necessary for arousal of fear and pity) but
  - B. intensifying (supportive in nature, not contradictory or inconsistent).

# The Elizabethan Universe



Each society has some idea of order and is frightened by certain forces which seem, to that society, to threaten that order. In Shakespeare's England, the order came to be seen as quite precarious; almost every aspect of society was confronted with new and often frightening questions. Up until Shakespeare's lifetime and embodied in the strong personality of Queen Elizabeth I, the central and God-given position of the monarch was generally accepted. With the rise of radical Protestant thinking which had already usurped the power of the Pope, the formulation of new unscrupulous political theories particularly associated with Machiavelli, and the shift in real power from aristocratic titles and names to monetary capital in the hands of a merchant class, the framework of social order became open to the possibility of drastic change. Gaining popularity was a new spirit of experimental science which asked people to read the *Bible* for themselves, test laws on their own consciences, examine the evidence, and not accept a doctrine simply because a king or a priest endorsed it.

From medieval times, European, philosophical, and what would now be called social theory had been concerned with constructing a system that would illustrate for people how God, the Christian God, had arranged the world of His creation. In this perfect arrangement, there could be no gaps, omissions, or oddities. God had given men reason to allow them to see how His scheme operated. The whole of the created world came to be considered as a series of related categories or the links in a **Great Chain of Being** with God at the top, man (possessed of both spirit and body) in a crucial position within the chain, and inanimate matter at the bottom.

In a similar manner, the basis of all creation rested on the four elements—earth, air, fire, and water—each with its characteristic quality or humor (melancholy, sanguine, choleric, and phlegmatic, respectively) and each man was a balance or imbalance of these elements. The chart below illustrates these relationships.

## Great Chain of Being

God  
 Angels  
 Man  
 Animals  
 Plants  
 Inorganic Matter

In Creation	In Man	Human Condition
earth	black bile	melancholy
air	blood	sanguinity
fire	bile	cholera
water	phlegm	sluggishness

This order of creation was also present in man's social world, and similar gradations were traced in society from the monarch down to the least of her or his subjects. Additionally, all created things, from astrological bodies to plant life, were perceived in specific ranking orders. For instance, the sun was considered to be superior to other objects of the sky, gold was the chief metal, the lion was the king of all beasts, and man reigned over woman. (See *Romeo & Juliet*, I, i, 67-83 and III, iv, 121-5 for an example of the importance of the negative viewpoint given life not in order.)

Ultimately, no separation existed between the individual and the universe. The interrelationship between the macrocosm (big world) of the universe and the microcosm (little world) of man was there for each citizen to witness. The circuits of the stars and planets or any changes in the natural world around him were in no way irrelevant to man's behavior but were in close sympathetic rapport with human actions. (See *Romeo & Juliet*, I, iii, 24-35 and I, v, 6-11 for examples of the importance of this relationship between the macrocosm and the microcosm.)

The law of nature was given to all by God, and conscience is the faculty by which individual man acknowledges this law. The crime of murder, for instance, was a crime against this law of nature and regicide (murder of a king) was the murder of God's appointed leader.

## Elizabethan Social Order

Monarch  
 Nobility  
 Knights  
 Gentlemen  
 Professionals & Tradesmen  
 Peasants

As *Romeo & Juliet* begins, much concern is given to the fact that the timbre of recent events threatens the stability of life in Verona. When Tybalt kills Mercutio, he violates this order. The resulting chaotic state of things is not corrected until the end of the play. Thus, the murder of the Prince's relative is not merely a personal or even a mere social action: it is a cosmic crime, and the strange, unnatural state of things (untimely deaths, the exile of a noble's son, the hastily planned marriage ceremony) reflects the disorder that Tybalt has initiated.

This fear of the chaos that results from lack of order was heavy on the minds of the members of the Elizabethan audience. In medieval writings, one of the predominant concerns was with **mutability** or change—the fickleness and frailty of human life, the constant enfeeblement of the body by time, and the vanity of human achievement. During the Renaissance, increasing prestige came to be attached to individual prowess, to the attempt of one man to challenge mutability, to assert his human quality against change and adversity. It mattered little whether the effort took a religious way or a scholarly turn, like Erasmus—or an artistic direction, like Michelangelo— or a military path, like Sir Francis Drake—or a mixture of them all, like Lorenzo de Medici; what mattered was the daring, the ambition of the effort. As the focus of scientific inquiry sharpened during the sixteenth century, the immutability of absolute values and even the heavens, the macrocosm, came into question. The exploration of the New World (starting with the discovery of America in 1492 by Co-

lumbus) and of the shores of Africa, the degree of culture and learning revealed in the world of Islam from the time of the Crusades, and the newly published knowledge of Greek and Roman civilization suggested that Western Europe was rather parochial and that there might be other ways of seeing the world and how it operated. In the same year as was Shakespeare, Galileo Galilei was born, and his scientific experiments, even though they were condemned by the Catholic Church, added to the growing weight of evidence that the medieval cosmology could not be maintained for much longer. If the earth were not the center of the universe, if stars beyond stars had their own galaxies, if the concept that the sun goes around the earth was wrong, where did this central shift in thought leave man? If even the stars moved and died—and new stars appeared and disappeared three times in Shakespeare's lifetime—if plague, war, rebellion, and cruelty were the other face of nature, on what could man rely? What was not subject to mutability?

Thus, the Elizabethan universe itself was of prevalent concern to those who experienced it. The ideas Shakespeare presented to his audience were the same ideas that those witnesses discussed in front of their hearths. With a deeply rooted belief in the known order, they felt confronted by new areas of discovery. The image of one man whose quest for ultimate and total power (whether over kingdom, fate, God, or another human) caused his ruin was a powerful invitation for serious contemplation.

**Elizabethan  
Order in  
*Romeo & Juliet***

- God
- Angels
- Friars
- Escalus
- Escalus' Family
- Capulets/Montagues
- Gentlemen
- Peasants
- Animals
- Plants
- Inorganic Matter

# The Theater of Ancient Greece



## Background

Theatre finds its roots in ritual, particularly in religious ritual. What began thousands of years ago as dances and songs, or choral hymns, performed by man in honor of his gods eventually evolved into a distinct art form known as theatre. Historians of Western civilization see the establishment of the theatre as a significant independent art form as a result of its beginnings and development in classical Greece.

The origins of ancient Greek drama began with dances and songs performed in honor of the god Dionysus, the god of wine and procreation. To him were offered orgiastic revels celebrating the good life. What began as choric storytelling inspired by Dionysian legends evolved into serious enactment of the legends in Greek culture when gods spoke and interacted directly with man.

Classical Greek drama is in actuality Athenian drama. Though theatre as an art form evolved over hundreds of years throughout the many city-states that were to become Greece, formal records of its existence and influence on community life establish the sixth century as its official debut. History indicates that Thespis, the legendary first lone actor, won an award in a religious festival in Athens about 534 BC for his performance of a tragedy. Theatre flourished, however, in the fifth century BC when Athens, under the leadership of Pericles, became the center of culture and governmental power for ancient Greece.

Since ancient Greek society conducted most of its important activities outdoors, where the mass of its population could assemble in one location to observe religious ceremonies or conduct civic duties, great open-air theatres, such as the Theatre of Dionysus in Athens and the Theatre at Epidaurus, became popular centers of activities. Furthermore, ancient Greek society appreciated a sense of the dramatic in all activities of daily life and greatly valued dramatic recreations of the human experience through theatre.

Three week-long festivals were set aside each year for these dithyrambic or choric storytelling rituals. The principal festival, the Great City Dionysia, took place in late March, attracting audiences from not only Athens but also other Greek city-states and from foreign lands. The second festival, the Lenaea, held

in late January and early February, attracted a more local audience. The third festival, the Rural Dionysia, occurred at varying times in the countryside outside of the city walls. Festival performances began at dawn and lasted the entire day, sponsoring competitions for both tragedy and comedy and inspiring continued improvement of a rapidly growing art form.

## Actors

Participating in Greek drama was considered to be a citizen's civic duty. Male citizens were expected to volunteer to perform in the chorus. In this male-dominated society, women were not allowed to act and were often excluded from the audience or, when allowed to attend, were relegated to the upper rows of seats. Experienced performers, especially citizens trained in oratory, could elevate themselves to the status of actor. The Greek actor, who might also be a governmental official or influential businessman, was highly regarded in Greek society. So revered, the actor was often exempted from military duty.

The actor portraying the god, king, or legendary hero needed to appear larger than life. As a symbol, he reflected a grander status than mere mortals, like those appearing in the chorus. In addition, he needed to be seen by the audience who were at a great distance from the stage. Therefore, the actor donned costuming which added size and distinction to his role. His apparel included a long, flowing robe, called a **chiton**, that was dyed in symbolic colors, along with a great deal of padding to give a broader-than-natural appearance. Additionally, the actor wore high, platformed shoes called **cothurni** to add height.

Though the actor gained size through his stagewear, he lost mobility. This handicap led to a more declamatory style of acting which required the actor to move little and to face his audience for delivery of his speeches. Because of distance from the audience and limited mobility, actors developed stock, broad, sweeping gestures and general movements which signified particular emotions. Examples of these gestures include lowering the head to indicate grief, beating the breast and rending clothes to indicate mourning, and stretching out the arms to indicate a state of prayer.

To indicate roles, actors were endowed with specific implements. Portrayers of specific role-types traditionally carried certain properties. These, frequently referred to simply as “props,” included a wreath worn by a herald or a broad-brimmed hat topping a traveler. Kings customarily carried scepters, and warriors carried spears. The elderly carried sticks serving as canes. The most distinctive feature of the actor’s costume, however, was the mask. Paradoxically, the mask both limited and broadened the audience’s understanding of the role portrayed. The mask helped to identify the specific character, yet generalized the features enough to indicate a virtual **Everyman**, helping the audience to glean that personal message the Greeks intended to impart in their drama.

## Buildings

Historians believe that drama was first performed on the stone threshing floors in the countryside of Greece. Eventually, historians surmise, this circular “dancing place,” or **orchestra**, was moved to the foot of the temple of the god being honored. The temple then served as a background for early theatrical performances. By the fifth century BC, the design of the Greek theatre was complete, incorporating many elements of its early connections to the rural stone threshing floors.

Using the hilly terrain of Greece, the builders of Greek theatre positioned the orchestra, where the chorus danced, at the foot of a semi-circular hillside into which stone benches were built. The audience sat on these benches in the **theatron**, “the seeing place.” Extending from the orchestra to each side of the theatron were two broad aisles, the **parados**, a term which also identified the entrance song of the chorus in a tragedy. Perpendicular to the orchestra was the **skene**, a rectangular building with three doors in front, providing a generic backdrop for the action of the play as well as an area into which actors could exit to disappear from the scene and to change costumes, masks, and roles. Toward the end of the century, the **proskenion**, a small platform in front of the skene, came into use to give actors more visibility and to separate them from the chorus in the orchestra below.

## Stichomythic Dialogue

Stichomythia is a poetic device originating in ancient classical tragedy, in which individual lines of verse dialogue are assigned to alternate speakers. Character A is assigned one verse line, Character B takes the following line, Character A takes the next, and so on. Stichomythia was used by the Greek and Roman tragedians as a technique for providing contrast to

lengthy speeches and choral passages, the principal components of the works. Ordinarily, the passages of stichomythia occur at moments of high tension or conflict between the characters.

Stichomythia may be used to present thesis and counterthesis, question and answer, or argument and refutation. In its best form, the structure of the lines is nearly parallel, and cue words lead the thought from one speech to the next. A variation of the technique is **antilabe**, in which a single verse line is broken up between alternate speakers. This variation creates an even more intense dramatic effect.

Stichomythic dialogue was a useful device for tragic playwrights of ancient Greece for several reasons. It allowed the playwright to distinguish for the audience one masked actor from another, to separate lengthy rhetorical speeches, and to provide appropriate form for argumentation, thus heightening audience emotion.

## Dramatic Structure

The Greek tragedy is divided into five distinct sections, appearing in following order:

**The Prologue (Prologos)** — The opening portion of the play which sets the scene and contains the exposition.

**The Parados** — The entrance song of the chorus. The Parados is named after the broad aisles on either side of the theatron along which the chorus entered or exited.

**The Episodes (Scenes)** — The action of the drama as performed by the actors. The episodes or scenes alternate with the stasimons or odes.

**The Stasimons (Odes)** — Choral passages. The ode (in its original form) is a type of lyric poem which employs exalted dignified diction; it is a poetic form created for the choral passages. The chorus sang and danced the tragic odes, accompanied by musical instruments. The tragic ode consisted of **strophes** and **antistrophes**, essentially stanzas of the poems. Historians suggest that the chorus sang the strophe, dancing in one direction around the orchestra, changing directions with the antistrophes.

**Exodos** — The concluding section of the tragedy. The exodos ends with the chorus singing their final lines as they exit.

# The Oedipus Legend



King Laius of Thebes was the third in descent from Cadmus. He married a distant cousin Jocasta. With their reign, Apollo's oracle at Delphi began to play a leading part in the family's fortunes.

Apollo was the God of Truth. Whatever the priestess at Delphi said would happen infallibly came to pass. To attempt to act in such a way that the prophecy would be made void was as futile as to set oneself against the decrees of fate. Nevertheless, when the oracle warned Laius that he would die at the hands of his son, he determined that this prophecy would not come to pass. When the male child was born, Laius bound the infant's feet together and had it exposed on a lonely mountain where he must soon die. He felt no more fear; he was sure that on this point he could foretell the future better than the god. The folly of Laius' action was not ever made apparent to Laius himself. He was killed, indeed, but he thought the man who attacked him was a stranger. He never knew that in his death he had proved Apollo's truth.

When Laius died, he was away from home, and many years had passed since the baby had been left on the mountain. It was reported that a band of robbers had slain the king and all but one of the attendants who had been with him. When the one attendant who survived brought the news home, no careful investigation took place because Thebes was at the time greatly concerned by a threat to its own existence. The country around was beset by a frightful monster, the Sphinx, a creature who possessed

the breast and face of a woman but was shaped like a winged lion. She lay in wait for the wayfarers along the roads to the city and whom ever she seized she quizzed with a riddle, telling him that if he could answer it, she would let him go. No one could answer the riddle correctly, and the horrible creature devoured man after man until the city was in a state of siege. The seven great gates which were the Thebans' pride remained closed, and famine drew near to the citizens.

So matters stood when there came into the stricken country a stranger, a man of great courage and great intelligence, whose name was Oedipus. He had left his home, Corinth, where he was held to be the son of the King, Polybus, and the reason for his self-exile was another Delphic oracle, a declaration by Apollo that the young man would kill his father. He, like Laius, thought that he could make it impossible for the prophecy to come true; he resolved never to see Polybus again. In his lonely wanderings, he came into the country around Thebes and heard what was happening there. He was a homeless, friendless man to whom life meant little, and he determined to seek the Sphinx out and try to solve the riddle. "What creature," the Sphinx asked him, "goes on four feet in the morning, two at noonday, and on three in the evening?" "Man," answered Oedipus. "In childhood, he creeps on hands and feet; in manhood, he walks erect; in old age, he helps himself with a staff." It was the right answer. The Sphinx, most fortunately, leapt from her perch and killed herself; the Thebans were saved and rewarded Oedipus by

making him their king. He married the dead king's wife, Jocasta, and they lived happily for many years. It seemed to all concerned that Apollo's words had been proved to be false.

At the time when the two sons of Oedipus and Jocasta, Eteocles and Polynices, had grown to manhood, Thebes was visited by a terrible plague. A blight fell upon everything. Not only were men dying throughout the country, the flocks and herds and fruits of the field were ruined as well. Those who were spared death by disease faced death by famine. No one suffered as much as Oedipus. He regarded himself as the father of the whole state; the people in it were his children — the misery of each was his misery. He dispatched Creon, Jocasta's brother, to Delphi to implore the god's help.

Creon returned with good news. Apollo had declared that the plague would be stayed upon one condition: whoever had murdered King Laius must be punished. Oedipus was enormously relieved. Surely, the man or the man could be found even after all these years, and he would know very well how to punish him. To the people gathered to hear the message Creon had brought back, Oedipus proclaimed that no one in Thebes who knew the identity of Laius' murderer should give the murderer shelter or keep the secret and that the murderer should suffer expulsion from Thebes.

Oedipus took the matter in hand with energy. He sent for Teiresias, the old blind prophet and the most revered of all Thebans. When asked by Oedipus if he had any means of finding out who the guilty were,

Teiresias, to the amazement and indignation of Oedipus, at first refused to answer. When Oedipus angrily implored Teiresias to respond, he continued to refuse, calling those around him ignorant. However, when Oedipus went so far as to accuse Teiresias of keeping silence because he had himself taken part in the murder, the prophet in his turn was angered and uttered words he had meant never to speak: "You are yourself the murderer you seek." To Oedipus, the old man's mind was wandering; what he had said was sheer madness. The king ordered the old man out of his sight with the admonishment never again to appear before him.

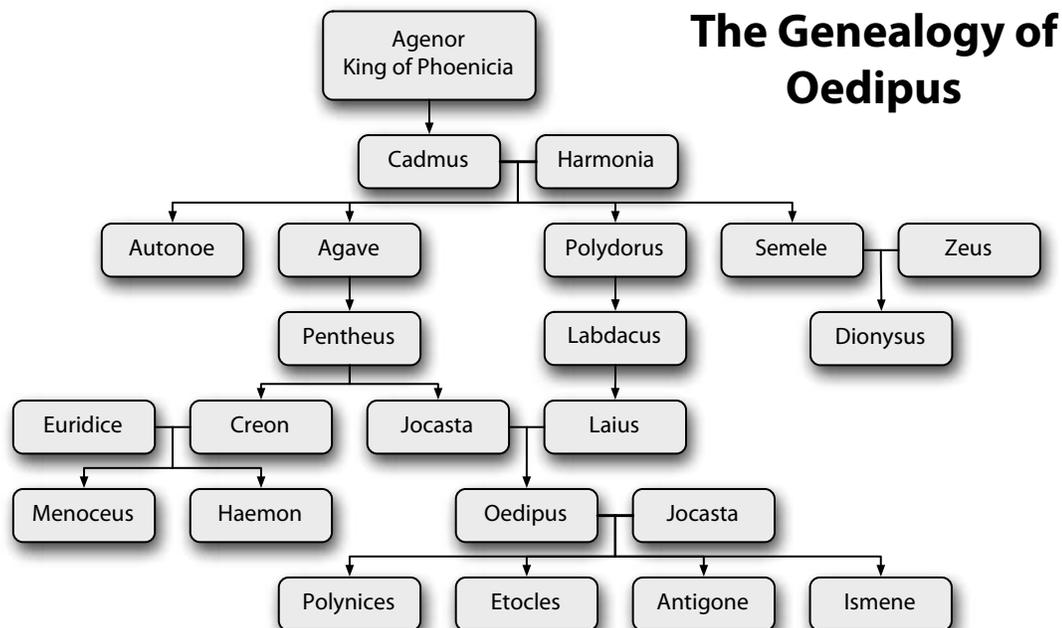
Jocasta too treated the assertion with scorn. "Neither prophets nor oracles have any sure knowledge," she said. She told her husband how the priestess at Delphi had prophesied that Laius should die at the hand of his son and how he and she together had seen to it that this should not happen by having the child killed. "And Laius was murdered by robbers, where three roads meet on the way to Delphi," she concluded triumphantly. Oedipus gave her a strange look. "When

did this happen?" he asked slowly. "Just before you came to Thebes," she said.

"How many were with him?" Oedipus asked. "They were five in all," Jocasta spoke quickly, "all killed but one." "I must see that man," he told her. "Send for him." "I will," she said, "at once. But I have a right to know what is in your mind." "You shall know all that I know," he answered. "I went to Delphi just before I came here because a man had flung it in my face that I was not the son of Polybus. I went to ask the god. He did not answer me, but he told me horrible things—that I should kill my father, marry my mother, and have children men would shudder to look upon. I never went back to Corinth. On my way from Delphi, at a place where three roads met, I came upon a man with four attendants. He tried to force me from the path; he struck me with his stick. Angered, I fell upon them, and I killed them. Could it be the leader was Laius?" "The one man left alive brought back a tale of robbers," Jocasta said. "Laius was killed by robbers, not by his son—the poor innocent who died upon the mountain."

As they talked, a further proof seemed given to them that Apollo could speak falsely. A messenger came from Corinth to announce to Oedipus the death of Polybus. "O oracle of the god," Jocasta cried, "where are you now? The man died, but not by his son's hand." The messenger smiled wisely. "Did the fear of killing your father drive you from Corinth?" he asked. "Ah, King, you were in error. You never had reason to fear—for you were not the son of Polybus. He brought you up as though you were his, but he took you from my hands." "Where did you get me?" Oedipus asked. "Who were my father and mother?" "I know nothing of them," the messenger said, "A wandering shepherd gave you to me, a servant of Laius."

Jocasta turned white; a look of horror was on her face. "Why waste a thought upon what such a fellow says?" she cried. "Nothing he says can matter." She spoke hurriedly, but fiercely. Oedipus could not understand her. "My birth does not matter?" he asked. "For God's sake, go no further," she said. "My misery is enough." She broke away and rushed into the palace.

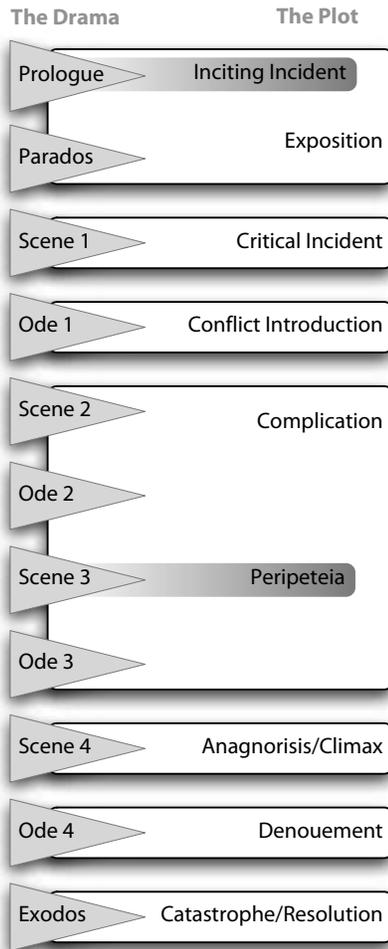


At that moment, an old man entered. He and the messenger eyed each other curiously. “The very old man, O King,” the messenger cried, “the shepherd who gave you to me.” “And you,” Oedipus asked the other, “do you know him as he knows you?” The old man did not answer, but the messenger insisted. “You must remember. You gave me once a little child you had found—and the King here is that child.” “Curse you,” the other muttered. “Hold your tongue.” “What!” said Oedipus angrily. “You would conspire with him to hide from me what I desire to know? There are ways, to be sure, to make you speak.”

The old man wailed, “Oh, do not hurt me. I did give him the child, but do not ask more, master, for the love of God.” “If I have to order you a second time to tell me where you got him, you are lost,” Oedipus said. “Ask your lady,” the old man cried. “She can tell you best.” “She gave him to you?” asked Oedipus. “Oh, yes, oh, yes,” the other groaned. “I was to kill the child. There was a prophecy—” “A prophecy!” Oedipus repeated. “That he should kill his father?” “Yes,” the old man whispered.

A cry of agony came from the King. At last he understood. “All true! Now shall my light be changed to darkness. I am accursed.” He had murdered his father. He had married his father’s wife, his own mother. There was no help for him, for her, for their children. All were accursed. Within the palace Oedipus wildly sought for his wife that was his mother. He found her in her chamber. She was dead. When the truth confronted her, she killed herself. Standing beside her dead body, he too turned his hand against himself, but not to end his life. He changed his light to darkness and put out his eyes. Leaving his children and Thebes in the hands of Creon, Jocasta’s brother, Oedipus pledged to exile himself from the land.

## The Structure of *Oedipus the King*



*With this, the first play in the trilogy concludes. The next bit of the story occurs during the time span through Oedipus’ death in Oedipus at Colonus.*

Oedipus, blind and almost friendless, stayed in Thebes for several years attended only by his two daughters, Antigone and Ismene. His two sons, Eteocles and Polynices, became more and more estranged from him. When they became unbearably disrespectful, Oedipus cursed them and was consequently exiled from Thebes by Creon. He drifted away, homeless, accompanied only by Antigone, until they were welcomed by Theseus at Colonus, a suburb of Athens. Oedipus was informed, shortly before his death, by the Delphic ora-

cle that he would achieve demi-god status and be a blessing to the land where he died.

Eteocles and Polynices were to have ruled Thebes by exchanging the throne on a specified schedule. Eteocles, who ruled first, however, refused to relinquish the throne and Polynices, leading an army of allies known as Seven Against Thebes, marched against Thebes, striking the city’s seven gates. In the battle, most of the fighters were killed, including Creon’s son Menoeceus. Polynices and Eteocles finally agreed to settle the war in a single combat, but each was killed. Antigone and Ismene were most upset at their brothers’ suicidal battle, but, at the end of the conflict, Creon declared Eteocles a hero. Creon, however, refused a burial for Polynices, thereby damning Polynices’ soul to wander the earth forever, searching eternally for denied rest, and condemned anyone who tried to bury him.

*At this point, the final play, Antigone, begins.*

Antigone, defying Creon’s edict, buried Polynices, and she and her fiancé— Haemon, son of Creon— both met their deaths. Antigone, walled alive by Creon for defying his command, killed herself and Haemon, seeing her dead, followed suit. Ismene, having been obviously distressed when departing after Antigone has done her defiant deed, is said to have sought solace from her lover, Theoclymenus. Tydeus, one of the principals who assisted Polynices, surprised the couple and kidnapped them. Theoclymenus escaped, but Tydeus kept Ismene and, despite her pleas, killed her. Creon is left alone, his wife Euridice having killed herself upon hearing of her last son’s death, a lonely but much wiser man, aware of the folly of defying the gods. When the end of all the younger generation, the entire house of Labdacus is finished; there are no survivors of Oedipus.

*Here ends the trilogy.*

# S.O.P. — *Oedipus the King*

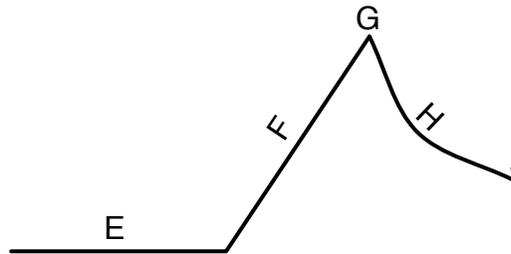


For each of the following categories, cite [refer to Act, Scene, Line numbers] evidence of at least one example and provide a brief, paraphrased description of the event(s) or item(s).

## Plot Parts

For *Exposition*, *Complication*, *Denouement*, and *Resolution*— cite beginning, end, and significant internal incidents. For *Climax* and terms A-D, cite specific incident(s).

- A1. Inciting incident
- A2. Critical incident
- B. Anagnorisis
- C. Peripeteia
- D. Catastrophe
- E. Exposition
- F. Complication
- G. Climax
- H. Denouement
- I. Resolution



## Tragic Hero

Cite evidence to support the presence of a character who

1. is of noble or distinguished birth,
2. is not eminently good and just,
3. suffers a downfall from prosperity (happiness) to adversity (misery),
4. suffers this downfall because of his own **a**) tragic flaw and **b**) error in judgment, and
5. does not suffer this downfall as a result of vice or baseness.

## Characters

List citations for evidence of characterization. Make note of **kinds** and **types** of characters. (See “Characters and Characterization.”) Note compliance of each character’s behavior and personality with provisions set forth under “**2. Characters**” in **Tragedy: Definition, Purpose, and Elements**.

1. Oedipus
2. Creon
3. Jocasta
4. Tiresias

## Themes

Cite appearances of the following themes throughout the play. Note relevance of the concept of *Choices and Consequences* to themes identified by the asterisk (\*). Note that the uses of these themes are sufficiently evident to provide proof of universal general principles.

1. Appearance versus reality\*
2. Fate and the role of reason\*
3. Wisdom through suffering\*
4. Moderation

## Imagery

---

Cite uses of the following images; note the impact gained through the use of specific images. Cite and note other imagery employed as well. Note that the language is precise and appropriate.

1. Light and dark
2. Sight and blindness
3. Mountains

## Literary Devices

---

Cite usage of the following devices; note the impact gained through the use of specific devices. Note other literary devices employed as well. Note that the language is precise and appropriate.

1. Foreshadowing
2. Hyperbole
3. Irony
4. Metaphor
5. Oxymoron
6. Personification
7. Simile

## Other Elements

---

When possible, note that the other elements of tragedy (**SONG** and **SPECTACLE**) are present and effective.

## Commentary

---

Write an essay in which you comment about the ways in which various of these elements complement others to create a meaningful presentation. For example, how do specific literary devices reinforce the characterization of some major player in the tragedy and substantiate one of the themes? Use information accumulated while following the above process to support your thesis.

# S.O.P. — *Romeo & Juliet*

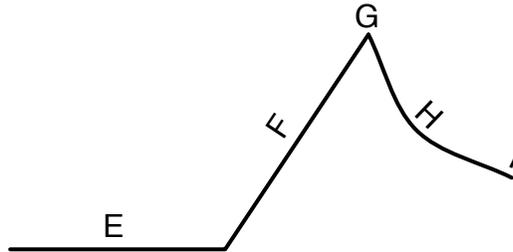


For each of the following categories, cite [refer to Act, Scene, Line numbers] evidence of at least one example and provide a brief, paraphrased description of the event(s) or item(s).

## Plot Parts

For *Exposition*, *Complication*, *Denouement*, and *Resolution*— cite beginning, end, and significant internal incidents. For *Climax* and terms A-D, cite specific incident(s).

- A1. Inciting incident
- A2. Critical incident
- B. Anagnorisis
- C. Peripeteia
- D. Catastrophe
- E. Exposition
- F. Complication
- G. Climax
- H. Denouement
- I. Resolution



## Tragic Hero

Cite evidence to support the presence of a character who

1. is of noble or distinguished birth,
2. is not eminently good and just,
3. suffers a downfall from prosperity (happiness) to adversity (misery),
4. suffers this downfall because of his own **a**) tragic flaw and **b**) error in judgment, and
5. does not suffer this downfall as a result of vice or baseness.

## Characters

List citations for evidence of characterization. Make note of **kinds** and **types** of characters. (See “Characters and Characterization.”) Note compliance of each character’s behavior and personality with provisions set forth under “**2. Characters**” in **Tragedy: Definition, Purpose, and Elements**.

1. Benvolio
2. Friar Laurence
3. Juliet
4. Lady Capulet
5. Lord Capulet
6. Mercutio
7. Nurse
8. Romeo
9. Tybalt

## Themes

---

Cite appearances of the following themes throughout the play. Note relevance of the concept of *Choices and Consequences* to themes identified by the asterisk (\*). Note that the uses of these themes are sufficiently evident to provide proof of universal general principles.

1. Appearance versus reality\*
2. Fate and the role of reason\*
3. Wisdom through suffering\*
4. Good versus evil
5. Relationships between parents and children\*
6. Age/Maturity (“Ripeness is all.”)\*
7. Moderation

## Imagery

---

Cite uses of the following images; note the impact gained through the use of specific images. Cite and note other imagery employed as well. Note that the language is precise and appropriate.

1. Light and dark
2. Planetary
3. Animal
4. Plant/Flower

## Literary Devices

---

Cite usage of the following devices; note the impact gained through the use of specific devices. Note other literary devices employed as well. Note that the language is precise and appropriate.

1. Alliteration
2. Allusion
3. Apostrophe
4. Assonance
5. Foreshadowing
6. Heroic Couplets
7. Hyperbole
8. Irony
9. Metaphor
10. Monologue
11. Onomatopoeia
12. Oxymoron
13. Personification
14. Puns
15. Setting (Note especially *time* and *place*.)
16. Simile
17. Soliloquy

## Other Elements

---

When possible, note that the other elements of tragedy (*song* and *spectacle*) are present and effective.

## Commentary

---

Write an essay in which you comment about the ways in which various of these elements complement others to create a meaningful presentation. For example, how do specific literary devices reinforce the characterization of some major player in the tragedy and substantiate one of the themes? Use information accumulated while following the above process to support your thesis.

# S.O.P. — *King Lear*

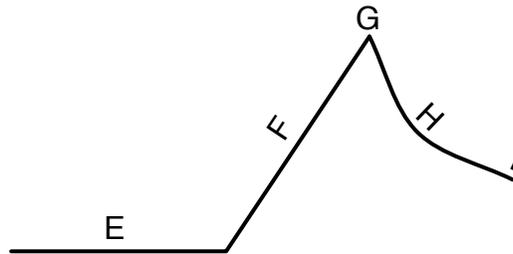


For each of the following categories, cite [refer to Act, Scene, Line numbers] evidence of at least one example and provide a brief, paraphrased description of the event(s) or item(s).

## Plot Parts [for both plots]

For *Exposition*, *Complication*, *Denouement*, and *Resolution*— cite beginning, end, and significant internal incidents. For *Climax* and terms A-D, cite specific incident(s).

- A1. Inciting incident
- A2. Critical incident
- B. Anagnorisis
- C. Peripeteia
- D. Catastrophe
- E. Exposition
- F. Complication
- G. Climax
- H. Denouement
- I. Resolution



## Tragic Hero [one for each plot]

Cite evidence to support the presence of a character who

1. is of noble or distinguished birth,
2. is not eminently good and just,
3. suffers a downfall from prosperity (happiness) to adversity (misery),
4. suffers this downfall because of his own **a**) tragic flaw and **b**) error in judgment, and
5. does not suffer this downfall as a result of vice or baseness.

## Characters

List citations for evidence of characterization. Make note of **kinds** and **types** of characters. (See “Characters and Characterization.”) Note compliance of each character’s behavior and personality with provisions set forth under “**2. Characters**” in **Tragedy: Definition, Purpose, and Elements**.

1. Lear
2. France
3. Burgundy
4. Cornwall
5. Albany
6. Kent
7. Gloucester
8. Edgar
9. Edmund
10. The Fool
11. Goneril
12. Regan
13. Cordelia

## Themes

---

Cite appearances of the following themes throughout the play. Note relevance of the concept of *Choices and Consequences* to each of the themes. Note that the uses of these themes are sufficiently evident to provide proof of universal general principles.

1. Appearance versus reality
2. Fate and the role of reason
3. Moderation
4. Good versus evil
5. "Ripeness is all." (Wisdom through suffering & Age/Maturity)
6. Relationships between parents and children\*

## Imagery

---

Cite uses of the following images; note the impact gained through the use of specific images. Cite and note other imagery employed as well. Note that the language is precise and appropriate.

1. Circle
2. Clothing
3. Animal
4. Eye
5. Pain
6. Storm

## Literary Devices

---

Cite usage of the following devices; note the impact gained through the use of specific devices. Note other literary devices employed as well. Note that the language is precise and appropriate.

- |                    |   |
|--------------------|---|
| 1. Alliteration    | 11. Monologue   |
| 2. Allusion        | 12. Onomatopoeia  |
| 3. Antithesis      | 13. Oxymoron  |
| 4. Apostrophe      | 14. Parallelism   |
| 5. Assonance       | 15. Personification   |
| 6. Foreshadowing   | 16. Puns  |
| 7. Heroic Couplets | 17. Repetition  |
| 8. Hyperbole       | 18. Setting (Note especially <i>time</i> and <i>place</i> ) |
| 9. Irony           | 19. Simile  |
| 10. Metaphor       | 20. Soliloquy   |

## Other Elements

---

When possible, note that the other elements of tragedy (*song* and *spectacle*) are present and effective.

## Commentary

---

Write an essay in which you comment about the ways in which various of these elements complement others to create a meaningful presentation. For example, how do specific literary devices reinforce the characterization of some major player in the tragedy and substantiate one of the themes? Use information accumulated while following the above process to support your thesis.

# The Novel



## Development

To many people, one of the great pleasures in life is to curl up with a good novel. Novels have become so familiar that it is easy to assume they have been in existence for as long as, for example, the drama, dating back for many centuries. However, the novel is one of the most recent forms of literature. It came into being only about three hundred years ago.

Long before the development of the novel, stories were frequently written in verse. During the Middle Ages, many of these stories were known as **romances**. They were largely about kings, queens, heroes, knights in armor, and magicians—all people whose lives were quite unlike the lives of ordinary folk who had to work for a living. The problems faced by farmers, servants, or shopkeepers and the events of their everyday lives were not regarded as suitable subject matter for literature.

Gradually, however, people came to see that literature could also be interesting and meaningful when it dealt with problems within their own experiences. Beginning with the Renaissance in the fifteenth century, many social, economic, and scientific developments took place which changed people's attitude toward life and literature.

The world's horizons were widened with the geographical discoveries of such places as India and the Americas. The wealth which poured into Europe through trade with these and other far-off places brought power and prestige to an important new group, the merchants. As these men acquired wealth, they moved into the cities, where books, produced in large quantities at relatively low cost by the newly-invented printing press, were gradually made available to them. Practical businessmen by trade, these people were more interested in reading about real people and real things than about the make-believe world of the romances.

## Early Novels

To meet the demands of their readers, the new storytellers began to write in plain everyday prose about the adventures of ordinary people. They soon saw that the adventures of a servant could be just as exciting as those of a noble master and

that the man who sold saddles could be as interesting as the lord who sat on them. The heroes of this new type of literature were often former servants (some honest, some not) who wandered from place to place seeking their fortunes. The amusing stories of those rogues' adventures were called **picaresque**, from *picaro*, the Spanish word for *rascal*.

Some people felt that even these characters were too far removed from their own experiences. In the eighteenth-century novel *Robinson Crusoe*, the English author Daniel DeFoe vividly recreated the experience of an ordinary trader who was shipwrecked on a deserted island. DeFoe described Crusoe's thoughts about his wife and children, his fear at night, his prayer for rescue and even his dreams. Later in the eighteenth century, the English author Henry Fielding wrote *Joseph Andrews*, a novel in which he described the adventures of a young manservant as he traveled about, meeting different types of people. These novels in which the hero travels about and has exciting experiences are known as **adventure** or **journey** novels. Many famous novels in English and American literature, including *Oliver Twist*, *David Copperfield*, *Tom Sawyer*, and *Huckleberry Finn* are adventure novels.

Another type of novel, the **plot novel**, also developed in eighteenth-century England. The plot novel, unlike the adventure novel, is usually set in one place. The reader encounters many people in the adventure novel but becomes only slightly acquainted with them. In the plot novel, he may meet only a few people but gets to know them well. The adventure novel is usually a collection of adventures and incidents which could go on forever. The plot novel catches and keeps the reader's attention with an interesting and compelling story. Plot novels relate stories about the emotions that exist between men and women, fathers and sons, mothers and daughters, friends, etc. These works help us understand how other people (ordinary human beings, often quite like ourselves) feel and think and how they react to others and to their surroundings. Since its beginnings, the novel has generally pictured real life and has reflected the people, customs, and problems of each of the periods through which it has passed.

## Elements of the Novel

---

A novel is essentially a long story, usually written in prose, often containing many characters and more than one plot or story line. The manner in which the novelist approaches the story is very important. To give the novel meaning, the writer begins by introducing one or more **themes** (overall attitudes to life) which continue to be developed throughout the work. For example, the theme of *Pamela* is that a good or virtuous person will be rewarded if she or he remains good without faltering. Richardson carries this idea even further, indicating that if good prevails, it will not only defeat the bad but actually reform it. Since the novel is a long work, much time and space exists in which to explore and develop important ideas and problems.

The **plot** of a novel is the pattern or system of events and actions that make up the story. It may consist of both the difficulties that combine to prevent the hero or heroine from achieving specific desired goals as well as the events through which he or she eventually obtains them. As the plot develops and becomes more involved, the novel finally reaches its climax when the fate of the protagonist is decided. The **climax** leads to the **denouement** (a French word meaning “untying” or “solution”) when the novelist resolves the complications of the plot.

An interesting theme and a compelling plot alone are not enough to make a good novel. Effective characterization is also essential. It is the presence of realistic people in a book that make it come alive. However, these should not be mere people—not just any sailor, farmer, millionaire, or orphan. The novelist must endow his people with individual personalities; they must be persons with character, a special quality which distinguishes them one from the other and makes them so full of life that they become very real to the reader. Some characters are so lifelike in manner that the reader may be either strongly drawn to them or strongly repelled by them. These characters develop and grow as their circumstances or their relationships with others change.

Some novelists, on the other hand, choose to portray their characters with less depth, allowing them to fall into certain expected attitudes or categories. For example, an author may show just the typical outward actions of a lonely old man who seems to hate children and continually chases them away from his front porch and never reveal why the character does this or how he came to be in such a miserable state. Another novelist may concentrate on the background, motives, and the emotions of the old man, examining his mind and his feelings and showing how they account for his behavior.

A novel consists of many elements which an author blends into one cohesive unit. Some novels live a short life; others attain a certain immortality. The study of these lasting literary works provides insight into man, into nature, into life itself.

## The Gothic Novel

---

Gothic novels derive their characteristics because of their apparent affinity for all things connoted by the term “Gothic” which pertained, originally, to the Goths, a Germanic tribe of ancient and medieval times. The term can be used to refer to (1) a style of architecture, originating in France and persisting from the twelfth century to the sixteenth, characterized by ribbed vaults, pointed arches, flying buttresses, ornamental gables, and fine woodwork and masonry; (2) anything pertaining to the Middle Ages and, therefore, erroneously characterized as crude and barbaric; (3) a style in literature which incorporates gloomy settings, violent or grotesque action, and a mood of decay, degeneration, and decadence.

The Gothic novel is a kind of fiction developed through the late eighteenth and early nineteenth centuries that was noted for the qualities included in the third definition given above. Authors of such novels frequently set their stories in a medieval setting—that is, one which incorporated such items as gloomy buildings with features such as subterranean passages, sliding panels, secret rooms, and dungeons. Ghosts, mysterious appearances and disappearances, and supernatural occurrences were bountiful, lending to an atmosphere of chilling terror, mysteriousness, or gloom. These aspects have been broadened to include aspects of personalities in characters whose behaviors may be considered aberrant. Gothic novels generally include a mixture of the following characteristics:

1. setting of a place where an atmosphere of terror and/or mysterious gloom and foreboding is pervasive
2. victimized characters—often a colorless hero and/or heroine
3. stock characters (Byronic hero/villain)
4. one or more depraved churchmen
5. possible incest theme
6. presence of the mysterious
7. noticeable power of nature
8. plot which is revealed slowly
9. presence, at the basest level, of characteristics of Romanticism (wild, free, uncorrupted, primal, authentic characters and/or elements of nature)

# History and Structure—*Animal Farm*



## Political and Economic Terms for Discussion

**Socialism** is an ideology with the core belief that society should exist in which popular collectives control the means of power, and therefore the means of production. In Marxist theory, it also refers to the society that would succeed or supplant capitalism, and would later develop further into communism, as the necessity for the socialist structure would wither away. Marxism and communism are both branches of socialism.

**Communism** refers to a conjectured future classless, stateless social organization based upon common ownership of the means of production, and to a variety of political movements which claim the establishment of such a social organization as their ultimate goal. Early forms of human social organization have been described as “primitive communism.” However, communism as a political goal generally denotes a conjectured future form of social organization which has never been implemented.

**Fascism** is typified by totalitarian attempts to impose state control over all aspects of life: political, social, cultural, and economic. The fascist state regulates and controls (as opposed to nationalizing) the means of production. Fascism exalts the nation, state, or race as superior to the individuals, institutions, or groups composing it. Fascism uses explicit populist rhetoric; calls for a heroic mass effort to restore past greatness; and demands loyalty to a single leader, often to the point of a cult of personality.

**Totalitarianism** describes modern regimes in which the state regulates nearly every aspect of public and private behavior. Totalitarian regimes mobilize entire populations in support of the state and a political ideology, and do not tolerate activities by individuals or groups such as labor unions, churches and political parties that are not directed toward the state’s goals. They maintain themselves in power by means of secret police, propaganda disseminated through the state-controlled mass media, regulation and restriction of free discussion and criticism, and widespread use of terror tactics.

**Capitalism** is an economic system in which the means of production are primarily privately owned and operated for profit, with the investment of capital being also determined privately; and decisions regarding production, distribution, and the prices of goods, services, and labor are determined in a free market and affected by the forces of supply and demand. Capitalism has also been referred to by the terms *free market economy*, *free enterprise system*, and *economic liberalism*. Although they are largely capitalist, most modern economies are often referred to as “mixed economies” because they have varying degrees of government involvement in economic activity and/or some state-owned means of production.

**Proletariat** is a term used to identify a lower social class; a member of such a class is proletarian. Originally it was identified as those people who had no wealth other than their sons; the term was initially used in a derogatory sense, until Karl Marx used it as a sociological term.

**Bourgeoisie**, in Marxist terms, is the social class which obtains income from ownership or trade in capital assets, or from commercial activities such as the buying and selling of commodities, wares and services.

## Prominent Historical Figures

**Karl Marx** (1818–1883) — an influential philosopher, political economist, and revolutionary organizer of the International Workingmen’s Association. While Marx addressed a wide range of issues, he is most famous for his analysis of history in terms of class struggles, summed up in the opening line of the introduction to the Communist Manifesto: “The history of all hitherto existing society is the history of class struggle.”

Marx believed that he could study history and society scientifically and discern tendencies of history and the resulting outcome of social conflicts. Some followers of Marx concluded, therefore, that a communist revolution is inevitable. However, Marx famously asserted in the eleventh of his *Theses on Feuerbach* that “philosophers have only interpreted the world, in various ways; the point however is to change it”, and he

clearly dedicated himself to trying to alter the world. Consequently, most followers of Marx are not fatalists, but activists who believe that revolutionaries must organize social change.

The notion of labour is fundamental in Marx's thought. Basically, Marx argued that it is human nature to transform nature, and he calls this process of transformation "labour" and the capacity to transform nature labour power. For Marx, this is a natural capacity for a physical activity, but it is intimately tied to the human mind and human imagination.

Marx was especially concerned with how people relate to that most fundamental resource of all, their own labour-power. Marx wrote extensively about this in terms of the problem of alienation. For Marx, the possibility that one may give up ownership of one's own labour — one's capacity to transform the world — is tantamount to being alienated from one's own nature; it is a spiritual loss. Marx described this loss in terms of commodity fetishism, in which the things that people produce, commodities, appear to have a life and movement of their own to which humans and their behavior merely adapt. This disguises the fact that the exchange and circulation of commodities really are the product and reflection of social relationships among people. Under capitalism, social relationships of production, such as among workers or between workers and capitalists, are mediated through commodities, including labor, that are bought and sold on the market.

Marx argued that this alienation of human work (and resulting commodity fetishism) is precisely the defining feature of capitalism. Prior to capitalism, markets existed in Europe where producers and merchants bought and sold commodities. According to Marx, a capitalist mode of production developed in Europe when labor itself became a commodity — when peasants became free to sell their own labor-power, and needed to do so because they no longer possessed their own land or tools necessary to produce. People sell their labor-power when they accept compensation in return for whatever work they do in a given period of time (in other words, they are not selling the product of their labor, but their capacity to work). In return for selling their labor power they receive money, which allows them to survive. Those who must sell their labor power to live are "proletarians." The person who buys the labor power, generally someone who does own the land and technology to produce, is a "capitalist" or "bourgeois." (Marx considered this an objective description of capitalism, distinct from any one of a variety of ideological claims of or about capitalism). The proletarians inevitably outnumber the capitalists.

**Vladimir Lenin** (Владимир Ильич Ленин) (1870–1924) — a Communist revolutionary of Russia, the leader of the Bolshevik party, the first Premier of the Soviet Union, and the main theorist of Leninism, which he described as an adaptation of Marxism to "the age of imperialism."

**Leon Trotsky** (Лев Давидович Троцкий) (1879–1940) — a Bolshevik revolutionary and Marxist theorist. He was an influential politician in the early Soviet Union, first as People's Commissar for Foreign Affairs and then as the founder and commander of the Red Army and People's Commissar of War. He was also a founding member of the Politburo. Following a power struggle with Joseph Stalin in the 1920s, Trotsky was expelled from the Communist Party and deported from the Soviet Union; he was later assassinated in Mexico by Ramón Mercader, a Soviet agent, with an ice axe. Trotsky's ideas form the basis of the Communist theory of Trotskyism, and Trotskyism remains a major school of Communist thought distinct from the theories of Marxism espoused by Stalin or Mao Zedong.

**Joseph Stalin** (Иосиф Виссарионович Сталин) (1878–1953) — a dictator who fostered a strong cult of personality, an extreme concentration of power, and executed his policies without any consideration for their human toll. He was directly responsible for starting and enforcing waves of executions, which killed hundreds of thousands, and deportations to labor camps and labor colonies where approximately one million died from 1934-1954. Nikita Khrushchev, Stalin's eventual successor, denounced his repressions and cult of personality in 1956, initiating the process of "de-Stalinization".

**Benito Mussolini** (1883–1945) — led Italy from 1922 to 1943. He created a fascist state through the use of state terror and propaganda. Using his charisma, total control of the media and intimidation of political rivals, he disassembled the existing democratic government system. His entry into World War II on the side of Nazi Germany made Italy a target for Allied attacks and ultimately led to his downfall and death.

**Adolf Hitler** (1889–1945) — Chancellor of Germany from 1933 and Führer (Leader) of Germany from 1934 to his death by suicide. He was leader of the National Socialist German Workers Party (NSDAP), better known as the Nazi Party. Under Hitler's charismatic leadership Germany emerged from the depths of defeat to rebuild its economy and its decimated military. At the height of their power during World War II, the armies of

Nazi Germany and its allies dominated much of Europe. The racial policies that Hitler directed culminated in a massive number of deaths, commonly cited as about 11 million people, including about 6 million Jews, in a genocide now known as the Holocaust. Ultimately, Germany was defeated by the Allied powers in 1945, and during the final days of the war Hitler committed suicide in his underground bunker in Berlin together with his newly wed wife, Eva Braun. The Third Reich, which he had said would last a thousand years, collapsed shortly thereafter.

## Historical Context

---

The first half of the twentieth century was a time of great tension and uncertainty. Two world wars, revolutions in Russia and China, a civil war in Spain, the rise of totalitarian governments in Germany, the USSR (the Union of Soviet Socialist Republics), and Italy, and a worldwide economic depression caused many nations either to reevaluate or fortify their political philosophies. George Orwell depicted many of these world events in allegorical form in the pages of *Animal Farm*.

### The Beginnings of Communism

Karl Marx was born in Prussia in 1818. He was a journalist whose unpopular political views forced him to leave his country. Eventually, he settled in London, England. There, in 1848, he and Friedrich Engels published the Communist Manifesto, a pamphlet outlining Marx's ideas about government and economics, including his belief that pure communism would be the inevitable outcome of human history. In summarizing a major tenet of his philosophy, Marx stated, "From each according to his abilities, to each according to his need."

### The Russian Revolution

In Russia, by the early 1900s, the writings of Karl Marx, increasing economic hardship, and the injustices of the czars inspired wide-spread revolt and led to the Russian Revolution. On March 15, 1917, Czar Nicholas II was overthrown and later executed, along with his wife children. A provisional government of revolutionaries assumed leadership. Seven months later, the Bolsheviks, led by Vladimir Lenin, overthrew the provisional government (in the October Revolution). The Bolsheviks renamed themselves the Russian Communist Party and became known as the Reds.

Lenin began the process of trying to rebuild Russia's economy. Even though he made some progress in industrialization, agriculture remained a problem. The government favored collective farms, where the peasants could work together, sharing both farm machinery and the rewards of their labor. Most farmers, however, preferred to keep their own land and continued farming using the old ways.

When Lenin died in 1924, a power struggle began for control of the Communist Party, favored a modified form of Marxism. Following a struggle marked by assassination and betrayal, Trotsky was exiled in 1928. Stalin, after skillful maneuvering, became dictator of the Soviet Union. Later his agents assassinated Trotsky in Mexico.

By 1938, it was apparent that the Soviet Union had become a totalitarian dictatorship under Stalin. He instituted a series of Five-Year Plans to increase economic growth, but consumer goods actually decreased when he ordered the collective farms to give most of their products to the government for export to raise money for his program of Soviet industrialization. Millions of peasants and other opposed Stalin and were severely punished in purges. Nearly eight million people who were thought to be disloyal were arrested, tried, and sent off to labor camps, deported, or executed.

### Spreading the Story

The 1939 pact between the Soviet Union and Germany severely damaged Stalin's reputation in Britain. However, by 1944 Russia was again an ally of Britain, and her soldiers were keeping large numbers of German forces occupied in the defense of the Eastern Front. Literary history reflected these political realities: Four publishers rejected *Animal Farm*, reluctant to publish a book attacking a British military ally.

*Animal Farm* was published the year after the war ended, and it brought Orwell to the unfavorable attention of the Soviet press. Nevertheless, he continued his efforts to obtain for *Animal Farm* the widest possible international audience. Without asking for any fees, he licensed translations and radio broadcasts of *Animal Farm* in Eastern Europe and elsewhere—and encouraged other authors to do the same with their anti-Stalinist writings. Beginning in 1948, the U.S. Information Agency sponsored translations and distribution

of Orwell's books in more than thirty languages. *The Voice of America* broadcast both *Animal Farm* and *Nineteen Eighty-Four*.

As Orwell made clear in *The Lion and the Unicorn*, he wanted to see the triumph of an English socialism untainted by the Soviet model. *Animal Farm* affirms the values of Orwell's ideal version of socialism. However, it also makes clear that there is no future for socialist revolutions if they look to the Soviet model for inspiration. In a letter to Dwight MacDonald, editor of the U.S. magazine *Politics*, Orwell describes his intentions:

Re: your query about *Animal Farm*, of course I intended it primarily as a satire on the Russian revolution. But I did mean it to have a wider application in so much that I meant that that kind of revolution (violent conspiratorial revolution, led by unconsciously power-hungry people) can only lead to a change of masters. I meant the moral to be that revolutions only effect a radical improvement when the masses are alert and know how to chuck out their leaders as soon as the latter have done their job. The turning point of the story was supposed to be when the pigs kept the milk and apples for themselves (Kronstadt). If the other animals had had the sense to put their foot down then, it would have been all right. If people think I am defending the status quo, that is, I think, because they have grown pessimistic and assume that there is no alternative except dictatorship or laissez-faire capitalism.... What I am trying to say was, "You can't have a revolution unless you make it for yourself; there is no such thing as a benevolent dictatorship."

## Literary Devices

---

To convey his political message, Orwell employs the literary forms of allegory, satire, and fable. An allegory is a story that can be read on two distinct levels. Characters and events in an allegory represent something else, and they are used by the writer to convey a moral or a philosophical message. Many of the characters in *Animal Farm* represent political leaders of the Russian Revolution.

A satire uses ridicule to make certain people, events, or institutions appear foolish. Surprising ironic reversals enhance the satiric nature of the novel. Orwell makes extensive use of dramatic, verbal, and situational irony.

A fable is a brief, often humorous, tale that presents a moral or message. As in the familiar Aesop's Fables, the characters in *Animal Farm* are animals whose thoughts and behaviors mirror those of human beings. Orwell satirizes political machinations and human responses to them. By using animals as characters, Orwell creates a detachment that allows the readers to see the issues in a new light.

**Conflict** — The narrative is driven by the external conflicts between the animals, such as the disagreements between Napoleon and Snowball, between the animals and the humans, and between the animals and the elements. Internal conflict is minimal; in fact, one of Orwell's points is the lack of internal conflict among animals whose doubts and disillusionments are so easily smoothed over by Squealer. The practical lesson of the fable is most clearly illustrated by external struggles.

**Allegory** — *Animal Farm* is a richly allegorical representation of Russia's political history from around 1917 to 1943. That history begins with the Russian Revolution, then follows the establishment of the Soviet Union and the descent of a revolutionary ideal into a preserve regime. Since the story is an allegory, most locations, events, and characters can be translated into this historical context. *Animal Farm* represents Russia. Napoleon the pig represents Joseph Stalin, the revolutionary who becomes a dictator. The farmhouse represents the Kremlin, originally a palace of the czars, which becomes the center of Soviet government.

### Themes

*The corruptive nature of power:* In *Animal Farm*, Orwell shows how both the leaders and the followers in a society can act in ways that destroy freedom and equality. Corruption through power reaches its zenith when Napoleon becomes a tyrant more oppressive than Mr. Jones.

*The oppressed tightening the noose of oppression:* Orwell illustrates the limiting of individual freedom through the ignorance, inertia, or misplaced loyalty of the animals. This is exemplified by Boxer who blindly proclaims "if Comrade Napoleon says it, it must be right."

*Tyranny distorting history and language:* Orwell shows how propaganda techniques like those practiced by Squealer and accepted by the animals are used to justify a tyrant's decisions and actions.

## Credits

---

Biographies and Definitions of Terms from the Wikipedia, <<http://en.wikipedia.org>>, accessed 1/18/2006, and appears under the GNU Free Documentation License.

Other information from *Animal Farm: Study Guide with Connections*, © 1999 Holt, Rinehart, and Winston.

# The Victorian Age (1832-1900)



The death of **Sir Walter Scott** (1832) marked the end of the **Romantic Age** of English literature. By that time, many of the most important Romantic writers (**Wordsworth, Coleridge, Byron, Keats, Shelley, Austen, Lamb, Hazlitt, DeQuincey, Scott**, etc.) had died. Those still living had already produced their greatest works. **Alfred Lord Tennyson** (1809-1892) published his first important volume of poetry in 1832, marking the beginning of the **Victorian Age** in English literature.

Victorian literature reflects the social, political, and religious upheavals of the reign of **Queen Victoria**. Great Britain reached the height of its power during this period from 1837-1901. Trade and commerce expanded, and science and technology made rapid advances. The **Industrial Revolution**, which had begun in Britain in the 1700's, brought increased wealth to the middle classes. The lower classes continued to suffer poverty.

Two major Victorian Poets, Lord Tennyson and **Robert Browning** (1812-1889), became the spokesmen for their age. Tennyson's poem, *In Memoriam*, faces the challenge of science to religion and ends by affirming the importance of religious faith. Browning's ability to see the bright side of life reached its highest point in his religious poem "Rabbi Ben Ezra." The essayists **Thomas Babington Macaulay** (1800-1859) and **Thomas Henry Huxley** (1825-1895) also expressed the optimism of Victorian England.

**Thomas Carlyle** (1795-1881) stirred his countrymen from a self-satisfied view of life. He exposed what he believed was the shallowness of middle-class thought. In his book, *On Heroes and Hero Worship*, Carlyle showed an almost mystical faith in the hero (person who is a natural leader). **Matthew Arnold** (1822-1888) tried to give the middle classes a love of culture and beauty in his *Essays of Criticism* and other works.

Some authors looked to the past for new values. The art critic **John Ruskin** (1819-1900) called for social and economic reforms. He glorified the spiritual values of the Middle Ages. **William Morris** (1834-1896) — and artist, poet, and social reformer — praised the Middle Ages in his poem "The Earthly Paradise." Led by **Dante Gabriel Rossetti** (1828-1882), a group of young painters and poets formed the **Pre-Raphaelite Brotherhood**. They modeled their works on those of

artists and writers who had lived before the lifetime of the Italian Renaissance painter Raphael. **Algernon Charles Swinburne** (1837-1909) showed some of the views of the Pre-Raphaelite group. His poems show the influence of ancient Greek literature and of French poetry of his own day. God's love and the glories of nature inspired the poetry of **Francis Thompson** (1859-1907) and **Gerald Manley Hopkins** (1844-1889).

**Oscar Wilde** (1854-1900) shocked and amused people with his wit and unconventional behavior. He won fame for his deeply moving poem, "The Ballad of Reading Gaol." He also wrote outstanding plays and stories and the novel *The Picture of Dorian Gray*.

Among the great Victorian novelists were **Charles Dickens** (1812-1870), **William Makepeace Thackeray** (1811-1863), **George Meredith** (1828-1909), and **Thomas Hardy** (1840-1928). They helped to make the **NOVEL** the most popular literary form for the middle classes.

Dickens aroused England's social conscience by exposing the miseries of the lower classes in such novels as *Oliver Twist* and *David Copperfield*. He became increasingly bitter in his later novels, *Bleak house* and *Great Expectations*. Readers still enjoy the sentimentalism of *A Christmas Carol*.

Thackeray also criticized society. He concentrated, however, on attacking the upper classes rather than sympathizing with the lower ones. His *Vanity Fair* is a satire on the life of English society.

Meredith analyzed human behavior in such novels as *The Ordeal of Richard Feverel* and *The Egoist*. These works link him with the psychological novelists of the 1900's. Meredith also wrote important poetry.

Hardy, a trained architect, designed his novels as an architect designs a building. He built one incident upon another to achieve a unified plot. The characters in all his novels are trapped by fate: they can do nothing to change their lives. The best of his prose novels are those he classified as "novels of the environment and character." In fact, Hardy, in *The Return of the Native*, combined the two. The setting, Egdon Heath, becomes a chief character in the novel. The same pessimistic view of life dominates Hardy's *Wessex Poems*.

On the whole, the literature of the long reign of Victoria presented the features natural in an era of great social change and intellectual advancement. Never be-

fore, not even in the troubled seventeenth century, had there been such rapid and sweeping changes in the social fabric of England; and never before had literature been so closely in league, or so openly at war, with the forces of social life. Among the many circumstances making for the change, the chief one was the growth of democracy. The **Reform Bill of 1832** placed the political power of England in the hands of the middle class, and, after that date, there was a gradual rise of democracy. **Elementary education** became generally accessible, and the number of readers increase rapidly. A vast body of people who heretofore had little or no access to literature were now reached by it and in turn influenced its character. Almost all the great Victorian writers attempted to **move, instruct, or inspire** the huge, unleavened mass of society. The astonishing development of the **practical arts, applied science, and machine production**, while increasing the comforts of living, led to deep-seated **materialism** against which nearly every great writer lifted his or her voice in protest and warning. The discoveries of science gave rise to a multitude of conceptions of the most revolutionary kind, unsettling many of the old bases of religious belief and affecting literature in numberless ways. Epoch-making advances in **geological and biological studies** disturbed profoundly traditional views of man's creation and of the length of his history on the planet. The application of the historical method to the study of the Bible resulted in the development of "**the higher criticism**," which not only had disquieting effects upon orthodox believers but also induced

**skepticism**, if not **pessimism**, in many sensitive souls. Along with these changes, there also began a restless search for some new form of society or some modification of the old forms by which the claims of all men to life and opportunity could be met. This **humanitarian** spirit was stirred by the hideous social and economic consequences of the Industrial Revolution, and reformers felt it their duty to publicize these horrors and to attempt to alleviate them by legislation. They set their faces sternly against the conservative believers in the doctrine of *laissez-faire* (non-interference, letting people do as they please), with its assumption that, if the economic instinct were given free play, the result would be not the good of a single social class but the good of the whole social order. They also opposed the early **Utilitarians** who proposed as the goal of morality the greatest good of the greatest number but who also believed that this goal would be attained through the operation of the policy of *laissez-faire*. **Social unrest** was the great distinguishing feature of the Victorian era, and the demand for social justice colored, in one way or another, the whole thought of the time.

Thus, the most striking characteristic of Victorian literature was its **strenuousness**, its conscious purpose. Both poets and prose-writers worked under the shadow and burden of a conscious social responsibility. Almost all of them were makers of doctrine, preachers of some crusade, or physicians offering some cure for man's perplexities and despairs.

# The French Revolution



The French Revolution brought about great changes in the society and government of France. The revolution, which lasted from 1789 to 1799, also had far-reaching effects on the rest of Europe. It introduced democratic ideals to France but did not make the nation a democracy. However, it ended supreme rule by French kings and strengthened the middle class. After the revolution began, no European kings, nobles, or other privileged groups could ever again take their powers for granted or ignore the ideals of liberty and equality.

Legal divisions among social groups that had existed for hundreds of years created much discontent. According to law, French society consisted of three groups called estates. Members of the clergy made up the first estate, nobles the second, and the rest of the people the third. The peasants formed the largest group in the third estate. Many of them earned so little that they could barely feed their families. The third estate also included the working people of the cities and a large and prosperous middle class made up chiefly of merchants, lawyers, and government officials.

The third estate resented certain advantage of the first two estates. The clergy and nobles did not have to pay most taxes. The third estate, especially the peasants, had to provide most of the country's tax revenue. Many members of the middle class were also troubled by their social status. They were among the most important people in French society but were not recognized as such because they belonged to the third estate.

The new ideas about government challenged France's absolute monarchy. Under this system, the king had almost unlimited authority. He governed by divine right — that is, the monarch's right to rule was thought to come from God. There were checks on the king, but these came mainly from a few groups of aristocrats in the parliaments (high courts). During the 1700's, French writers called *philosophes* and philosophers from other countries raised new ideas about freedom. Some of these thinkers, including Jean Jacques Rousseau, suggested that the right to govern came from the people.

The financial crisis developed because the nation had gone deeply into debt to finance fighting in the Seven Years' War (1756-1763) and the Revolutionary War in America (1775-1783). By 1788, the government was almost bankrupt. The Parliament of Paris insisted the King Louis XVI could borrow more money or raise

taxes only by calling a meeting of the Estates-General. This body, also called State-General, was made up of representatives of the three estates and had last met in 1614. Unwillingly, the king called the meeting.

The States-General opened on May 5, 1789, at Versailles, near Paris. Most members of the first two estates wanted each of the three estates to take of matters and vote on them separately by estate. The third estate had as many representatives as the other two estates combined and wanted the States-General to write a constitution. It also insisted that all the estates be merged into one national assembly and that each representative have one vote, but the nobles and clergy refused. Representatives from the third estate withdrew from the meeting, met on a nearby tennis court, and declared themselves the National Assembly of France.

On July 14, 1789, a huge crowd of Parisians rushed to the Bastille, a fortress-prison, in an effort to secure arms and to free many political prisoners, many of whom had been incarcerated through the use of a *lettre de cachet*, a document written in secret by any influential person containing information (frequently full of falsehoods and partial truths) that could require the immediate imprisonment of another. They captured the building and began to tear it down. In the fighting, they murdered the governor of the prison. At the same time, leaders in Paris formed a revolutionary city government. Massive peasant uprisings against nobles also broke out in the countryside. French noblemen, including the king's brother, decided to flee France, and many more followed in the next five years. These people were called *émigrés*.

In August, 1789, the National Assembly adopted the *Decrees of August 4* and the *Declaration of the Rights of Man*. The decrees abolished some feudal dues that the peasants owed their landlords, the tax advantage of the clergy and nobles, and regional privileges. The declaration guaranteed the same basic rights to all citizens, including "liberty, property, security, and resistance to oppression" as well as representative government.

The Assembly later drafted a constitution that made France a limited monarchy with a one-house legislature. France was divided into 83 regions called departments, each with elected councils for local government. The right to vote and the right to hold public office, however, were limited to citizens who paid a certain amount of taxes.

The Assembly also seized the property of the Roman Catholic Church.... Much of the church land was sold to rich peasants and members of the middle class. Money from the land sales was used to pay some of the nation's huge debt. The Assembly then reorganized the Catholic Church in France, required the election of priests and bishops by the voters, and closed the church's monasteries and convents. Complete religious tolerance was extended to Protestants and Jews. The Assembly also reformed the court system by requiring the election of judges. By September 1791, the members of the National Assembly, believing that the revolution was over, disbanded to make way for the newly-elected Legislative Assembly.

Opening on October 1, 1791, the Legislative Assembly, constituted chiefly of representatives of the middle class, soon faced several challenges. The government's stability depended on cooperation between the king and the legislature. Louis XVI, however, remained opposed to the goals of the revolution. He asked other rulers for help in stopping the revolution and plotted with aristocrats and *émigrés* to overthrow the new government. In addition, public opinion became bitterly divided, partially because the revolution's religious policies angered many Catholics.

The new government also faced a foreign threat. In April 1792, it went to war against Austria and Prussia. These countries wished to restore the king and *émigrés* to their previous positions. The foreign armies defeated French forces in the early fighting and invaded France. Louis XVI and his supporters clearly hoped for the victory of the invaders. As a result, angry revolutionaries in Paris and other areas demanded that the king be dethroned. In August 1792, a band of rioters broke into the royal palace (*Les Tuileries*), killed the king's famous Swiss Guards, and forced the king to turn to the Legislative Assembly for protection. The Assembly, imprisoning him and his family and ending the constitutional monarchy by taking all his powers, called for a popularly elected National Convention and for a new constitution.

Meanwhile, citizens of Paris were living in fear. Parisians were aware of the agitation growing daily among the city's vast numbers of prisoners. In addition, the French armies were suffering further defeats, and their losses created great concern regarding the possibility that the invading armies would so reach the city. In the first week of September, small numbers of Parisians took the law into their own hands and executed more than 1000 prisoners. These executions, called the September Massacres, turned many people in France and Europe against the revolution. A victory by the French Army at Valmy on September 20 helped to end the crisis.

On September 21, 1792, the National Convention, whose 749 members had been elected by vote of all male citizens, opened and declared France a republic with an official slogan of "Liberty, Equality, Fraternity." The two groups which had been the strongest in the Legislative Assembly, the Gironde (so named because several of their number had come from a department by that name) and the Mountain (so named because they sat on the high benches at the rear of the hall), now formed the conservative and radical parties in the Convention. The majority of the deputies in the Convention, known as the Plain, sat between the two rival groups. The Mountain — led by Maximilien Robespierre, Georges Jacques Danton, and Jean Paul Marat — dominated a powerful political club called the Jacobin Club. One of the actions of the Convention was to meet the danger of invasion by strengthening the army, which confuted to win victories. Most significantly, Louis XVI was placed on trial for betraying his country. Many Girondists wished to spare his life, but he was declared guilty and was beheaded on the guillotine on January 21, 1793.

Growing disputes between the Mountain and the Gironde led to a struggle for power which was won by the Mountain. In June 1793, the Convention expelled and arrested the leading Girondists. In turn, the Girondists' supporters rebelled against the Convention. Charlotte Corday, a young Girondist sympathizer from the provinces, assassinated Marat in July 1793. Eventually, the Convention's forces defeated the Girondists' supporters. The Jacobin leaders created a new citizens' army to fight rebellion in France and war against other European nations. A military draft provided the troops, and rapid promotion of talented soldiers provided the leadership for this strong army. In the face of internal struggle as well as threats to national security, the Jacobin government took more severe action by suspending civil rights and political freedom and, in April, appointed a Committee of Public Safety to watch over France's internal security. In reality, the Committee — led by Robespierre, Lazare Carnot, and Bertrand Barere — took over the actual day-by-day operation of France, controlling local governments, the armed forces, and other institutions.

The Convention declared a policy of terror against rebels, Girondists, or anyone else who publicly disagreed with official policy. In time, hundreds of thousands of suspects filled the nation's jails. Courts handed down about 18,000 death sentences in what was called the Reign of Terror. Paris became accustomed to the rattle of two-wheeled carts called *tumbrels* as they carried people to the guillotine. Victims of this period included Marie Antoinette, widow of Louis XVI.

The Jacobins, however, also followed some democratic principles. Shopkeepers, peasants, and other workers actively participated in political life for the first time. The Convention authorized public assistance for the poor, free primary education for boys and girls, price controls to protect consumers from rapid inflation, and taxes based on income. It also called for the abolition of slavery in France's colonies. Most of these reforms, however, were never fully carried out because of later changes in the government.

In time, the radicals began to struggle for power among themselves. Robespierre's enemies in the Convention finally attacked him as a tyrant on July 27 (9 Thermidor by the French calendar), 1794. His execution the next day effectively ended the Reign of Terror. Conservatives gained control of the Convention and drove the Jacobins from power. Most of the domestic reforms of the past two years were quickly abolished in what became known as the Thermidorian Reaction.

The Convention, which had adopted a democratic constitution in 1793, replaced the document with a new one in 1795. The government formed under this constitution was called the Directory, referring to the five-man executive directory that ruled along with a two-house

legislature. France was still a republic, but once again only citizens who paid a certain amount of taxes could vote.

The Directory — which began meeting in October 1795 — was troubled by war (French armies had repulsed invaders and crossed in Belgium, Germany, and Italy), economic problems, and opposition from supporters of monarchy and former Jacobins. In October 1799, a number of political leaders plotted to overthrow the Directory. They needed military support and turned to Napoleon Bonaparte, a French general who had become a hero in a military campaign in Italy in 1796 and 1797. Bonaparte seized control of the government on November 9, 1799, ending the revolution.

Although the France that emerged at the end of the revolution was not a democracy, certain long-lasting principles had been established. The concepts of a unified state, a strong central government, and a free society dominated by the middle class and the landowners became ideals which the French people would continue to hold dear.

Some information based on "French Revolution." *The World Book Encyclopedia*. 1974 and 1989 eds.



# Reading Response Questions



A skilled reader reads at varying speeds, sometimes skimming and sometimes reading slowly and deliberately, stopping periodically to highlight, take notes, and reflect. To get the most out of your reading—and to prove to the teacher you are thinking analytically—use writing to reflect on the piece of literature you are reading. Use any of the following suggested topics as a starting place for your response to literature, if you need one. Each entry you make in your reading journal should include the date, the title of the book you are reading, and the pages you’ve read since your last entry (*pages \_\_\_ to \_\_\_*).

- HINTS:**
- 1) *Skilled readers reread.*
  - 2) *Writing is a thinking tool that will help you understand what you are reading.*
  - 3) *Use the details of a story to find the big picture.*

1. At the beginning of story, figure out who, what, when, where, why, and how. REREAD until you get a grasp on what’s happening, the setting, and the mood. Also note initial tensions in the story.
2. Write about any difficulties or frustrations involved in reading this work.
3. Write about something you don’t understand, trying to write your way to an answer. What do you need to know in order to understand? Sometimes confusion arises when we don’t read closely enough; sometimes confusion arises because the author is withholding information. Why are you confused?
4. If a passage with a complex style confuses you, rewrite it in your words and your style; then summarize what you have discovered through this activity.
5. After each reading session, reflect on what you think will happen next in the story.
6. Some readers stop seeing words when they are reading and are swept away by the visualizations, almost like watching a movie instead of reading a story (and need to focus on recording details and looking for literary devices in their responses). Others are so intent on analyzing, they do not see the big picture, hear the characters walking and talking across the page (and would benefit from illustrating scenes and drawing portraits of the characters, including details of their dress and surroundings). Make sure your illustrations are based on your reading and not your active imagination.
7. Write about the way this work confirms or confronts your beliefs.
8. Write about something in this work that reminds you of someone you know or of something that has happened in your life.
9. Agree or disagree with an idea expressed in the work or in a class discussion about the work.
10. Write about what is effective in the way the work is written.
11. Explore a social or ethical issue raised by the work; judge the behavior of the characters, or the views of the author, as right or wrong.
12. Focus on a literary element in this work. Identify and explain how the author creates irony, satire, flashbacks, mood, tone, or characterization.
13. Identify and explain allusions in the story. How do the allusions add to the story?
14. Examine the style and explain how the style enhances the meaning. Style includes diction, syntax, tone, irony, point of view, discourse, and figurative language.
15. To appreciate the writer’s craft, model a section of this story. Focus on sentence and paragraph structure, tone, and language.
16. Interpret a work or a part of it, telling what it means and why you think it means. Explain the work’s overall significance or message.
17. Compare things: two works, two characters, themes, authors, beginning and end of story, etc.
18. Write about something that surprised you, angered you, delighted you, or evoked any strong reaction as you were reading the work. Write about anything that stays on your mind after reading.
19. In what ways does this work reflect its times, its literary period, or the personality of its author?
20. Write about the most important thing you’ve learned from this piece of literature and explain how it relates to your life.

# College Reading Lists



## Used on AP Exams

*This list has been compiled from the literary works mentioned on the AP English Examinations—1981-1997. The number that appears to the right of each title indicates the number of times the work has been a part of an AP English exam.*

A Midsummer Night's Dream-1	Desire Under the Elms -1	Light in August-4
The Age of Innocence-1	The Diviners -1	The Little Foxes-3
Adventures of Huckleberry Finn-7	Dinner at the Homesick Restaurant -1	Long Day's Journey into the Night -1
All My Sons-2	Doctor Faustus -1	Lord Jim -2
All the Pretty Horses-1	The Dollmaker -1	Lord of the Flies-2
America Is in the Heart-1	A Doll's House -3	Love Medicine -1
An American Tragedy-2	Don Quixote -1	"The Love Song of J. Alfred Prufrock" -1
Anna Karenina-1	Emma -1	The Loved One -1
Another Country-1	An Enemy of the People -1	Lysistrata -1
Antigone-2	Equus -1	M. Butterfly -1
Antony and Cleopatra-1	Ethan Frome-1	Main Street -1
The Apprenticeship of Buddy Kravitz-1	The Eumenides -1	Macbeth -1
As I Lay Dying-3	The Fall -1	Madame Bovary -1
As You Like It -1	A Farewell to Arms -1	Major Barbara -1
The Awakening-6	Fathers and Sons -1	Man and Superman -1
The Bear-1	Frankenstein -1	The Mayor of Casterbridge -1
Beloved-1	Go Tell It on the Mountain -2	Medea -3
Benito Cereno-1	The Glass Menagerie -3	The Member of the Wedding-1
Billy Budd-4	The Grapes of Wrath -4	The Merchant of Venice -3
The Birthday Party-2	Great Expectations -5	The Metamorphosis -1
Bleak House-1	The Great Gatsby -6	Middlemarch -1
Bless Me, Ultima-2	Gulliver's Travels -2	The Mill on the Floss -2
Brave New World -1	The Hairy Ape -1	The Misanthrope -1
The Bluest Eyes -1	Hamlet -4	Miss Lonelyhearts -1
The Brothers Karamazov -1	The Handmaid's Tale -1	Moby Dick -3
Candide -4	Hard Times -2	Moll Flanders -3
The Caretaker -1	Heart of Darkness-3	Mother Courage -2
Catch 22 -5	Hedda Gabler -1	Mrs. Dalloway -2
Cat's Eye -1	Henry IV -1	Mrs. Warren's Profession -3
Ceremony -3	The Homecoming -1	Much Ado About Nothing -1
The Centaur -1	House Made of Dawn -1	"My Last Duchess" -1
The Color Purple -5	The House of the Seven Gables -1	Native Son -5
Crime and Punishment -2	Invisible Man -11	Nineteen Eighty-Four -2
The Crucible -2	J.B. -2	No Exit -1
Cry, the Beloved Country -5	Jane Eyre -6	No-No Boy -1
Daisy Miller -1	Joseph Andrew -1	Notes from the Underground -1
David Copperfield -1	The Joy Luck Club -1	Obasan -2
The Dead -1	Jude the Obscure -4	The Odyssey -1
Death of a Salesman -3	Julius Caesar -2	Oedipus Rex -2
The Death of Ivan Ilyich -1	The Jungle -1	One Hundred Years of Solitude -1
Delta Wedding -1	King Lear-4	

The Optimist's Daughter -1	The Rape of the Lock -1	Tom Jones -1
The Oresteia -1	Saint Joan -1	The Trial -1
Othello -4	The Scarlet Letter -3	Tristram Shandy -1
Our Mutual Friend -1	A Separate Piece -1	The Turn of the Screw -2
Our Town -2	The Shipping News -1	Twelfth Night -3
Pamela -1	Sister Carrie -1	Uncle Tom's Cabin -1
Paradise Lost -2	Slaughterhouse Five -1	Victory -1
A Passage to India -3	Song of Solomon -3	Volpone -1
Persuasion -1	Sons and Lovers -1	Waiting for Godot -4
Phaedra -1	The Sound and the Fury -2	The Warden -1
The Piano Lesson -1	The Stone Angel -1	Washington Square -1
The Zoo Story -1	The Stranger - 2	The Wasteland -1
A Portrait of the Artist As A Young Man -4	A Streetcar Named Desire -2	Watch on the Rhine -1
The Portrait of a Lady -2	Sula -2	The Watch That Ends the Night -1
Pride and Prejudice -4	The Sun Also Rises -3	Who's Afraid of Virginia Woolf -2
Pygmalion -1	A Tale of Two Cities -3	Wide Sargasso Sea -2
The Prime of Miss Jean Brodie -1	Tartuffe -1	The Winter's Tale -2
A Raisin in the Sun -6	The Tempest -1	Winter in the Blood -1
Romeo and Juliet -3	Tess of the D'Ubervilles -2	Wise Blood -3
Rosencrantz and Guildenstern are Dead-2	Their Eyes Were Watching God -4	The Woman Warrior -1
	Things Fall Apart -2	Wuthering Heights -9
	To the Lighthouse -2	Zoot Suit -1

## Multi-Cultural

*This is a list of multi-cultural works that are generally considered part of the standard college preparatory repertoire.*

### African American

A Gathering of Old Men (Gaines)  
 Autobiography of an Ex-Colored Man (Johnson)  
 Autobiography of Miss Jane Pittman (Gaines)  
 Bailey's Cafe (Naylor)  
 Beloved (Morrison)  
 Bluest Eyes (Morrison)  
 Brown Girl, Brownstones (Marshall)  
 Color Purple (Walker)  
 Confessions of Nat Turner (Turner via attorney Gray)  
 Different Drummer (Kelly)  
 Go Tell It on the Mountain (Baldwin)  
 I Love Myself When I'm Laughing (Hurston)  
 In My Father's House (Gaines)  
 In Search of Our Mother's Gardens (Walker)  
 Incidents in the Life of a Slave Girl (Jacobs)  
 Invisible Man (Ellison)  
 Jubilee (Walker)  
 Mama Day (Naylor)  
 Maud Martha (Brooks)  
 Meridian (Walker)  
 Native son (Wright)  
 Praisesong for the Widow (Marshall)  
 Sassafras (Shange)  
 Song of Solomon (Morrison)  
 Sula (Morrison)  
 The Chosen Place, the Timeless People (Marshall)  
 Their Eyes Were Watching God (Hurston)  
 Women of Brewster Place (Naylor)

### Native American

Ancient Child (Momaday)  
 Anpao (Highwater)  
 Beet Queen (Erdrich)  
 Bingo Palace (Erdrich)  
 Black Elk Speaks (Neihardt)  
 Ceremony (Silko)  
 Crown of Columbus (Erdrich/Dorris)  
 Dreamwalker (Rain)  
 Earthway (Rain)  
 Fools Crow (Welch)  
 House Made of Dawn (Momaday)  
 Lakota Woman (Crow Dog)  
 Love Medicine (Erdrich)  
 Many Smokes, Many Moons (Highwater)  
 Mean Spirit (Summer Rain)  
 Phoenix Rising (Lesley)  
 River Song (Lesley)  
 Sharpest Sight (Owens)  
 Storyteller (Summer Rain)  
 The Indian Lawyer (Welch)  
 The Sacred (Beck/Walters)  
 Touch the Earth (McLuhan)  
 Tracks (Erdrich)  
 Winter in the Blood (Welch)  
 Winterkill (Lesley)  
 Wisdomkeepers (Wall/Arden)  
 Woman Who Owned the Shadows (Allen)  
 Yellow Raft in Blue Waters (Dorris)

**Asian American**

Aiiieeeee! (Chin, ed.)  
China Boy (Lee)  
Dark Sky, Dark Land (Moore)  
Death and Life of Dith Pran (Schanberg)  
Donald Duk (Chin)  
Dragonwings (Yep)  
Home to Stay (Asian women writers)  
Joy Luck Club (Tan)  
Kitchen God's Wife (Tan)  
Laughing Sutra (Salzman)  
No-No Boy (Okada)  
Pangs of Love (Lee)  
Through the Arc of Rain Forest (Yamashita)  
To Destroy You is No Loss (Criddle and Man)  
Woman Warrior (Kingston)

**Hispanic**

100 Years of Solitude (Marquez)  
Cantora (Lopez-Medina)  
How the Garcia Girls Lost Their Accent (Garcia)  
Hunger for Memory (Rodriguez)  
Leaf Storm (Marquez)  
On One Writes to the Colonel (Marquez)  
Old Gringo (Fuentes)  
Rain of Gold (Islas)  
Strange Pilgrims (Marquez)  
The House of Spirits (Allende)  
House on Mango Street (Cisneros)  
The Last of the Menu Girls (Chavez)  
The Monkey Grammarian (Paz)  
The Revolt of the Cockroach People (Acosta)  
The Storyteller (Llosa)  
Two Strange Tales (Eliade)  
Woman Hollering Creek (Cisneros)

# Style Defined



---

## The Role of Style

Style is the combination of distinctive features [usually diction, syntax, tone (treatment of subject matter), and figurative language] of literary expression and execution that characterizes a particular person, people, school, or era. Each section below highlights one aspect of style so that you might recognize these elements in your reading.

---

## Diction

Diction, simply put, is the writer's choice of words. Describe diction by considering the following:

- A. Words may be **monosyllabic** (one syllable in length) or **polysyllabic** (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
- B. Words may be mainly **colloquial** (slang), **informal** (conversational), **formal** (literary), or **old-fashioned**.
- C. Words may be mainly **denotative** (containing an exact meaning), e.g., *dress*, or **connotative** (containing a suggested meaning), e.g., *gown*.
- D. Words may be **concrete** (specific) or **abstract** (general),
- E. Words may be **euphonious** (pleasant sounding), e.g., butterfly, or **cacophonous** (harsh sounding), e.g., pus.

---

## Syntax

Syntax is an author's sentence structure; the way in which words are put together to form phrases and sentences according to the requirements of a specific grammar. To adequately describe sentence structure:

- A. Examine the sentence length. Are the sentences **telegraphic** (shorter than five words in length), **medium** (approximately 18 words in length), or **long and involved** (30 or more words in length)? Does the sentence length fit the subject matter; what variety of lengths is present? Why is the sentence length effective?
- B. Examine sentence patterns. Some elements to consider:
  1. Sentences can be classified by purpose:
    - i. A **declarative** sentence is used to make a statement.
    - ii. An **imperative** sentence is used to give a command.
    - iii. An **interrogative** sentence is used to ask a question.
    - iv. An **exclamatory** sentence is used to make an exclamation.
  2. Sentences can be classified by structure:
    - i. A **simple** sentence contains one subject and its predicate.
    - ii. A **compound** sentence contains two independent clauses joined by a coordinating conjunctions (and, but, or, etc.) or by a semicolon.
    - iii. A **complex** sentence contains one independent clause and at least one dependent (subordinate) clause.
    - iv. A **compound-complex** sentence contains two or more independent clauses and at least one dependent (subordinate) clause.
  3. Sentences can be classified by completion placement.
    - i. A **loose** sentence makes complete sense if brought to a close before the actual ending. (*We reached Essex that morning after an exhausting walk and many delays.*)
    - ii. A **periodic** sentence makes sense only when the end of the sentence is reached. (*That morning, after an exhausting walk and many delays, we reached Essex.*)
  4. A sentence can be considered to be a **balanced** sentence when the phrases or clauses balance each other by virtue of their likeness in structure, meaning, and/or length. (*It was the best of times; it was the worst of times;...*)

5. A sentence can be classified by order:
    - i. A sentence of **natural order** is constructed so that the subject comes before the predicate.
    - ii. A sentence of **inverted order** is constructed so that the predicate comes before the subject.
    - iii. A sentence of **split order** is constructed with the subject in the middle of the predicate.
  6. A sentence can be classified as containing **juxtaposition** when it includes the placement of normally unassociated ideas, words, or phrases next to one another, creating an effect of surprise and wit. (*The apparition of these faces in the crowd: / Petals on a wet, black bough.* “In a Station of the Metro” Ezra Pound)
  7. A sentence can be classified as containing **parallelism** when it is constructed so that elements of equal importance are equally developed and similarly phrased. (*It was the best of times; it was the worst of times;...*)
  8. A sentence can be classified as containing **repetition** when it is constructed so that words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis. (*...government of the people, by the people, and for the people shall not vanish from the earth.*)
  9. A **rhetorical question** is a question that expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement. (*If Judge Clayton is such an objective jurist, as you have indicated, why does he always sustain the prosecutor’s objections?*)
- C. Examine sentence beginnings. Is there a variety of beginnings, or does a pattern emerge?
- D. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
- E. Examine the arrangement of ideas in a paragraph to see if there is evidence of any pattern or structure.

## Tone

Tone is the writer’s or the speaker’s attitude toward the subject and the audience usually expressed through diction, syntax, and content—including imagery, irony, point of view, and choice, depth, and scope of details. To misinterpret tone is to misinterpret meaning; missing irony or sarcasm may lead to a misinterpretation of veiled humor as seriousness.

- A. The following are two lists of tone words.

Tone Words List A			Tone Words List B		
angry	sad	sentimental	cynical	pedantic	colloquial
upset	urgent	complimentary	dramatic	bantering	impartial
silly	joking	condescending	learned	flippant	insipid
boring	zealous	sympathetic	informative	pretentious	scholarly
afraid	fanciful	contemptuous	somber	patronizing	vibrant
happy	ironic	apologetic	pastoral	facetious	irreverent
hollow	childish	humorous	confident	detached	sentimental
joyful	horrific	petty	mock-heroic	mock-serious	moralistic
allusive	angry	sarcastic	objective	inflammatory	reverential
sweet	factual	subjective	nostalgic	mocking	benevolent
vexed	vibrant	poignant	diffident	burlesque	sympathetic
tired	satiric	frivolous	irreverent	detached	taunting
bitter	elegiac	audacious	restrained	confused	sardonic
candid	allusive	shocking	seductive	contentious	insolent
clinical	pitiful	concerned	incisive	scornful	effusive
proud	turgid	disdainful	poignant	peaceful	provocative
giddy	didactic	lugubrious	dreamy	incisive	inquisitive

- B. The following is a list of words that describe language.

abstract	abstruse	artificial	bombastic	colloquial	concrete
connotative	cultured	detached	emotional	esoteric	euphemistic
exact	grotesque	homespun	idiomatic	insipid	jargoned
learned	literal	moralistic	obscure	pedantic	picturesque
plain	poetic	precise	pretentious	provincial	scholarly
sensuous	simple	slang	symbolic	trite	vulgar

- C. Often a change or shift in tone will be signaled by the following:
1. key words (but, yet, nevertheless, however, although)
  2. punctuation (dashes, periods, colons, italics)
  3. stanza and paragraph divisions
  4. changes in line, stanza, or sentence length
- D. Treatment of subject matter. Describe the author's treatment of the subject matter by considering the following: Has the author been
1. Subjective? Are her/his conclusions based upon opinions; are they personal in nature?
  2. Objective? Are her or his conclusions based upon facts; are they impersonal or scientific?
  3. Supportive of her or his main ideas? If so, how did the author support any claims? Did she or he
    - i. state personal opinions.
    - ii. report personal experience(s);
    - iii. report observations;
    - iv. refer to readings or other sources;
    - v. refer to statements made by experts, and/or
    - vi. use statistical data?

## Irony, Point of View, and Figurative Language

---

These three elements of style are thoroughly discussed within “Critical Literary Terms”, where you can find descriptions and examples of each. Below is a simplified overview for reference.

**Irony** — the contrast between what is expected, or what appears to be, and what actually is. There are four types of irony — verbal irony, irony of situation, irony of tone, and dramatic irony.

**Point of View** — the author's intentional choice of a narrator for her or his work. This choice is made for its precise effect on the meaning of the story because it determines the amount and selection of information the audience will be given.

**Figurative language** — intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create a pictorial effect, to describe by analogy, or to discover and illustrate similarities in otherwise dissimilar things. Figurative language is writing that embodies one or more of the various figures of speech, the most common of which are antithesis, apostrophe, hyperbole, verbal irony, metaphor, metonymy, personification, simile, synecdoche, paradox, oxymoron, sarcasm, allusion, and understatement. *These figures are often divided into two classes: tropes, literally meaning “turns,” in which the words in the figure undergo a decided change in meaning, and rhetorical figures in which the words retain their literal meaning but their rhetorical pattern is changed. An apostrophe, for example, is a rhetorical figure, and a metaphor is a trope.*

### Discourse

---

Discourse is verbal expression; within the four basic divisions of rhetoric — exposition, persuasion, narration, description—the various methods employed to meet the purposes of discourse include the following:

- definition
- cause/effect (causal analysis)
- comparison/contrast
- argumentation
- descriptions
- narration
- summary
- persuasion (elements of logic and persuading by emotion)
- classification/division
- process analysis

### Generalizations About Literature

---

1. Authors usually devalue materialism.
2. As a rule, authors do not value formal religion. They do, however, generally value individual reverence.
3. Authors value mutability.
4. Authors are rarely neutral about the *carpe diem* theme.
5. Authors' thinking often runs counter to their own cultural training.
6. Authors are not only social historians; they are also social critics.
7. In the conflict between the individual and society, authors normally give higher value to the individual.
8. Most authors attack overweening pride.
9. Most authors have a critical tone toward war.
10. In many literary pieces, the family is a source of the most passionate kind of conflict.

# Modes of Critical Analysis



## Overview of Modes of Critical Analysis

### I. HISTORICAL ANALYSIS

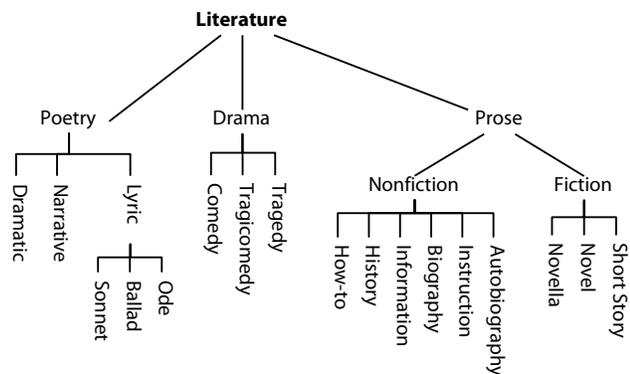
Prior to the 1930's, historical analysis seemed to be the only approach and led to an overemphasis upon the background of an author's life or the context in which a work was created. Later critics, reacting to what they viewed as the excesses of historical analysis, refused to consider anything outside the literature itself as relevant. By maintaining perspective, however, historical analysis can contribute considerably to our understanding of much literature.

#### Ethical Considerations

From classical times (ancient Greece and Rome), scholars viewed literature's primary purpose as teaching ethics. These ethics may or may not be religious, but they must instruct some lesson. The word that is used to characterize those works that teach is **didactic**. Didacticism comes from a Greek word meaning "to teach." For example, "Early to bed and early to rise makes a man healthy, wealthy, and wise."

#### Genre Characteristics

Each literary type or genre has particular standards by which it is judged. Before analyzing a work, a scholar first needs to determine carefully into which category it might best be placed. Then the scholar should establish a selection's forms in order to determine the standards by which it is to be analyzed.



#### A. Textual Authenticity

In older works, the first concern for the scholar interested is whether or not contemporary readers have the word as originally penned by the author. In more modern works where writers continually revise their work, a scholar may study to determine not only which of a text's variations is the author's final intended version but also which is the best version.

#### B. Linguistic Connotation

Linguistic connotation concentrates upon the meanings of the words at the time they were written. For example, *nunnery* in Elizabethan times had the slang connotation of *brothel*.

#### C. Sociological Analysis

Sociological analysis is concerned with the intellectual and social environment out of which the literature is produced.

1. **Immediate Environment** — author's biography

2. **Larger Environment** — historical context from which author germinated his or her ideas

### II. FORMALIST ANALYSIS — The New Criticism, c. 1941

The central focus of the formalist approach is to discover what a work expresses and what it means without any other reference to the work such as biographical data on the author or the history of the times. One must examine the unifying patterns that shape the work and give its parts a relevance to the whole.

### III. PSYCHOLOGICAL ANALYSIS

Psychological analysis is based on the psychology of Sigmund Freud and is described in detail below.

#### IV. ARCHETYPICAL ANALYSIS

Archetypal analysis probes the mythic origins of symbols, imagery, and situations that suggest recurrent human circumstances. (Specifics are given below, after the discussion of Psychological Analysis.)

#### V. FEMINIST ANALYSIS

Those interested in the liberation of women have the opinion that the contemporary values of our male-dominated society are unfair and dehumanizing to women. Believing that analysis should be genderless and that even age-old works are open to re-examination, feminists hold that analysis should be principally social and political and that literature and analysis must strive to achieve an androgynous perspective.

### Psychological Analysis (part III in overview, above)

---

The implications of psychology have long been recognized as important to writers, who have perceived in human behavior certain forces, certain drives or needs that are significant motivators of human nature. Some of the world's most respected writers have supplied psychologists with such penetrating histories of mental functioning in their literature that their works have been cited as particularly significant in understanding human mental processes. Among many others, Sophocles, Shakespeare, Dostoevsky, Melville, and Hawthorne have contributed much insight into the human psyche through their literature. (Sigmund Freud wrote that it was "not I, but the poets [who] discovered the unconscious.")

While psychologists have been searching through literature for authentication of their discoveries, writers and critics have been busily reading the works of such psychologists as Alfred Adler ("will to power" and "the inferiority complex"); Otto Rank ("the will and human personality"); Carl Jung ("extroversion/introversion" and "the collective unconscious"); and B.F. Skinner ("stimulus response" and "behavior modification through positive reinforcement").

Emphasizing individuals' conflicts, anxieties, and frustrations, psychoanalysis, as postulated by Freud, is primarily concerned with disturbed or abnormal people because it is a therapeutic science rather than a purely experimental discipline; it seeks to diagnose, treat, and cure. As a result, not all of Freud's theories are amenable to literary study, but the following assertions have been sufficiently influential to alter the style of much analytical thinking about literature during the first half of this century. Freud asserts that:

1. the unconscious mind is pre-eminent,
2. the psyche is organized into three zones: id, ego, and superego,
3. dreams are manifestations of the unconscious mind,
4. infantile behavior is basically erotic,
5. neurosis is closely related to creativity.

#### I. The Unconscious Mind

Freud's underlying, major presupposition is that *most of the mental processes of human beings take place in the unconscious mind*. He asserts that even the most conscious processes quickly become latent although they may later become conscious (active). Grouped in what he calls the "preconscious," these processes, Freud asserts, are differentiated from those in the "unconscious," which are brought to the conscious mind only with the greatest of difficulty or never at all.

Freud demonstrated through his researched and recorded case studies that human actions are controlled by a psyche over which there exists only the most limited control. He likens the human mind to an iceberg: only the smallest portion of the whole iceberg is above the water's surface as only the smallest portion of the human psyche is accessible to consciousness. As the great mass of an iceberg is out of sight, below the surface of the water, so most mental processes lie below the surface of consciousness.

#### II. The Psychic Zones

Freud asserts that the human mind contains three psychic zones. These zones control the mental functions from which come motivations.

##### A. The Id

The id is totally submerged in the unconscious, and its function is to fulfill what is called the primordial life principle — or as Freud referred to it, the *pleasure principle*. Contained within the id is the

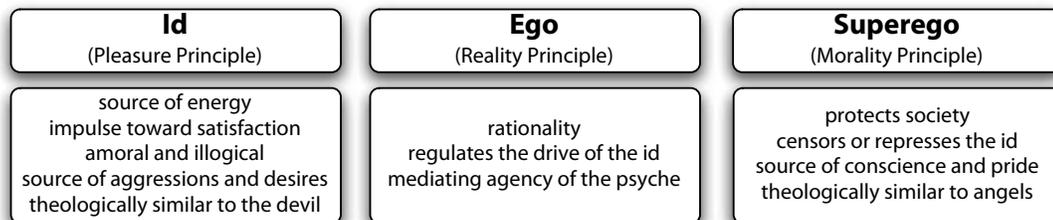
**libido** from which comes the individual's psychic energy. Freud describes the id as totally lacking in rational logic since mutually contradictory impulses may exist simultaneously and not cancel out each other. Consequently, the id knows no ethics or values; it knows no good or evil; it encompasses no morality. The id, moreover, is the source of human aggression and of all basal desires. Since the id is both amoral and lawless, it demands gratification without regard for any religious or legal ethics, social conventions, or moral constraints. Concerned solely with instinctual, pleasurable gratification, the id would drive the individual to any lengths for this pleasure, even to self-destruction. Small children, not yet imbued with the restraints of society, operate on pure id impulses. They are egocentric, selfish, and solely interested in their own gratification.

**B. The Ego**

The ego is usually thought of as the conscious mind; however, it resides equally in the unconscious as well. Referred to as the **reality principle**, the ego's function is to govern the id and channel the id's drives into socially acceptable outlets. Since the id's pleasure demands are often not immediately obtainable, the ego postpones or even alters the demands into drives that are realistically obtainable. The ego's function is, then, to determine when, where, and how the id's demands might best be gratified in ways that are acceptable for the well-being of the individual within the culture. In a normal, well-balanced person the ego and the id work harmoniously together; when the two are in conflict, repression and neurosis result.

**C. The Superego**

If the id is the source of the drive for pleasure and the ego is reality, then the superego is the source of ethics, the **morality principle**. As a moral, censoring agency, the superego is the home of the conscience and of pride. If a society regards a particular id impulse toward pleasure as socially unacceptable and the ego cannot divert the impulse to a satisfactory substitute, then the superego blocks its fulfillment by forcing it back into the unconscious, **repressing** it. Overt aggression, unacceptable erotic desires, and Oedipal instincts are the kinds of impulses that are repressed; since the superego is responsive to its own society, however, its inhibitions vary from culture to culture. What is proper and moral in one culture can be improper and immoral in another. Allowed to become overactive, the superego can create a **guilt complex**: an unconscious, brooding sense of guilt. The initial and by all accounts most influential source of superego is a child's parents. They are the first to impart to the child their moral, ethical values, which is accomplished more by their example than by their instruction. These ethical influences are assimilated and internalized by children early in life (before school age); later, the outside influences of school, church, and peer group have an effect, but they are not nearly as influential as are parents early in a child's life.



**Archetypal Analysis** (part IV in overview section)

All peoples seem to thirst for an understanding of how the universe began and how humans fit into the great creation. Creation is, then, a fundamental recurrent archetype. Since the stories of creation involve so much more than simply an image or single situation, all the stories of a particular people's explanation of creation combined form what is called a motif -- in this instance, the archetypal motif of creation. There are many universal motifs.

**Recurrent Archetypal Motifs**

- A. World destruction by
  - 1. Flood
    - i. Greco-Roman
    - ii. Hebrew
    - iii. East Indian (India)
  - 2. Famine
  - 3. Plague
  - 4. Earthquake
- B. Immortality
  - 1. Escape from time -- beyond death

2. Rewarded for “good” deeds, e.g. Valhalla; Elysian Fields;
  3. Heaven; Dream Time; Happy Hunting Ground.
  4. Punished for “bad” deeds, e.g. not permitted into the underworld;
  5. Condemned to the lowest region (such as Hades’ realm); Hell.
  6. Submission into nature’s eternal cycle
    - i. Endless death and rebirth, e.g. the Phoenix
    - ii. Loss of self into timeless (cyclical) merging with the godhead, e.g. Hinduism
- C. Hero (Savior or Deliverer) Tales
    1. The Call
    2. Separation
    3. Initiation
    4. Return
  - D. Oedipus Legends
  - E. Slaying of Monsters
  - F. Incest Stories
  - G. Virgin Births

### Images, Characters, and Situations

The possible number of potential archetypes is limited only by the number of recurrent human experiences. Deep within the collective unconsciousness may well lurk archetypes of which we are not even remotely aware; or perhaps we know of them only in our dreams, for dreams are thought to be fogged windows through which we can catch a fleeting view of the archetypal world. The archetypes with which we are most familiar seem to fall naturally into three groups: images or symbols; characters; and situations.

#### Images or Symbols

Viewed one way, archetypes are universal in their symbolism. In other words, certain images seem to have universal appeal. These images call from within us certain responses and associations that appeal to us in emotional ways quite apart from our intellect. Test your own responses to the list of archetypal images below to see how closely you are in tune with the responses of others. Think about where you have read these images or seen them often repeated. (Here is a hint for No. 1 below: (the sun setting). Think how old movie westerns always seem to end.) For example: a ship

- The *Pequod* (the ship from *Moby Dick*) — symbolizes the conflict between humans and nature.
- The *Bounty* (the ship from the famous mutiny) — symbolizes the connective link between the rigid Victorian culture of England and the permissive Polynesian culture of Tahiti.
- The *Discovery* (the ship from *2001: A Space Odyssey*) — symbolizes the inexorable human quest for knowledge, even into the depths of the unknown.

#### Characters

A number of recurrent, archetypal characters make up the cast in many works of literature, as well as in mythology and in religion. These characters possess such remarkably similar experiences and behave in such a predetermined manner that their lives appear almost ritualistic in their predictability. Probably the most common such character is the hero. The hero’s life revolves around adventures that are so familiar you should be able to identify several heroes as you read the following list of their lives’ major events.

- a. A hero’s conception is typically unusual, and often by tradition is mother is a virgin.
- b. Frequently, the hero must escape a plot to kill him soon after his birth.
- c. Although little is known about his childhood, the hero grows to maturity in the home of foster parents after a narrow escape from death.
- d. As a young man, the hero feels a longing for something other than what he has and begins a journey of “initiation.”
- e. Along the way the hero encounters temptation, is assisted by mystical beings, and usually travels a road of trials that brings him close to death.
- f. The hero finds that for which he has searched and returns victorious.
- g. Settling down, the hero often marries a beautiful princess and becomes a king.
- h. After a long, and often uneventful rule, the hero finds himself no longer in the good graces of the gods, is driven from his kingdom, and mysteriously dies.
- i. Although not officially buried, the hero typically has one or more holy graves.

While not all of these events occur in the life of each, the following heroes clearly embody these events:

Beowulf	Lao-tse	Robin Hood	Jason	Oedipus	Siegfried
Dionysus	Mohammed	Romulus	Jesus	Osiris	Superman
Hercules	Moses	Buddha	King Arthur	Perseus	Theseus

## Situations

Several recurrent archetypal *situations* have been identified in the world's literature through the use of Jung's analytical techniques. These situations are what the images suggest and what the characters pursue. In one sense, the situation forms the basis for the plot in the literature of the mythic story. Some of the most common situations are the *initiation, the task, the quest, the fall, and death and rebirth*.

Initiation situations are usually concerned with the passage from childhood to maturity or from maturity to the wisdom of old age. The initiation forms a ritual introduction into adult life. The initiation often symbolizes an increased awareness, a deeper perception, or an awakening to life, its meaning and its consequences. The initiation itself may be symbolic of those events in a culture that mark one's passage to maturity. In contemporary American society these symbolic acts involve such situations as acquiring a driver's license, graduating from high school or college, having a first date, voting the first time, and drinking the first "legal" alcoholic beverage. (For example in literature see *The Adventures of Huckleberry Finn, Catcher in the Rye, Look Homeward Angel, and Stephen King's "The Body."*)

Although the task and the quest are closely related, a difference does exist. In the task, a hero must perform some extraordinary, difficult feat in order to reassert his authority, marry the beautiful princess, or save the kingdom (e.g. Odysseus strings the great bow after all others have failed, and Arthur pulls the great sword Excalibur from a stone). The quest, on the other hand, involves a great search for someone or something that will bring about returned fertility to the land or a lost rightness to the order of the world. The quest is in reality a large task -- so large that often many of the participants cannot comprehend the end goal (e.g. the quest for The Grail; the quest for the great white whale, *Moby Dick*; Jason's quest for the golden fleece).

The archetype of "the fall" describes a loss of power, status or innocence. Accompanying the fall is, typically, a banishment from paradise, a state of pure happiness or bliss, to some less desirable locale. Resulting from moral misbehavior or disobedience, the punishment sometimes lasts for generations (e.g. Adam and Eve; Prometheus; Tantalus).

One of the most popular archetypal situations with mythmakers and writers involves the cycles of death and rebirth. A close relationship exists between nature and life and their similar cycles. For example, death imagery suggests fall and winter because the natural environment's vegetation appears to die. Spring and summer, on the other hand, bring new life, a kind of rebirth; therefore, these seasons represent birth (or rebirth) and youth. Fertility rites, anthropologists suggest, are springtime activities because nature appears to support the ritual. Literature is filled with the close association of death with winter and birth with abundance. Frost's "Stopping by Woods on a Snowy Evening" set in winter, suggests death; Cummings' "in Just—" set in spring, suggests rebirth.

## Shadow, Anima, and Persona

On a much deeper plane than images, characters or situations, archetypal analysis is also concerned with the individual human psyche. Unlike Freud, however, Jung's approach is to probe the characters' psyches in literature in order to understand better the characters themselves, not to probe the psychological problems that may have confronted the author. As a result, you may find this approach somewhat more useful than Freud's therapeutic psychological analysis.

### Shadow

Jung believed that in addition to the collective unconscious, the mind has a personal subconscious. The darker part of this region he referred to as the shadow. In the shadow reside the less pleasant aspects of the personality. This dark part of the personality, often dangerous, belongs to the primitive, uncivilized, pre-evolutionary past of the species. The shadow holds emotions such as jealousy and repressed desires such as avarice, which most people would prefer not to recognize as part of their being. In literature, the shadow is represented by such characters as Iago in Shakespeare's *Othello*, Kurtz in Conrad's "Heart of Darkness," and The Lord of the Flies in Golding's novel of the same name. In old Hollywood westerns the villain is the shadow character, in the movie fantasy *Star Wars* it is Darth Vader.

### Anima/Animus

While the shadow exists in everyone and is not part of the personality we like to admit to, the anima is the element that sets humans apart from other animals. The anima is the *life force*, the vital energy within everyone; it is the part of people that is living and causes life. Jung asserts that without the anima people would deteriorate into pathological idleness. The anima figures are central to most literature

because this is the most interesting part of the human personality.

One of the anima's functions is to mediate disputes within the personality, between consciousness and the unconscious. Moreover, the anima is a bisexual characteristic that mirrors in man a feminine image. In other words, within every man resides a female image that reveals herself in dreams or projections upon others in the environment. In women this life force is referred to the animus and is a masculine part of her psyche. For example, in the Hollywood western the anima is represented by the heroine. In *Star Wars* it is Princess Leia. According to Jung, the anima is responsible for feelings of love because when a man finds a woman who closely mirrors his anima, he will come to love her. The more closely she resembles his anima the more likely love will grow quickly. This, Jung believes, explains the phenomenon of love at first sight. Operating in the same way as the anima, a woman who finds a man who mirrors her inner animus will fall in love with him. The anima (animus) is the life force, the center of ambition and creativity.

The anima (animus) generally represents a background of the psyche close to the unconscious. Any person who dwells within his or her contrasexual self (male living in his female self or female living in her male self) lives in his or her psychic background and takes on some of the outward cultural characteristics of the other gender (e.g. an effeminate man or masculine woman). However, our society often views as undesirable some of the traits that develop from living within one's contrasexual self. While women have a reputation for deep sensitivity and feelings, men who live in the anima are often characterized by undisciplined and irrational feelings. While men have a reputation for rational and independent thinking, women who live in the animus are often characterized as autocratic and aggressive. Each of these characteristics, in this view, is a distortion of each gender's major attributes. In recent years, however, cultural attitudes have been changing. The idea that the "whole person" will ideally develop some sort of androgynous mix between animus and anima characteristics has gained increasing acceptance. The conflict between the conscious and the unconscious may represent the beginnings of neurosis, and it helps in the analysis of many literary characters (e.g. Willy Loman in *Death of a Salesman*; Piggy in *Lord of the Flies*).

### Persona

The persona is a concept that is perhaps more familiar. Simply put, the persona is the social personality or actor's mask that everyone puts on to face the world. Often, the persona is to mediate between the ego and the world outside. A personality that is psychologically healthy and mature must possess a persona that is flexible. The healthy persona is represented by the hero in the Hollywood western. In *Star Wars* it is Luke Skywalker. If, on the other hand, one's persona is too rigid, too inflexible, problems of personality and symptoms of neurosis may begin to develop, as with the character, Dr. Phillips, in "The Snake."

The persona is, then, the face that we all put on to show the world (hero); the anima (animus) is the vital life force that gives us creativity and makes us human (heroine); the shadow is the darker side of the personality wherein reside the elements we often wish to suppress (villain).

<b>Anima</b> Yin / Female Principle (dark, water, earth)	<b>Animus</b> Yang / Male Principle (light, fire, air)
passive affected by environment non-aggressive peaceful conservative irrational intuitive, emotional undisciplined, chaotic cooperative, communal possessive democratic subjective	ego-centered separated from environment aggressive prone to violence inventive rational logical, analytical disciplined, ordered independent, individualistic autocratic, hierarchical authoritarian objective

# Elements of Style



Title of Work: \_\_\_\_\_ Author: \_\_\_\_\_

**Directions:** Place an X on each line to show the author's use of each element of style.

Remember: an author's style is her or his individual way of writing. The placement of the X indicates how much or how little the author relies on each element of style.

Dialogue	_____	No Dialogue
Emotional	_____	Not Emotional
Humorous	_____	Serious
Slang	_____	No Slang
Figurative Language	_____	Literal Language
Simple Sentence Structure	_____	Complex Sentence Structure
Descriptive	_____	Not Descriptive
Realism	_____	Fantasy

# Major Works Data Sheet (Pre-AP)



## Context & Overview

<p>Title: _____</p> <p>Author: _____</p> <p>Date of Publication: _____</p> <p>Genre: _____</p>	<p>Biographical information about the author:</p>
<p>Historical information about the period of publication:</p>	<p>Characteristics of the genre:</p>
<p>Plot Summary:</p>	

## Author's Style

---

Description of author's style:	Example that demonstrates author's style:
--------------------------------	---

## Memorable Quotes

---

Quotations	Significance
------------	--------------

## Characters and Characterization

---

Name:	Role in Story:	Significance:	Descriptors

## Other Literary Aspects

Setting:	Significance of opening scene:
	Significance of ending/closing scene:
Symbols (include examples & their significance):	Imagery (include examples & their significance):
Themes (include examples & their significance):	
Overall impact of elements:	

# AP Major Works Data Sheet



## Context & Overview

<p>Title: _____</p> <p>Author: _____</p> <p>Date of Publication: _____</p> <p>Genre: _____</p>	<p>Biographical information about the author:</p>
<p>Historical information about the period of publication:</p>	<p>Characteristics of the genre:</p>
<p>Plot Summary:</p>	

## Author's Style

---

Description of author's style:	Example that demonstrates author's style:
--------------------------------	---

## Memorable Quotes

---

Quotations	Significance
------------	--------------

## Characters and Characterization

---

Name:	Role in Story:	Significance:	Adjectives

## Other Literary Aspects

---

Setting:	Significance of opening scene:
	Significance of ending/closing scene:
Symbols:	Old AP questions:
	Possible themes — topics for discussion:

# Five-Paragraph Essay Format



---

## Overview

The writing section of the FCAT is the standard composition performance assessment used by the Florida Department of Education. The test gives you a topic on which to write—within 45 minutes—a response. The packet you will receive will contain a planning sheet, the writing **prompt**, and front and back lined pages on which you are to write. Your response, which does not have to fill both pages, should be clearly written and presented in a well-organized fashion.

The writing prompt, usually presented in *three* parts, will help you focus your thoughts to create your response to the content presented in the prompt. The subject matter of the prompt will be familiar to you; you will not have to do any research in order to compose your response.

**Sample Prompt:**

Writing Situation	<b>Most people have a hobby that they enjoy. It might be a sport, a collection, or a special skill.</b>
Specific Information	<b>Before you begin writing, think about one hobby that you enjoy.</b>
Writing Direction	<b>Now write to explain why this hobby is particularly important to you.</b>

---

## Analysis

The first part of the prompt, the **writing situation**, is a general direction to initiate your thought about the topic; in this case the topic is hobbies.

*Most people have a hobby that they enjoy. It might be a sport, a collection, or a special skill.*

The second part of the prompt, the **specific information**, gives you more specific detail that should direct your concentration; here, you should now begin thinking about a particular hobby that is enjoyable to you.

*Before you begin writing, think about one hobby that you enjoy.*

The third part of the prompt, the **writing direction**, tells you exactly what the subject of your response should be. This third section is the part of the prompt to which you actually respond. To respond to this prompt, you should select one particular hobby and explain why it is enjoyable to you.

*Now write to explain why this one hobby is particularly important to you.*

---

## Types of Responses

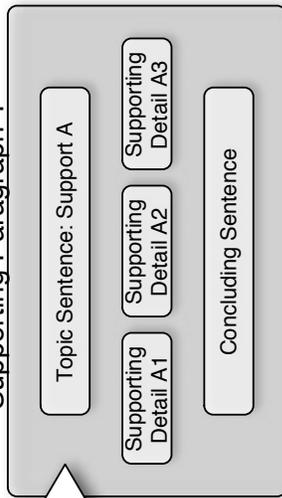
A close reading of the prompt will tell you whether your response will be an expository or a persuasive essay. The expository essay will explain why or how to your audience. The persuasive essay will convince your audience to do something (for example, to take or avoid an action; to agree or disagree).

In general, your essay should consist of four or five paragraphs. The next page of this document illustrates the standard format for organizing a five-paragraph essay.

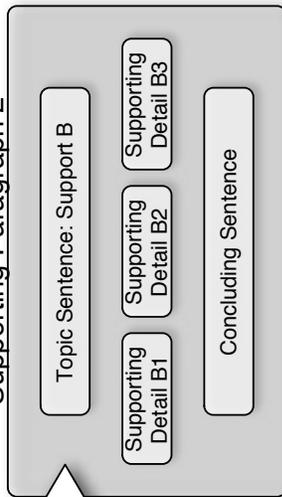
### Introductory Paragraph



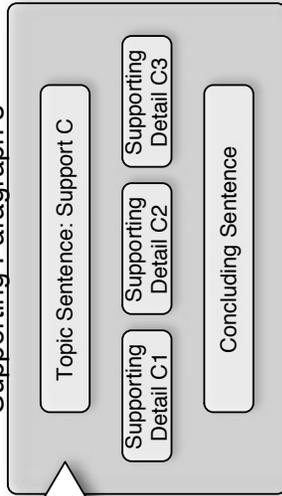
### Supporting Paragraph 1



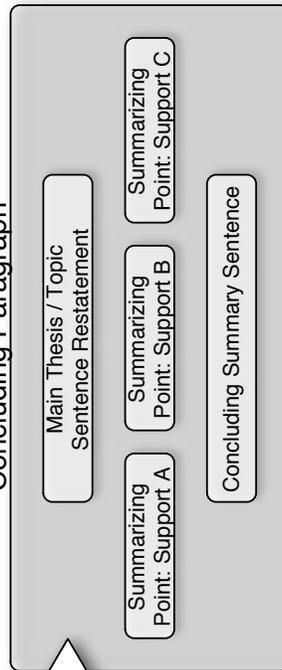
### Supporting Paragraph 2



### Supporting Paragraph 3



### Concluding Paragraph



# Principles of Composition



## 1. Use the active voice.

Use: *I shall always remember my first visit to Boston.*

Not: *My first visit to Boston will always be remembered by me.*

## 2. Put statements in positive form. Make definite assertions. Avoid tame, colorless, hesitating, noncommittal language.

Use: *He usually came late.*

Not: *He was not very often on time.*

Use: *dishonest, trifling, forgot*

Not: *not honest, not important, did not remember*

## 3. Use definite, specific, concrete language. Prefer the specific to the general, the definite to the vague, the concrete to the abstract.

Use: *It rained every day for a week.*

Not: *A period of unfavorable weather set in.*

Use: *He grinned as he pocketed the coin.*

Not: *He showed satisfaction as he took possession of his well-earned reward.*

## 4. Express coordinate ideas in similar form. Parallel construction requires that expressions similar in content and function be outwardly similar. The likeness of form enables the reader to recognize more readily the likeness of content and function.

Ex: The Beatitudes

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

...items in a series...

Use: *The French, the Italians, the Spanish, and the Portuguese*

Not: *the French, the Italians, the Spanish, and Portuguese*

Use: *in spring, in summer, or in winter*

Not: *in spring, summer, or winter*

...using all appropriate prepositions...

Use: *His speech was marked by disagreement with and scorn for his opponent's position.*

Not: *His speech was marked by disagreement and scorn for his opponent's position.*

Correlative expressions (*both/and; not/but; not only/but also; either/or; first, second, third, etc.*) should be followed by the same grammatical construction.

Use: The ceremony was both long and tedious.

Not: It was both a long ceremony and very tedious.

Use: A time not for words but for action.

Not: A time not for words but action.

Use: You must either grant his request or incur his ill will.

Not: Either you must grant his request or incur his ill will.

**5. In summaries, keep to one tense.**

In summarizing the action of a drama, the writer should use the present tense. In summarizing a poem, story, or novel, also use the present, though the past may be used if it seems more natural to do so. If the summary is in present tense, antecedent action should be expressed by the perfect; if in the past, by the past perfect. (**NOTE:** Summarizing is avoided in criticism or interpretation of literature.)

Ex: Chance prevents Friar John from delivering Friar Lawrence's letter to Romeo. Meanwhile, owing to her father's arbitrary change of the day set for her wedding, Juliet has been compelled to drink the potion on Tuesday night, with the result that Balthasar informs Romeo of her supposed death before Friar Lawrence learns of the nondelivery of the letter.

Ex: The Friar confesses that it was he who married them.

## Elementary Rules of Usage\*

**6. Form the possessive singular of nouns by adding 's.** Follow this rule whatever the final consonant.

Ex: *Charles's friend*  
*Burns's poems*  
*The witch's malice*

**Exceptions are the possessives of ancient proper names in *-es* and *-is*, the possessive *Jesus's*, and such forms as *for conscience's sake*, *for righteousness's sake*.**

The pronominal possessives *hers*, *its*, *theirs*, *yours*, and *ours* have no apostrophe. Indefinite pronouns, however, use the apostrophe to show possession.

*One's rights*  
*Somebody else's umbrella*

A common error is to write *it's* for *it's*, or vice versa. The first is a contraction, meaning "it is." The second is a possessive.

*It's a wise dog that scratches its own fleas.*

**7. In a series of three or more terms with a single conjunction, use a comma after each term except the last.**

*red, white, and blue*  
*gold, silver, or copper*  
*He opened the letter, read it, and made a note of its contents.*

**In the names of business firms the last comma is usually omitted. Follow the usage of the individual firm.**

*Brown, Shipley and Co.*  
*Merrill Lynch, Pierce, Fenner & Smith Incorporated*

**8. Enclose parenthetical expressions between commas.**

*The best way to see a country, unless you are pressed for time, is to travel on foot.*

**Dates usually contain parenthetical words or figures:**

*February to July, 1972*  
*April 6, 1956*  
*Wednesday, November 13, 1929*

**Note there is no comma in**

*6 April 1958* (an excellent way to write a date; the numbers are separated by a word)

**A name or a title in direct address is parenthetical:**

*If, Sir, you refuse, I cannot predict the outcome.*  
*Well, Susan, this is a fine mess you are in.*

**Nonrestrictive relative clauses are parenthetical**, as are similar clauses introduced by conjunctions indicating time or place. Commas are therefore needed. (A nonrestrictive clause is one that does not serve to identify or define the antecedent.)

*The audience, which had at first been indifferent, became more and more interested.*  
*In 1769, when Napoleon was born, Corsica had but recently been acquired by France.*  
*Nether Stowey, where Coleridge wrote *The Rime of the Ancient Mariner*, is a few miles from Bridgewater.*

**Restrictive clauses**, by contrast, **are not parenthetical and are not set off by commas**. (Sentences with restrictive clauses can't be broken into two sentences. Ones with nonrestrictive clauses can.)

*People who live in glass houses shouldn't throw stones.*

When the main clause of a sentence is preceded by a phrase or a subordinate clause, use a comma to set off these elements.

*Partly by hard fighting, partly by diplomatic skill, they enlarged their dominions to the east and rose to royal rank with the possession of Sicily.*

**9. Place a comma before a conjunction introducing an independent clause.**

*The early records of the city have disappeared, and the story of its first years can no longer be reconstructed. The situation is perilous, but there is still one chance of escape.*

**10. Do not join independent clauses by a comma.** The proper mark is a semicolon.

*Stevenson's romances are entertaining; they are full of exciting adventures. It is nearly half past five; we cannot reach town before dark.*

**One notable exception:** when the sentences are very short and alike in form, or when the tone is easy and conversational.

*Man proposes, God disposes.  
I hardly knew him, he was so changed.*

**11. Use a colon after an independent clause to introduce a list of particulars, an appositive, an amplification, or an illustrative quotation.**

*Your dedicated whittler requires three props: a knife, a piece of wood, and a back porch. Understanding is that penetrating quality of knowledge that grows from theory, practice, conviction, assertion, error, and humiliation.*

**Join two independent clauses with a colon if the second interpret or amplifies the first.**

*But even so, there was a directness and dispatch about animal burial: there was no stopover in the undertaker's foul parlor, no wreath or spray.*

**12. Use a dash to set off an abrupt break or interruption, and to announce a long appositive or summary.** A dash is stronger than a comma, less formal than a colon, and more relaxed than parentheses.

*His first thought on getting out of bed—if he had any thought at all—was to get back in again. The rear axle began to make a noise—a grinding, chattering, teeth-gritting rasp.*

**13. The number of the subject determines the number of the verb.** Words that intervene between subject and verb do not affect the number of the verb.

*The bittersweet flavor of youth—its trials, its joys, its adventures, its challenges—is not soon forgotten.*

**Note:** A common blunder is to use a singular verb form in a relative clause following “one of . . .” or a similar expression when the relative is the subject.

*Use: One of the ablest men who have attacked this problem  
Not: One of the ablest men who has attacked this problem.*

*Use: One of those people who are never ready on time  
Not: One of those people who is never ready on time*

**Use a singular verb form** after each, either, everyone, everybody, neither, nobody, someone.

*Everybody thinks he has a sense of humor.  
Although both clocks strike cheerfully, neither keeps good time.*

**An intransitive copulative verb agrees with the number of its subject**, not the complement.

*What is wanted is a few more pairs of hands.  
The trouble with truth is its many varieties.*

Some nouns that appear to be plural are usually construed as singular and given a singular verb.

*Politics is an art, not a science.  
The Republican Headquarters is on this side of the tracks.*

**14. A participial phrase at the beginning of a sentence must refer to the grammatical subject.**

*Walking slowly down the road, he saw a woman accompanied by two children.*

(The word *walking* refers to the subject of the sentence, not to the woman. If the writer wishes to make it refer to the woman, he or she must recast the sentence.)

*He saw a woman, accompanied by two children, walking slowly down the road.*

Participial phrases preceded by a conjunction or by a preposition, nouns in apposition, adjectives, and adjective phrases come under the same rule if they begin the sentence.

*On arriving in Chicago, he was met at the station by his friends.*

*Young and inexperienced, I thought the task was easy.*

\*from William Strunk Jr. and E.B. White. *The Elements of Style, Third Edition*. New York: Macmillan, 1979.

# Techniques of Persuasion



---

## Overview

**Position Statement:** the *thesis* of a persuasive piece of writing. May support, oppose, or qualify a position on an issue. Also known as a proposition.

**Ex:** *Penalties for oil spills should be more severe because the current ones are not effectively eliminating the problem.*

---

## Types of Support

**Logical appeals:** appeals to reason, to clear thinking. Readers expect to find good *reasons* for an opinion. They expect to learn *why* the writer believes as he/she does.

**Ex:** *Oil spills may permanently damage the environment. Oil companies will improve safety measures if their profits are threatened.*

*Evidence*, or proof, to back up the reasons comes in two forms:

1. **Facts:** statements that can be proved by testing, personal experience, or verification from reliable sources. Statistics, examples, and *anecdotes* (brief stories, often based on personal experiences) may be used as factual evidence.

**Ex:** *It is estimated that for every million metric tons of oil transported annually, about one metric ton is lost to spillage. A study of spill effects in the Caribbean found that coral organisms were severely hurt and coastal environments such as mangrove thickets were wiped out, along with the creatures that inhabited them.*

2. **Expert Testimony:** statements by people who are recognized authorities on the issue.

**Ex:** *In her book Silent Spring, Rachel Carson, marine biologist and environmentalist, wrote, “The most alarming of all man’s assaults upon the environment is the contamination of air, earth, rivers, and sea with dangerous and even lethal materials. This pollution is for the most part irrecoverable; the chain of evil it initiates not only in the world that must support life but in living tissues is for the most part irreversible.”*

**Emotional Appeals:** examples and details that arouse strong feelings.

**Ex:** *Following the Alaskan oil spill, the beaches were littered with thousands of otters and birds, slowly freezing to death after their protective fur and feathers were drenched with the black, foul-smelling oil.*

**Connotative meanings:** the feelings or attitudes that a word suggests.

**Ex:** *Feathers are “drenched” (not just “covered”) with “black, foul-smelling oil” (not just “oil”) or otters “slowly freezing to death” (not just “dying”).*

**Ethical Appeals:** establishing the writer’s credibility and character; appearing fair, knowledgeable, sensitive, responsible, and sincere.

---

## Organization of Support

**Order of Importance:** Present appeals beginning or ending with your strongest—strongest in the eyes of the audience.

**Chronological Order:** A cause-and-effect chain, especially to propose or attack a course of action.

**Logical Order:** Comparison and contrast is often used to present opposing positions and refutations. You may present all objections first, then your refutations. Or, you may present and refute the positions one by one.

## Logical Fallacies to be Avoided

---

1. **Hasty Generalization** — a conclusion based on insufficient evidence or one that ignores exceptions. May be made acceptable by using qualifying words such as *many, most, generally, some*.
2. **Attacking the Person** — (formally called the *ad hominem* fallacy) Name-calling. Avoids the real issue, attacking instead people who support the opposing stand on the issue.  
**Ex:** *The only people who want television cameras in the courtroom are thrill-seeking busybodies.*
3. **False Authority** — expert testimony is valuable only when it comes from someone knowledgeable about the topic in question.  
**Ex:** *A sports fan is not necessarily an expert on whether a community can support a professional team.*
4. **Circular reasoning** — occurs when the reason offered for an opinion is simply the opinion stated in different words.  
**Ex:** *No one country should control the world's oceans because the oceans belong to all countries.*
5. **Either-Or Reasoning** — assumes that every issue has only two possible sides. Usually, there are many different choices or positions that fall between the extremes.  
**Ex:** *Either we limit population growth or we starve.*
6. **Non Sequitur** — Statements or ideas are presented as logically connected which, in fact, are not. One is not a logical consequence of the other.  
**Ex:** *Our increasingly mobile society demands a higher speed limit.*

# Paragraph Development



---

## Introductions

---

**Funnel** — outlines the content to be covered in the body of the paper. The initial statement starts in this direction by beginning with an interesting, yet broad opening sentence. After arousing the reader's curiosity to read further, the introductory paragraph then progressively narrows the scope of the opening sentence's idea until it culminates with the last sentence in the paragraph, the thesis statement. This narrowing of a general subject establishes the direction the subject is to take in the rest of the paper.

**Variation on Funnel** — used when you want to give readers some necessary background information before they read the body of your paper. This type of development may be used whenever your subject is likely to be unfamiliar to your readers.

**Anecdote** — a short narrative telling an interesting or amusing incident, usually told to make or support a point. The thesis statement then indicates the relevance of the anecdote and the main idea of the paper to follow.

**Statement of Fact** — especially effective if the facts are striking or dramatic, a statement of fact is used to inform the reader as well as interest him.

**Rhetorical Question** — asks a thought-provoking question to which the writer immediately provides an answer which leads to the thesis or point of the paper.

---

## Body Paragraphs

---

### 1. ENUMERATION — *A list of examples, facts, reasons*

The stores of Manhattan bulge with the good things of the earth, with a splendor that outclasses those perfumed Oriental marts of fable. "Ask for anything you like," says the old waiter at the Waldorf-Astoria with pardonable bombast, "and if we haven't got it we'll send down the road for it." Furs in the windows shine with an icy distinction. Dresses are magnificent from Paris, or pleasantly easygoing in the American manner. There are shoes for every conceivable size; books for the most esoteric taste; pictures and treasures summoned from every age and every continent; foods of exotic delight; little dogs of unlikely breed; refrigerators already stocked with edibles; haughty Rolls-Royces; a myriad of toys; endless and enchanting fripperies; anything, indeed, that fancy can demand or money buy. It is a storehouse of legendary wonder. What a prize it would be for some looting army of barbarians, slashing their way through its silks and satins, ravishing its debutantes, gorging themselves in its superb French restaurants!

*James Morris, "New York, New York," As I Saw the U.S.A., ©1956. Reprinted with the permission of Pantheon Books, A Division of Random House, Inc.*

### 2. ILLUSTRATION — *One extended example*

Another frequent reason for failure in the communication of directions is that explanations are more technical than necessary. Thus a plumber once wrote to a research bureau pointing out that he had used hydrochloric acid to clean out sewer pipes and inquired, "Was there any possible harm?" The first reply was as follows: "The efficacy of hydrochloric acid is indisputable, but the corrosive residue is incompatible with metallic permanence." The plumber then thanked them for the information approving his procedure. The dismayed research bureau tried again, saying, "We cannot assume responsibility for the production of toxic and noxious residue with hydrochloric acid and suggest you use an alternative procedure." Once more the plumber thanked them for their approval. Finally, the bureau, worried about the New York sewers, called in a third scientist who wrote: "Don't use hydrochloric acid. It eats hell out of the pipes."

*Edgar Dale, "Clear Only If Known," The News Letter, Bureau of Educational Research, Ohio State University.*

### 3. COMPARISON/CONTRAST

#### A. Comparison — *Showing similarities*

Quite apart from the color problem, there are strong resemblances in the character of the American Southerner and the Afrikaner in South Africa; they were molded by the same kind of history and sociology. Both societies have developed from the isolation of the frontier, with the gun, the Bible, and the ox-cart as their powerful symbols. Both have a stern Calvinist tradition, a lingering belief that they are a "chosen race," and a sense of guilt augmented by the habit of miscegenation. In both continents, the richer whites have a slow patriarchal charm, fostered by heat and leisure; while the poor whites have a violent roughness, alternating between hatred for the Negro and real sympathy and understanding for him.

*Anthony Sampson, "Little Rock & Johannesburg," The Nation, January 10, 1959, pp. 23-24.*

#### B. Contrast — *Showing differences*

Dull and boring language is often spoken of as being full of platitude and cliché. Although the effect induced may be similar, the two terms are different in nature. A platitude is a flat idea, lacking any originality, but pronounced as if it were both novel and momentous. A platitude is an almost sure sign of pomposity. Men in public office are often guilty of platitudes, such as "It is a great honor for me to be addressing this distinguished audience," or "I pledge that I shall do my utmost to live up to the high honor you have accorded me." A cliché, on the other hand, is an expression which at one time did contain a fresh and forceful idea but which has become weak through repetition. A cliché is the result of linguistic inertia. Many clichés have become so embedded in our language that little or no thought is required to bring them to the surface.

*From Charles Kaplan, Guided Composition. ©1968 Holt, Rinehart and Winston, Inc.*

### 4. Cause and Effect— *Showing results*

The change of temper that came over American society with the loss of the Loyalists, was immense and far-reaching. For the first time the middle class was free to create a civilization after its own ideals. In rising to leadership it brought another spirit into every phase of life. Dignity and culture henceforth were to count for less and assertiveness for more. Ways became less leisurely, the social temper less urbane. The charm of the older aristocracy disappeared along with its indisputable evils. Although a few of the older wits like Mather Byles lingered on bitterly, and others like Governor Morris accepted the situation philosophically, they belonged to the past. A franker evaluation of success in terms of money began to obscure the older personal and family distinction. New men brought new ways and a vulgar clamor of politics went hand in hand with business expansion. The demagogue and the speculator discovered a fruitful field for their activities. The new capitalism lay on the horizon of republican America, and the middle class was eager to hasten its development.

*Vernon L. Parrington, Main Currents in American Thought. Reprinted with permission of Harcourt, Brace & World, Inc.*

# Transitional Devices



In order to create writing that is effective, one should incorporate effective **transitional elements** so that the intended meaning is clear and ideas are logically presented. *Trans* means “across” or “over” and indicates the purpose of transitions: to reach across or create a bridge from one thought or idea to another. Transitional words and phrases include conjunctions, modifiers, and prepositions that indicate clear relationships. The following lists include transitions that might prove useful in various situations.

## Location

above  
across  
against  
along  
among  
around  
away from  
before  
behind  
below  
beneath  
beside  
between  
beyond  
by  
down  
here  
in  
in back of  
in front of  
inside  
into  
near  
next  
off  
onto  
on top of  
outside  
there  
through  
under  
east  
west  
north  
south

## Cause/Effect

as a result  
because  
consequently  
for  
since  
so  
so that  
therefore

## Clarification

for instance  
that is  
in other words

## Time

after  
at last  
at once  
before  
during  
eventually  
finally  
first  
later  
meanwhile  
next  
then  
thereafter  
till  
until  
when  
simultaneously  
prior to  
immediately

## Comparison

also  
and  
another  
as  
in the same way  
like  
likewise  
similarly  
too  
equally  
by comparison  
in a similar manner

## Contrast

although  
but  
even though  
however  
in spite of  
instead  
on the other hand  
otherwise  
still  
yet  
on the contrary  
in any event  
in the meantime  
despite  
conversely  
as opposed to  
nevertheless  
nonetheless

## Addition

additionally  
again  
also  
another  
as well  
finally  
for example  
for instance  
likewise  
moreover  
next

## Conclusion

all in all  
as a result  
finally  
last  
in conclusion  
therefore  
to sum up

## Emphasis

again  
for this reason  
in fact  
to emphasize  
to repeat  
truly  
basically  
of course  
actually  
essentially  
certainly  
fundamentally  
clearly  
fortunately  
unfortunately

# Sentence Strength and Style



## Overview

Nouns and verbs are the bones and sinews of speech. Nouns build up the bony structure of the sentence, while verbs produce motion. The more concrete nouns and active verbs you use, the more forceful your writing. The novice naturally imagines that piling up adjectives adds definiteness and that sticking in adverbs adds intensity, but it is usually the other way round. Adjectives and adverbs are often necessary to complete your meaning and make it exact, but they lessen the force of the sentence unless you dole them out stingily as a miser doles out gold. The fewer the words used, the more concentrated the attention; and the greater the concentration, the greater the power. For this reason two or three adjectives pyramided upon each other's shoulders decrease the force of the impression instead of adding to it. "The adjective," said Voltaire, "is the enemy of the noun."

Reduce your adjectives and adverbs to a minimum by choosing your nouns and verbs so carefully that they don't need outside assistance in order to convey meaning. Verbs are the sinews of speech. As far as possible choose verbs that picture or imply action. The most effective verbs are those that are busy doing or making something, rather than those that passively indicate relationship. Use your verbs in the active voice rather than the quiescent passive, except, of course, when you want to suggest passivity. Remember, finally, that the handy verb *to be* is the weakest of all verbs because it says nothing of itself—it merely joins two ideas together with a colorless glue. *When Elizabeth reigned* says much more of that lady than *When Elizabeth was queen*.

David Lambuth, *The Golden Book on Writing*

## Activity 1: Reducing BE Verbs

**Step One:** Referring to the list below, highlight all the BE verbs in your paper.

BE Verbs				
be	was	have been	would be	could have been
being	were	had been	can be	might have been
am	shall be	shall have been	could be	may be
is	will be	will have been	should have been	might be
are	has been	should be	would have been	may have been

**Step Two:** Revise your writing by reducing BE verbs by thirty to fifty percent. The following suggestions will help you eliminate BE verbs and strengthen your sentence structures.

1. When appropriate, change the order of ideas in the sentence.  
(Change passive voice to active voice; the actor of the verb needs to be the subject of the sentence.)

**Ex:**        *The test has been postponed by the teacher.*  
              *The teacher postponed the test.*

2. When appropriate, change the verb tense.

**Ex:**        *I have not been a consumer of oranges because the price has gone up.*  
              *I stopped buying oranges because the price went up.*

3. When appropriate, find an action verb to replace BE verb.

**Ex:**        *Elizabeth was queen.*  
              *Elizabeth reigned.*

4. When appropriate, combine sentences by a) adding and changing words and phrases and b) subordinating/coordinating ideas.

**Ex A:** (adding and changing words and phrases):

*Susan caught a cold. The cold was annoying.  
Susan caught an annoying cold.*

*Foster's Florist promises delivery. They will be speedy.  
Foster's Florist promises speedy delivery.*

**Ex B:** (subordinating and coordinating):

*He drove slowly. It was a dark road. A light snow was falling.  
He drove slowly because of the dark road and the light, falling snow.*

*Veteran's Day was cold. However, it was sunny.  
Veteran's Day dawned cold but sunny.*

## Activity 2: Sentence Modeling

---

We can learn to write stronger sentences by examining how professional writers write. Professional writers go beyond combining sentences using the strategies outlined in Activity One; they create rhythm and relationships by using modifying phrases and clauses, forming “cumulative” sentences. Below are examples of cumulative sentences written by modern writers.

### 1. Verbals / Verbal Clusters

*He was exhilarating to watch, sweating and swearing and sucking bits of saliva back into his lips.* (John Updike)

*Manual, facing the bull, having turned with him each charge, offered the cape with his two hands.* (Ernest Hemingway)

*Standing for a moment on the edge of the pavement to adjust his cap—the cleanest thing about him—he looked casually to the left and right and, when the flow of traffic had eased off, crossed the road.* (Alan Sillitoe)

### 2. Absolutes

*Eyes watching, horns straight forward, the bull looked at him, watching.* (Ernest Hemingway)

*I had come at just the proper moment when it was fully to be seen, the white bone gleaming there in a kind of ashen splendor, water worn, and about to be ground away in the next long torrent.* (Loren Eisely)

*It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the cut brush, and all the grass and the bare ground had been varnished with ice.* (Ernest Hemingway)

### 3. Adjectives /Adjective Clusters

*Her grey eyes picked out the swaying palms, precise and formal against a turquoise sky.* (Marjorie Kinnan Rawlings)

*Gabriel, unhappy in his lyric satin and wig, stood about holding his ribboned crook as though it had sprouted horns.* (Katherine Anne Porter)

### 4. Appositives /Appositive Clusters

*On a sandy patch she saw her own footprint, a little square toe and a horseshoe where the iron heel had sunk.* (Allison Uttley)

*She sat thus, forever in the pose of being photographed, motionless image in her dark walnut frame with silver oak leaves in the corners, her smiling gray eyes following one about the room.* (Katherine Anne Porter)

*He was a fellow I disliked and feared; a handsome, sulky, spoiled and sneering lout.* (Frank O'Connor)

*The world outside the deep-silled windows—a rutted lawn, a whitewashed barn, a walnut tree with fresh green—seemed a haven from which he was forever sealed off.* (John Updike)

**Step one:** Study given sentences, one at a time, rewriting them in your own style. Then, model the sentence by using the same pattern.

**Step two:** In the literature you read, identify sentences that illustrate a writer's style. What type of structure does the writer use (appositives/appositive clusters, adjectives/adjective clusters, verbals /verbal clusters, or absolutes)? Model this writer's sentence patterns.

**Step three:** Analyze your style. Look at your sentence lengths, sentence beginnings, sentence structures. What sentence patterns do you currently use? Revise your sentences by using appositives/appositive clusters, adjectives/adjective clusters, verbals /verbal clusters, or absolutes.

# Practice Prompts — *Florida Writes!*



---

## Persuasive

---

1. High school students should/should not have jobs after school.
2. Famous athletes, entertainers, and/or other public figures should/should not be considered role models.
3. Students should/should not become involved in extracurricular activities such as clubs and sports.
4. Students have no one to blame but themselves if they leave school without having learned the basic skills.
5. When students leave school lacking basic skills, they are the victims of an inadequate educational system.
6. High school students who hold part-time jobs in addition to going to school all day are enhancing/endangering their teen-age experience.
7. Agree or disagree with President Clinton's position regarding the prohibition of nicotine use by minors and the restriction on the cigarette industry's advertisements.
8. Students should stop littering and show pride for their campus.
9. Community teen centers are a good/bad idea.
10. High school sports are overemphasized.
11. Some recent discussion has centered on the driving age in Florida. Argue for one of the following positions:
  - A. The driving age should be raised should be raised to 18.
  - B. The driving age should be raised lowered to 14.
  - C. The driving age should be maintained at 16.
12. City/country living provides the best environment.
13. Write a letter to the school board to state your agreement or disagreement with the Oviedo High School exam exemption policy.
14. Your school has received a large sum of money that must be used next year. Discussion by those concerned has resulted in two possibilities as being the most appropriate. Choose and argue the option that you support.
  - A. Enough word processors so that all students can write their papers on computers
  - B. New uniforms for the football team and new instruments and uniforms for the marching band
15. What is your position regarding the mandate that all motorcycle riders must wear helmets?
16. Schools should/should not have dress codes.
17. Schools should/should not require the wearing of uniforms.
18. Students should/should not be allowed to leave campus for lunch.
19. All courses should be graded on a pass/fail basis.

---

## Expository

---

1. Concerns about the environment have been the basis for changes in society's behavior.
2. Incoming high school students soon find that high school is different from middle school.
3. Recent technological inventions affect the way we live.
4. Explain the reasons for your preference of musical style.

5. Explain why one particular person has been of significant influence in your life.
6. Comment on the benefits of staying in school and doing well in academic courses.
7. Loneliness can be a curse or a blessing.
8. Time management is an essential part of achieving high grades.
9. There are advantages and disadvantages involved in attending summer school.
10. The popularity of fast food restaurants reflects society's need to take advantage of the positive aspects while making accommodations for the negative.
11. Being a successful student requires the employment of several "trade secrets."
12. Undergoing a try-out or audition can be a harrowing experience.
13. Things are not always what they seem to be.
14. National Education Week is celebrated every November. Write a five-paragraph essay explaining the benefits of staying in school and doing well in academic classes.
15. Everyone faces different types of stress in life. In a five-paragraph essay, explain three types of stress that a teenager might experience. After describing each type of stress, be sure to include a positive suggestion for reducing or eliminating the stressful situations described.
16. During the high school years, students have many opportunities to involved themselves in various extra-curricular activities. In a five-paragraph essay, discuss three particular activities that you might recommend to a freshman who is just beginning her or his high school career. Be sure to describe the activities fully and present good reasons why they might be terrific clubs, teams, or organizations to join.

## Other

---

1. If I could change three things about my life, they would be....
2. Three changes I would like to see take place at Oviedo High School are the following....
3. The three possessions that best reflect me or define my personality would be....
4. During the last Thanksgiving season, I remembered to be especially thankful for....
5. Some people don't know when to quit; they are always invading others' space and/or privacy. It really annoys me when people overstep their boundaries and disrupt my peace.

# Avoiding Plagiarism



---

## Unintentional Plagiarism

---

### Common Types of Unintentional Plagiarism:

- Material from a source not acknowledged
- Paraphrase too close to its source
- Statistics not attributed to a source
- Writer's words and ideas not kept distinct from those of the source

### Strategies for avoiding these unintentional types of plagiarism:

- **Take careful notes.** Make certain that you have recorded information from your sources carefully and accurately.
- **Put all words taken from sources inside circled quotation marks,** and enclose your own comments within brackets.
- In your paper, **differentiate your ideas from those of your sources** by clearly introducing borrowed material with the author's name and by ending with documentation.
- **Enclose all direct quotations** used in your paper within quotation marks.
- **Review paraphrases and summaries in your paper** to make sure that they are in your own words and that any words and phrases from the original are quoted.
- **Document all direct quotations and all paraphrases and summaries** of your sources.
- **Document all facts** that are open to dispute or that are not common knowledge.
- **Document all opinions, conclusions, figures, tables, graphs, and charts** taken from a source.

---

## Types of Plagiarism

---

### Plagiarism usually involves one of these four issues:

1. **The Unauthorized Help Paper:** Many students are used to getting informal (or formal) help from peers. While you may accept editing help for revision, you may not use other people's notes or have them write your paper for you. Clear it with your teacher if another student is giving you help, he or she will tell you what is acceptable and what is not acceptable.
2. **The Copied Paper:** Your teacher will be suspicious if you turn in work that is radically different from your usual work. Changing your topic at the last minute is also suspicious. Be sure to discuss all changes with your instructor well before the due date. You will be required to turn in drafts and notes for all research assignments with your final copy. Your instructor may also ask you to do some of the writing in class.
3. **The Bought Paper:** This includes papers from the internet. We've been there, we've seen them. Your teacher may ask for photocopies of your resource materials to avoid this problem. You should also be aware that these papers rarely fit the assignment exactly as given, which may result in a grade lower than promised by the seller or provider of such papers.
4. **The Undocumented or Poorly Documented paper:** Ask your teacher for help if you're not sure. Make all changes suggested by your instructor on any early drafts. Missing documentation means point deductions, which often results in failure.

**Plagiarism is cheating; don't do it!**

# Outlining, Paraphrasing, and Summarizing



## Outlining

An outline records only the most important information and ideas from a larger work. In addition, an outline puts key ideas together, showing their relationship to one another and their order of importance. However, if you are taking lecture notes, you may want to use an informal outline form. This method can help you to organize information quickly.

### Formal Outline Form:

- I. Primary Point
  - A. Supporting Point
    1. Detail
      - a. Information or detail
      - b. Information or detail
    2. Detail
  - B. Supporting Point
  - C. Supporting Point
- II. Secondary Point

### Informal Outline Form:

Main Idea  
Supporting detail  
Supporting detail  
Supporting detail

## Paraphrasing

A **paraphrase** is a restatement of someone's ideas in your own words. A paraphrase can help you analyze the meaning of a poem or complex prose passage. Since a paraphrase is often approximately the same length as the original, this technique is not often used for long passages of writing.

**Paraphrasing a Literary Selection** — This type of paraphrase is intended to express in simpler terms the meaning of a work that is written in complex language, such as a poem. For example, you might be asked to paraphrase a poem like the following.

### Sonnet 25

*Let those who are in favor with their stars  
Of public honor and proud titles boast,  
Whilst I, whom fortune of such triumph bars,  
Unlooked for joy in that I honor most.  
Great princes' favorites their fair leaves spread  
But as the marigold at the sun's eye,  
And in themselves their pride lies buried,  
For at a frown they in their glory die.  
The painful warrior famoused for fight,*

*After a thousand victories once foiled,  
Is from the book of honor razed quite,  
And all the rest forgot for which he toiled.  
Then happy I, that love and am beloved  
Where I may not remove nor be removed.*

— William Shakespeare

### Possible Paraphrase

*Although some people enjoy renown and recognition, the speaker has neither. Instead, the speaker hints at a quiet enjoyment of something valued highly. The speaker says that, after all, those popular at court enjoy only temporary regard; without noble favor, they close up like a flower without sunlight. Royal disfavor withers them. Even the hero of a thousand victories needs only one defeat to lose the prestige for which he fought so long. Therefore, the speaker finds fulfillment in love, which is a shared happiness that—once present—cannot be destroyed.*

**Paraphrasing Prose** — Sometimes you may need to paraphrase a portion of an essay, an article, or another type of prose work. For instance, in writing an essay, you may need to paraphrase another person's ideas in order to support your opinion. For example, here is an excerpt from "Self-Reliance," an essay by Ralph Waldo Emerson:

*What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder, because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.*

### Possible paraphrase as it might be incorporated into a composition:

*Nonconformists of all types have always attracted a certain approval in American culture. The heroes of American songs, legends, novels, and movies are typically the strong, independent types who persist in doing things their way despite all opposition. Ralph Waldo Emerson stated the credo of the rugged individualist in his essay "Self-Reliance." Emerson proclaimed his conviction that he alone was responsible for doing what he thought was right, not what everyone else believed was right. This obligation, he felt, was true both for real life and the life of the mind; he said this quality was the single most important means of differentiating between superior and inferior persons. Emerson admitted that it is difficult to hold to your own when you are surrounded by others who think they know better than you. He said that when you are among others, conformity is the simplest course of action; when you are alone, it is not difficult to do as you think best. However, only truly remarkable persons are able to live constantly surrounded by others and yet follow their own unique vision happily and pleasantly, as if they were alone.*

## Summarizing

**Summarizing** is restating the main ideas of written or spoken material in condensed form. A summary can help you record the basic meaning of a selection you are studying. It can also help you to think critically about what you have read, since writing a summary forces you to analyze material, identify the most important ideas, and then select ideas important enough to be included in the summary, eliminating less significant ideas.

### How to Summarize:

1. Review the material carefully, identifying main ideas and supporting details.
2. Condense the material. Focus only on key ideas, deleting unnecessary details. Write a sentence in your own words about each main idea.
3. Use your list of main ideas to write your summary in paragraph form. Add transitional words as necessary to connect the ideas.
4. Revise your summary. Make sure that the information is expressed clearly and that you have remained faithful to the original ideas.

### Sample Article: — “Elephant Talk” by Katharine Payne

*Spend a day among elephants, and you will come away mystified. Sudden, silent, synchronous activities—a herd taking flight for no apparent or audible reason, a mass of scattered animals simultaneously raising ears and freezing in their tracks—such events demand explanation, but none is forthcoming.*

*Some capacity beyond memory and the five senses seems to inform elephants, silently and from a distance, of the whereabouts and activities of other elephants.*

*I stumbled on a possible clue to these mysteries during a visit to the Metro Washington Park Zoo in Portland, Oregon, in May 1984. While observing three Asian elephant mothers and their new calves, I repeatedly noticed a palpable throbbing in the air like distant thunder, yet all around me was silent.*

*Only later did a thought occur to me: As a young choir girl in Ithaca, New York, I used to stand next to the largest, deepest organ pipe in the church. When the organ blasted out the bass line in a Bach chorale, the whole chapel would throb, just as the elephant room did at the zoo. Suppose the elephants, like the organ pipe, were the source of the throbbing? Suppose elephants communicate with one another by means of calls too low-pitched for human beings to hear?*

*Elephant sounds include barks, snorts, trumpets, roars, growls, and rumbles. The rumbles are the key to our story, for although elephants can hear them well, human beings cannot. Many are below our range of hearing, in what is known as infrasound.*

*Why would elephants use infrasound? It turns out that sound at the lowest frequencies of elephant rumbles (14 to 35 hertz, or cycles per second) has remarkable properties—it is little af-*

*ected by passage through forests and grasslands. Does infrasound, then, let elephants communicate over long distances?*

*Suddenly we realized that if wild elephants use infrasound, this could explain some extraordinary observations on record about the social lives of these much loved, much studied animals.*

### Possible summary:

*If you observe elephants, you sometimes see whole herds responding to something invisible and inaudible. The answer to this mystery may lie in an aerial throbbing often felt in the vicinity of elephants, a thrumming similar to one accompanying the lowest sound on a pipe organ. This throbbing may signal the presence of infrasound, sounds too low to be heard by humans. Infrasound can travel long distances unaffected by forests or grasslands. Infrasound communication could explain many previously unexplained actions of elephants.*

## Writing a Précis

When you write a **précis**, you shorten a piece of writing—an article, a chapter, a passage, a report—to its bare essentials. Summarizing skills are also used in writing a précis. In addition, there are certain standard practices specifically related to précis writing.

### Guidelines for Writing a Précis:

1. *Be brief.* A précis is seldom more than a third as long as the material being summarized, often less.
2. *Don't paraphrase.* A paraphrase is often the same length as the original.
3. *Stick to key points.* Cut details and descriptions.
4. *Use your own wording.* Don't just take phrases or sentences from the original.
5. *Be faithful to the author's points and views.* Don't add your own ideas or comments.

### Sample paragraph:

*What is particularly strange about this new passivity regarding travel is that not so very long ago the reverse was considered to be the norm; once upon a time, flying was a highly participatory activity—as was automobile driving. As recently as sixty years ago, the driver of an ordinary car expected to be intimately involved with the event of driving by means of direct access to the steering wheel, brakes, transmission, and the outside environment. Since then, however, the automobile driver has given up any direct involvement with his or her vehicle in favor of power controls, automatic transmissions, on-board computerized readouts, and sealed-in passenger interiors. Nowadays, only the most adventurous people insist on direct participation in the act of driving by means of sports cars, the last vestige of the old ways. (134 words)*

### Possible précis:

*Detachment from the act of traveling is recent. Until mid-century, air or auto travelers interacted directly with the vehicles and surroundings. Today, however, most cars insulate drivers from direct contact with their machinery or the environment; only the boldest demand hands-on driving, still found in sports cars. (47 words)*

# Documentation



---

## Overview

**Documentation** is the formal acknowledgement of the sources you use in your paper. Your documentation enables readers to judge the quality and originality of your work and to determine how authoritative and relevant each work you cite is. Different academic disciplines use different documentation styles. The four most commonly used formats are the documentation styles recommended by the Modern Language Association (MLA), *The Chicago Manual of Style* (CMS), the American Psychological Association (APA), and the Council of Biology Editors (CBE).

Your documentation should clearly indicate the sources of all your information. Readers should not have to guess which passages you attribute to your sources and which statements you claim as your own. For this reason, you should avoid using single references to cover several unrelated borrowings throughout a passage. Instead, place documentation after each quotation and at the end of each paraphrase and summary passage. Be sure to place documentation so that it will not interrupt your ideas—ideally at the end of a sentence. Finally, be sure to differentiate your ideas from those of your sources by placing introductory phrases before, and documentation after, all borrowed material.

---

## Knowing What to Document

In general, you should document any information that is not yours, except information that is common knowledge. In addition to printed material, sources may include interviews, conversations, films, records, or radio or television programs. As a beginning researcher, you should document any material you think might need it. By doing so, you avoid any possibility of plagiarism.

Do Document:

- Direct quotations
- Opinions, judgments, and insights of others that you summarize or paraphrase
- Information that is not widely known
- Information that is open to dispute
- Information that is not commonly accepted
- Tables, charts, graphs, and statistics taken from a source

Do Not Document:

- Your own ideas, observations, and conclusions
- Common knowledge: facts that are widely available in reference books, newspapers, and magazines
- Familiar quotations

---

## Guidelines

Use MLA Format — *recommended for use by teachers of English and other languages. It is also required by many teachers of other humanities disciplines at colleges throughout the US and Canada.*

### **Parenthetical references in the text:**

MLA documentation uses references inserted in parentheses within the text and keyed to a list of works cited at the end of the paper. A typical reference consists of the author's last name and a page number.

**Example:** *The colony's religious and political freedom appealed to many idealists in Europe (Ripley 132).*

If you use more than one source by the same author, shorten the title of each work to one or two key words, and include the appropriate shortened title in the parenthetical reference after the author's name.

**Example:** *Penn emphasized his religious motivation (Kelley, William Penn 116).*

If the author's name or the title of the work is stated in the text, do not include it in the parenthetical reference.

**Example:** *Penn's political motivation is discussed by Joseph P. Kelley in Pennsylvania, the Colonial Years, 1681-1776 (44).*

### **Punctuating Parenthetical References**

**Paraphrases and summaries** — Parenthetical references appear before terminal punctuation marks.

**Example:** *Penn's writings epitomize seventeenth-century religious thought (Dengler and Curtis 72).*

**Quotations run in with the text** — Parenthetical references appear after the quotation but before the terminal punctuation.

**Examples:** *As Ross says, "Penn followed his conscience in all matters" (127). We must now ask, as Ross does, "Did Penn follow Quaker dictates in his dealings with Native Americans" (128)?*

**Long quotations set off from the text:** parenthetical references appear after the final punctuation.

**Example:**

*According to Arthur Smith, William Penn envisioned a state based on his religious principles: Pennsylvania would be a commonwealth in which all individuals would follow God's truth and develop according to God's law. For Penn this concept of government was self-evident. It would be a mistake to see Pennsylvania as anything but an expression of Penn's religious beliefs. (314)*

**Additional information and resources will be provided by your instructor. You may, of course, purchase a style manual from most bookstores. Style manuals are updated every 4 or 5 years, so be sure you have the latest edition.**

# Writer and Peer Responses



---

## Writer Response (M. Gaston)

By the time you finish the writing process, your piece of writing will be transformed into a piece of reading. A piece of reading stands on its own, without the writer there to explain to the reader what s/he meant to say. If the piece is successful, the idea in the writer's head and the feeling in the writer's heart gets into the reader's head and heart. The following will help you see your writing more objectively.

How do you start to see a piece of writing through your readers' eyes? By rereading, rereading, rereading. You need to reread it so many times that it comes apart, so many times that a voice in your heads start asking questions about your writing. This rereading needs to be silent, aloud to yourself, and aloud to another person who listens without comment. With pencil/pen in hand, start rereading, listening to your voice. Reread no fewer than twelve times--silently, aloud to self, aloud to another. You may find yourself correcting spelling, mechanics, and grammar, but you are not truly reVISIONing unless you are listening for content and form. You may find you need to rewrite this piece before you continue reVISIONing. GREAT! You may find you need to cut sections or add sections or rearrange sections. Great! Become your reader. When you are finished with this process, prepare a clean copy to turn over to a rehearsal reader.

When you are ready to turn your paper over to a trusted rehearsal reader, write a cover letter to your reader asking for help. Tell your reader what you are trying to do, what your purpose is, what overall effect you are trying to achieve, what you think is working, and where you need specific feedback. Finally, ask at least three people to respond by writing their names at the top of your paper in different colored ink and respond in the margins in that color. Also, ask them to summarize their response by writing you an end note, commenting on the overall effect of your piece and giving you direction for revision. If you get conflicting suggestions, get more responses until you are clear on what your reader will need.

---

## Rehearsal Reader Response #1 (P. Elbow)

1. Which words or sections do you find pleasing, effective, memorable?
2. What do you hear as main thoughts, views, emotions?
3. What's the center of gravity? the focus of energy?
4. What thoughts do you hear almost stated? implied? hovering around the edges?
5. What do you want to hear more about?
6. Believing feedback: try to adopt or accept the writer's point of view and find further support or evidence; be an ally or co-author; if you can't take the writer's view, pretend to do so and see what you see.
7. Skeleton or outlining feedback--as ally: give the main idea and the main supporting ideas in the order you find most logical or coherent. Add elements to the train of thought if that helps. (This helps the writer see if her piece has the structure and emphasis she wanted; and for early drafts or rough writing, it gives the writer options for organizing her material.)
8. Descriptive outline:
  - a. one sentence to summarize the whole piece
  - b. then two sentences to summarize each paragraph:
    - i. the first one tells what the paragraph says;
    - ii. the second one tells what it does or how it functions structurally or rhetorically. (There is a knack of "does sentences": the trick is not to let them contain any reference to the actual subject of the piece: the reader of a "does sentence" shouldn't have a clue as to whether the piece is about cars or commercials.)

## Rehearsal Reader Response #2 (D. Harper)

---

After reading your partner's paper, respond to the following:

1. Which is the strongest paragraph in this paper? Why? (images, insights, freshness of expression, substantial evidence, logical development, etc.)
2. Which is the weakest paragraph? Why?
3. List any clichés or words that are repeated ineffectually.
4. List the strongest image the paper presents. Identify one paragraph which would benefit from additional imagery.
5. List one insight this paper reveals. If there are none, suggest one.
6. What one suggestion do you have for revising this paper to achieve an "A"?

# Six-Point Holistic Rubric



Score	Focus	Organization	Elaboration	Conventions
<b>0</b>	Not related to topic	No evidence of organization	No details or list of ideas provided.	Incomprehensible/illegible
<b>1</b>	Only slightly related to topic.	Little evidence of a pattern.	Fragmented listing of ideas.	Limited, inappropriate vocabulary; communication impeded by frequent or blatant errors.
<b>2</b>	Somewhat related to topic.	Limited evidence of a pattern.	Erratic, inadequate, or illogical details.	Vague vocabulary, gross sentence structure errors, misspelling of commonly used words.
<b>3</b>	Nominally related to topic, but accompanied by extraneous material.	Evident attempt of pattern creation.	Minimal support; lacks in sense of completion; no development of support.	Predictable vocabulary, completion of most sentences, evidence of correct common usage and spelling.
<b>4</b>	Generally related to topic, yet occasional uneven development.	Logical order with some possible lapses.	Adequate support: has sense of completeness / wholeness.	General compliance with conventions of mechanics, usage, grammar, spelling.
<b>5</b>	Consistently relevant and focused on topic.	Evident logical structure.	Ample support.	Mature command of language; precise word choice.
<b>6</b>	On topic, purposeful, insightful.	Logical progression of ideas; organization used for emphasis.	Substantial, specific, relevant support.	Purposeful deviations; freshness of expression.

# Sample AP Literature Writing Rubric



---

## General Directions:

Scores assigned should reflect the quality of the essay as a whole. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than 3.

---

## Rubric for *Candide* Sample Timed Write #1

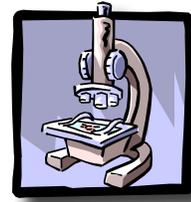
- 8-9** These well-organized and well-written essays clearly analyze how Voltaire creates an exotic and rich atmosphere. With apt and specific references to the passage, they will analyze how Voltaire uses such elements as connotative diction, imagery, hyperbole, and syntax. Need not be without flaws, but must demonstrate an understanding of the text and consistent control over the elements of effective composition. These writers read with perception and express their ideas with clarity and skill.
- 6-7** These papers also analyze how Voltaire creates an exotic and rich atmosphere, but they are less precise, less thorough, or less well developed than papers in the highest range. They deal accurately with the use of such elements as diction, imagery, hyperbole, and syntax, but they are less thorough or less effective than the 8-9 essay. These essays demonstrate the writer's ability to express ideas clearly but with less maturity and control than the better papers. Generally, essays scored a 7 present a more developed analysis and a more consistent command of the elements of effective exposition than essays scored a 6.
- 5** Customarily, these essays are superficial. They respond to the assigned topics without important errors, but they may miss the complexity of Voltaire's description and offer a perfunctory analysis of how the atmosphere is created. The handling of such elements as diction, imagery, hyperbole, and syntax may be vague, mechanical, or overly generalized. The writing is adequate to convey the writer's thoughts, but these essays are typically pedestrian, not as well conceived, organized or developed as upper-half papers. Often, they reveal simplistic thinking and/or immature writing.
- 3-4** These lower-half essays attempt to discuss Voltaire's language and the devices the passage uses to convey atmosphere but do so inaccurately or ineffectively. Discussion of style may be vague, limited or lacking appropriate examples from the text; may simply paraphrase the text. Writing may be sufficient to convey ideas, although it typically reveals weak control over such elements as diction, organization, syntax or grammar. Generally characterized by misinterpretations and/or weak writing skills.
- 0-2** Fails to respond adequately to the question. May demonstrate generally confused thinking and/or consistent weaknesses in grammar or other basic elements of composition. May be unacceptably brief or poorly written on several counts. Although may have made some attempt to answer the question, has little clarity or coherence.

## Rubric for *Candide* Timed Write #2

---

- 8-9** These well-written essays accurately describe Voltaire's *El Dorado*, and they analyze convincingly its strengths and its weaknesses. Superior papers are specific in their references, cogent in their explanations, and free of plot summary that is not relevant to *El Dorado* as a better world. These essays need not be without flaw, but they must demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.
- 6-7** These essays also describe Voltaire's *El Dorado*, but are less thorough, less perceptive, or less specific than the 8-9 papers. They deal with *El Dorado*'s strengths and weaknesses as an ideal world, but they are less convincing than are the best responses. These essays are well written, but with less maturity and control than the top papers. They demonstrate the writer's ability to analyze a literary work, but they reveal a less sophisticated analysis and less consistent command of the elements of effective writing than essays scored in the 8-9 range.
- 5** Superficiality characterizes these essays. They describe *El Dorado*, but include few specific references. Their discussion of its strengths and/or its weaknesses may be pedestrian, mechanical, or inadequate. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived, organized, or developed as the upper-half papers; the writing, however, is sufficient to convey the writer's ideas.
- 3-4** These lower-half papers may have inaccurate or incomplete descriptions of *El Dorado*. Their analysis of its strengths and/or weaknesses may be unpersuasive, perfunctory, underdeveloped, or misguided. Their discussion may be inaccurate or not clearly related to *El Dorado* as a better world. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, or grammar. These essays contain significant misinterpretations of the text, contain little, if any, supporting evidence, and/or practice plot summary at the expense of analysis.
- 0-2** These essays compound the weaknesses of essays in the 3 to 4 range. They seriously misread the work of literature (or the question), or they seriously misinterpret the characteristics of *El Dorado* or misstate its strengths and/or weaknesses. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence. Essays that are especially inexact, vacuous, ill-organized, illogically argued, and/or mechanically unsound should be scored 1. Responses with no more than a reference to the task should be scored 0.

# Sentence Analysis & Diagramming— General Overview



## Introduction

*Sentence analysis* is a process of examining words as they perform specific functions within a given sentence. The sentence must be written in one horizontal line so that each word may be classified as to its part of speech (or equivalent) and its function. A proper and complete analysis should precede the creation of a sentence diagram to ensure that the functions of and relationships among all words are first established. A proper and complete *sentence diagram* is the visual representation of those functions and relationships.

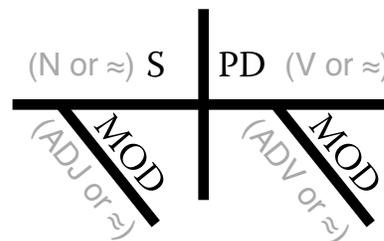
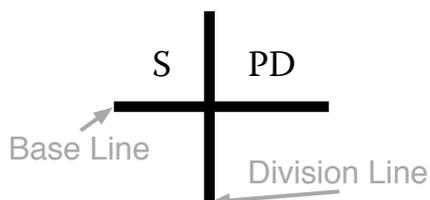
## Steps in the Analysis Process

Analyzing a sentence involves a sequence of individual steps that each must be completed in order until the roles of all elements of the sentence have been correctly identified and the relationships among those elements have been established. The five steps used to analyze a sentence are as follows:

1. Above each word, write the word's part of speech.
2. Below each word, write the word's function. (Refer to the **FUNCTION/EQUIVALENT CHART**)
3. Draw arrows from all MODs
4. Identify and label all phrases and their functions, beginning with the last phrase in the sentence.
5. Draw a sentence diagram that reflects the information revealed in the analysis.

## Steps in the Diagramming Process

1. Completely and correctly analyze the sentence to be diagrammed.
2. Create a base line and division line.
3. Add the word(s) that function(s) as the subject and predicate to the base line.
4. Add modifiers as appropriate (look for arrows drawn in the analysis).
5. Draw words functioning absolutely (ABS), independently (IND), or as expletives (EXP).



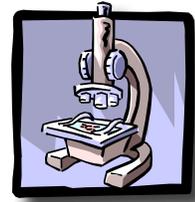
Note: In general, modifiers are diagrammed under the element being modified.

# Function/Equivalent Chart

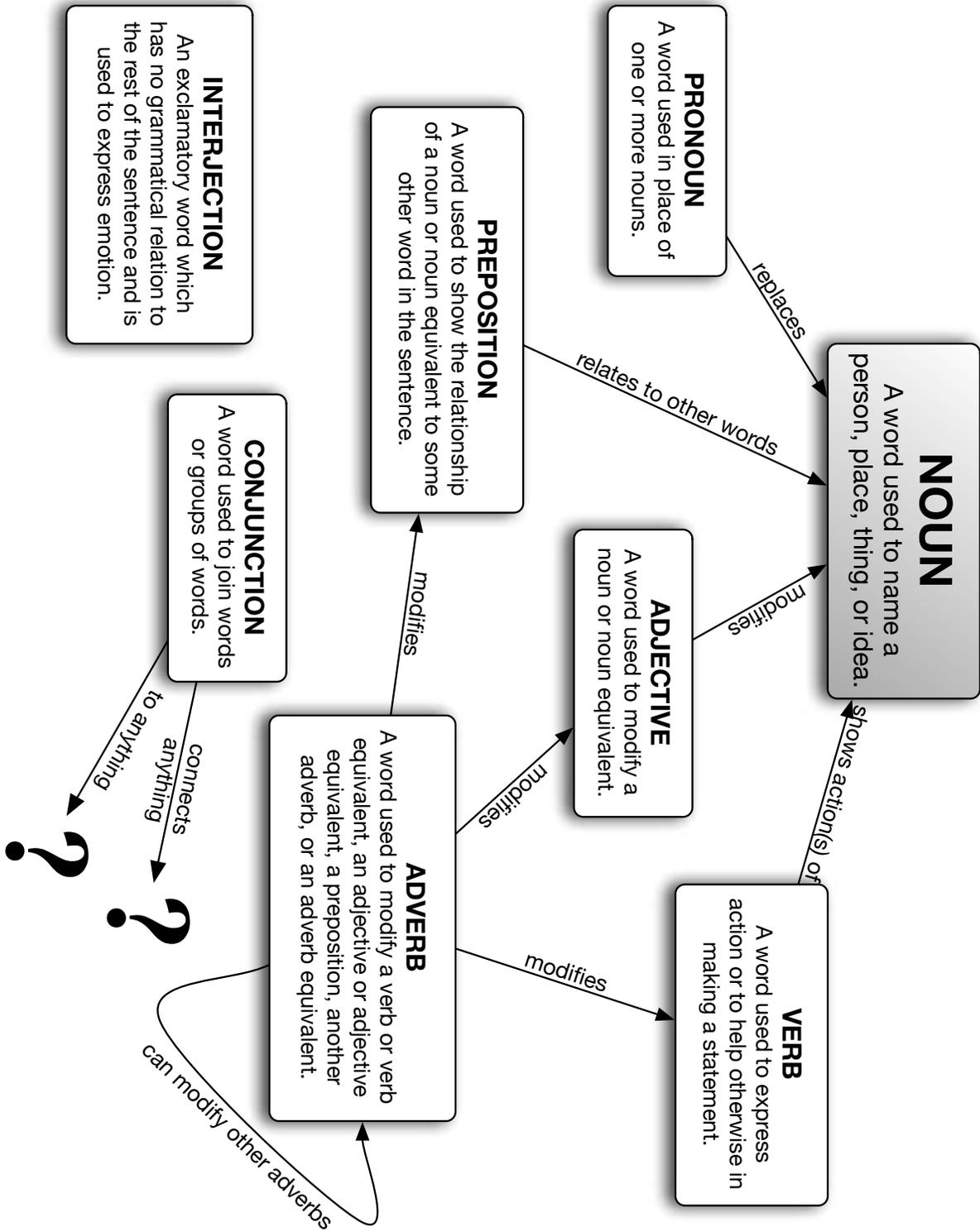


<b>EQUIVALENTS</b>	ADJ CL							
	INF (ADJ)							
	INF PHR (ADJ)							
		ADV CL						
	INT ADJ	INF (ADV)						
	NOM ADJ	INF PHR (ADV)						
	PART							
	PART PHR	INT ADV						
	PREP PHR (ADJ)	PREP PHR (ADV)						
	PRO ADJ	REL ADV	SUB CONJ					
					ADJ SUB			
					GER			
					GER PHR			
					INF (N)			
					INF PHR (N)			
					INT PRO			
					N CL			
					PRO			
					REL PRO			
								V PHR
<b>Parts of Speech</b>	<b>ADJ</b>	<b>ADV</b>	<b>CONJ</b>	<b>INT</b>	<b>N</b>	<b>PREP</b>	<b>PRO</b>	<b>V</b>
<b>FUNCTIONS</b>	MOD	MOD	CONJ	INT	S	PREP	ALL NOUN FUNCTS	PD
	PA	EXP	EXP		DO		<b>except</b> PRO ADJ	
	OCADJ	INTRO	SUB CONJ		PN			
	VA	SUB INTRO	SUB INTRO		OP			
	VOC ADJ		CONJ MOD		IO			
	<b>except</b> ADJ SUB				AO			
					APP			
					OCNOM			
					VO			
					VN			
				VDO				
				VIO				
				VOC NOM				
				SUB GER				
				SUB INF				
				PLE SUB				
				NOM ABS				
				EXC				
				RDO				
				VRDO				
				<b>except</b> NOM ADJ				

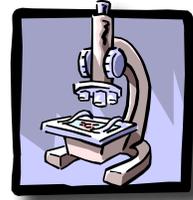
**NOTE:**  
In specific cases, certain parts of speech and equivalents can function absolutely (ABS), independently (IND), or idiomatically.



# Part of Speech Map

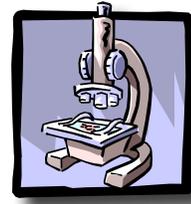


# Predicate Verb + Complement Chart



Type of Predicate Verb	What it Does	What it Needs	What it Looks Like
<b>VT</b> (Transitive)	Transforms	DO	
<b>Vicop</b> (Intransitive Copulative)	Connects an ADJ to the S (Modifies)	PA	
<b>Vicom</b> (Intransitive Complete)	Makes a statement	[nothing]	

# Function/Equivalent Definitions



## Parts of Speech

**Adjective (ADJ)** — A word used to modify a noun or noun equivalent.

**Adverb (ADV)** — A word used to modify a verb or verb equivalent, an adjective or adjective equivalent, a preposition, another adverb, or an adverb equivalent.

**Conjunction (CONJ)** — A word used to join words or groups of words.

**Interjection (INT)** — An exclamatory word which has no grammatical relation to the rest of the sentence and is used to express emotion.

**Noun (N)** — A word used to name a person, place, thing, or idea.

**Preposition (PREP)** — A word used to show the relationship of a noun or noun equivalent to some other word in the sentence.

**Pronoun (PRO)** — A word used in place of one or more nouns.

**Verb (V)** — A word used to express action or to help otherwise in making a statement.

## Noun Functions

**Subject (S)** — Noun or equivalent about which something is being said; the actor in the sentence.

**Direct Object (DO)** — Noun or equivalent that receives the action of a transitive verb or shows the result of the action (answers the questions “What?” or “Whom?” after the transitive verb).

**Predicate Nominative (PN)** — Noun or equivalent that follows an intransitive copulative verb and renames the Subject.

**Object of a Preposition (OP)** — Noun or equivalent that is always the principal term of, and usually comes last in, a prepositional phrase.

**Indirect Object (IO)** — Noun or equivalent that precedes the Direct Object and usually tells to or for whom or what the action of the transitive verb is intended.

**Adverbial Objective (AO)** — Noun or equivalent that is used as an adverb.

**Appositive (APP)** — Noun or equivalent that is inserted in the sentence to identify or explain some other noun or noun equivalent in the sentence.

**Objective Complement, Nominative (OC-NOM)** — Noun or equivalent that completes the action expressed in the transitive verb and refers to (and renames) the Direct Object.

**Vocative (VOC)** — Noun or equivalent that is used independently in the sentence to name that thing or person addressed. (Direct Address)

**Verbal Nominative (VN)** — Noun or equivalent that usually follows an intransitive copulative verbal (participle, gerund, or infinitive) and renames the word to which the verbal refers or is applied.

**Verbal Direct Object (VDO)** — Noun or equivalent that usually follows a transitive verbal (participle, gerund, or infinitive) and receives the action of the transitive verbal or shows the result of the action (answers the questions “What?” or “Whom?” after the transitive verbal).

**Verbal Indirect Object (VIO)** — Noun or equivalent that precedes the Verbal Direct Object and usually tells to or for whom or what the action of the transitive verbal (participle, gerund, or infinitive) is intended.

**Verbal Objective Complement, Nominative (VOCNOM)** — Noun or equivalent that completes the action expressed in the transitive verbal (participle, gerund, or infinitive) and refers to (and renames) the Verbal Direct Object.

**Subject of the Gerund (S/GER)** — Noun or equivalent used, usually in the possessive case, to modify as the actor of a gerund. [It is thus the equivalent of a nominal adjective (or a pronominal adjective) in that it modifies by possession. It owns (because it performs) the action expressed by the gerund.]

**Subject of the Infinitive (S/INF)** — Noun or equivalent used to modify as the actor of an infinitive. (The case of the Subject of the Infinitive, when not separately stated, is determined by the primary use of the noun or noun equivalent in the sentence to which the infinitive is applied. When the Subject of the Infinitive is stated, it is preceded by “for” and is in the objective case.)

**Pleonastic Substantive (PLE/SUB)** — Noun or equivalent used independently or as the principal element in an independent phrase (pleonasm) used to repeat — unnecessarily, but in most cases for emphasis — some noun or noun equivalent in the sentence.

**Nominative Absolute (NOM/ABS)** — Noun or equivalent that is modified by a participial modifier in an independent Absolute Phrase.

**Exclamation (EXC)** — Noun or Equivalent used independently in a sentence to express emotion.

**Retained Direct Object (RDO)** — Noun or equivalent that receives the action of a transitive verb in the passive voice or shows the result of the action (answers the questions “What?” or “Whom?” after a transitive verb in the passive voice and would be the Indirect Object of the sentence if stated in the active voice).

**Verbal Retained Direct Object (VRDO)** — Noun or equivalent that may follow a transitive verbal (participle, gerund, or infinitive) in the passive voice and receives the action of the transitive passive verbal or shows the result of the action (answers the questions “What?” or “Whom?” after a transitive passive verbal and would be the Verbal Indirect Object of the verbal if stated in the active voice).

## Adjective Functions

---

*NOTE: The two indefinite articles (a & an) are always adjectives that function as modifiers; the definite article (the) is also an adjective functioning as a modifier when it precedes and indicates a specific noun or noun equivalent.*

*NOTE: Most simple adjectives and adjective equivalents function as Modifiers except in situations specified below.*

**Predicate Adjective (PA)** — Adjective or equivalent that follows an intransitive copulative verb and modifies the Subject.

**Objective Complement, Adjective (OCADJ)** — Adjective or equivalent that, by indicating the result of the predicate, completes the action expressed by the transitive verb and modifies the Direct Object.

**Verbal Adjective (VA)** — Adjective or equivalent that follows an intransitive copulative verbal (participle, gerund or infinitive) and modifies the word to which the verbal refers or is applied.

**Verbal Objective Complement, Adjective (VOCADJ)** — Adjective or equivalent that completes the action expressed in the transitive verbal (participle, gerund, or infinitive) and modifies the Verbal Direct Object.

## Miscellaneous Functions

---

**Absolute Phrase (ABS/PHR)** — An independent expression that consists of a noun or noun equivalent (Nominative Absolute) and a participle or participial phrase.

**Complementary Infinitive (COMP INF)** — An infinitive or infinitive phrase that is used (with or without to) to complete the meaning of certain modals (ought, be, have, please, etc.) to indicate, usually, futurity or intent or both.

**Conjunction (CONJ)** — A conjunction or equivalent which joins words or groups of words.

**Conjunctive Modifier (CONJ/MOD)** — A conjunction that provides a transition between complete thoughts and is considered to be a modifier in that it shows a directive indication.

**Expletive (EXP)** — An adverb, conjunction, or equivalent that is used independently, standing alone grammatically, not modifying any particular word, phrase, or clause.

**Interjection (INT)** — An interjection or equivalent used independently to express emotion.

**Introducer (INTRO)** — A relative adverb (i.e., any adverb used as a substitute for a prepositional phrase containing a relative pronoun) employed to introduce an adjective clause.

**Modifier (MOD)** — An adjective, adjective equivalent, adverb, or adverb equivalent used non-specifically to limit, clarify, describe, or qualify a word, phrase, or subordinate (dependent) clause.

**Predicate (PD)** — A verb or verb phrase that asserts (expresses action, being, or state of being).

**Preposition (PREP)** — A preposition or equivalent that precedes a noun or noun equivalent and relates that word (and any modifiers) to some other word in the sentence.

**Subordinating Conjunction (SUB/CONJ)** — A subordinating conjunction that is employed to

introduce an adverb clause of condition, cause, purpose, concession, result, or effect.

**Subordinating Introducer (SUB/INTRO)** — A relative adverb employed to introduce an adverb clause of time, place, manner, or degree; a subordinating conjunction used to introduce a noun clause.

## Miscellaneous Equivalents

---

**Adjective Substantive (ADJ SUB)** — An adjective in the superlative form that clearly stands for the noun it would modify and functions as that noun would function.

**Clause, Independent** — A group of related words that contains a subject and its predicate and can stand alone as a complete sentence.

**Clause, Subordinate** — A group of related words that contains a subject and its predicate and that functions as a single part of speech.

**Interrogative Adjective (INT ADJ)** — A type of adjective that is employed to introduce a noun clause and functions according to its use in that clause (usually Modifier).

**Interrogative Adverb (INT ADV)** — A type of adverb that is employed to introduce a noun clause and functions according to its use in that clause (usually Modifier).

**Interrogative Pronoun (INT PRO)** — A type of pronoun that is employed to introduce a noun clause and functions according to its use in that clause (any noun function).

**Nominal Adjective (NOM ADJ)** — A noun that functions as a Modifier of a noun or noun equivalent.

**Phrase** — A group of related words that does not contain a subject and its predicate and that functions as a single part of speech.

**Prepositional Phrase (PREP PHR)** — A phrase that contains a preposition, its object, and any modifiers; serves as an adjective equivalent or an adverb equivalent; and usually functions as a Modifier.

**Pronominal Adjective (PRO ADJ)** — A personal pronoun in the possessive case that modifies a noun or noun equivalent.

**Relative Adverb (REL ADV)** — A type of adverb that functions as a Subordinating Introducer to introduce an adverb clause of time, manner, place, or degree; an adverb that is used as a substitute for a prepositional phrase containing a relative pronoun and that functions as an Introducer to introduce an adjective clause.

**Relative Pronoun (REL PRO)** — A pronoun whose antecedent is the noun or equivalent (stated or implied) in the main clause of a complex (or compound-complex) sentence that is modified by an adjective clause and whose function is determined by its use in the adjective clause.

**Subordinating Conjunction (SUB CONJ)** — A type of conjunction that is employed to introduce an adverb clause of condition, cause, purpose, concession, result, or effect and that functions as a Subordinating Conjunction; a type of conjunction that is employed to introduce a noun clause and that functions as a Subordinating Introducer.

**Verb Phrase (V PHR)** — A group of words that contains a main verb and at least one auxiliary verb and that functions as a Predicate.

**Verbal Phrase** — A phrase that contains a verbal (participle, gerund, or infinitive) and any complements and/or modifiers of that verbal and functions in accordance with its type. [See definitions of individual types of verbal phrases.]

# Diagramming Reference by Function

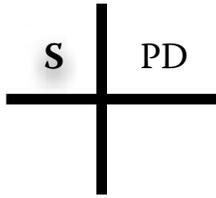


## Noun Functions

*Note: All nouns except those that function as nominal adjectives are diagrammed on horizontal lines.*

### SUBJECT (S)

Noun or equivalent about which something is being said; the actor in the sentence.



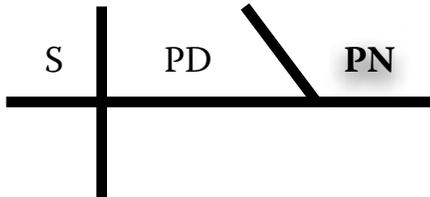
### DIRECT OBJECT (DO)

Noun or equivalent that receives the action of a transitive verb or shows the result of the action (answers the questions "What?" or "Whom?" after the transitive verb).



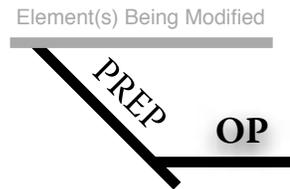
### PREDICATE NOMINATIVE (PN)

Noun or equivalent that follows an intransitive copulative verb and renames the Subject.



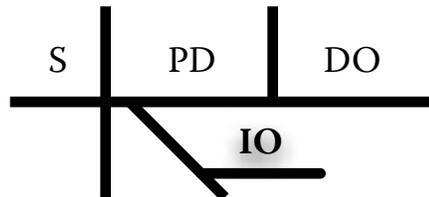
### OBJECT OF A PREPOSITION (OP)

Noun or equivalent that is always the principal term of, and usually comes last in, a prepositional phrase.



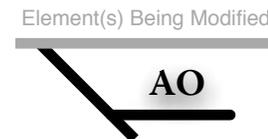
### INDIRECT OBJECT (IO)

Noun or equivalent that precedes the Direct Object and usually tells to or for whom or what the action of the transitive verb is intended.



### ADVERBIAL OBJECTIVE (AO)

Noun or equivalent that is used as an adverb.



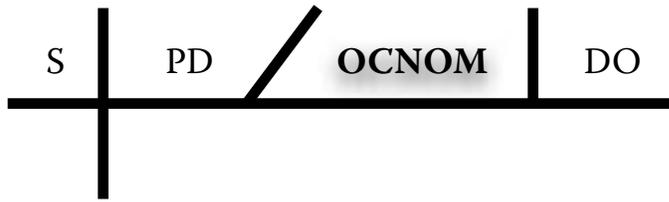
### APPOSITIVE (APP)

Noun or equivalent that is inserted in the sentence to identify or explain some other noun or noun equivalent in the sentence.



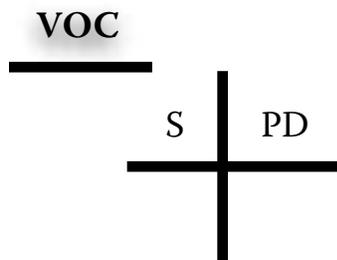
### OBJECTIVE COMPLEMENT, NOMINATIVE (OCNOM)

Noun or equivalent that completes the action expressed in the transitive verb and refers to (and renames) the Direct Object.



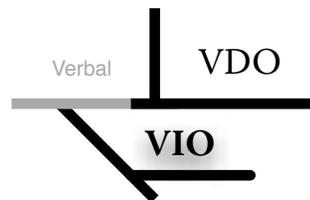
### VOCATIVE (VOC)

Noun or equivalent that is used independently in the sentence to name that thing or person addressed. (Direct Address)



### VERBAL INDIRECT OBJECT (VIO)

Noun or equivalent that precedes the Verbal Direct Object and usually tells to or for whom or what the action of the transitive verbal (participle, gerund, or infinitive) is intended.



### VERBAL NOMINATIVE (VN)

Noun or equivalent that usually follows an intransitive copulative verbal (participle, gerund, or infinitive) and renames the word to which the verbal refers or is applied.



### VERBAL OBJECTIVE COMPLEMENT, NOMINATIVE (VOCNOM)

Noun or equivalent that completes the action expressed in the transitive verbal (participle, gerund, or infinitive) and refers to (and renames) the Verbal Direct Object.



### VERBAL DIRECT OBJECT (VDO)

Noun or equivalent that usually follows a transitive verbal (participle, gerund, or infinitive) and receives the action of the transitive verbal or shows the result of the action (answers the questions "What?" or "Whom?" after the transitive verbal).



# Adjective Functions

*NOTE: The two indefinite articles (a & an) are always adjectives that function as modifiers; the definite article (the) is also an adjective functioning as a modifier when it precedes and indicates a specific noun or noun equivalent.*

## MODIFIER (MOD)

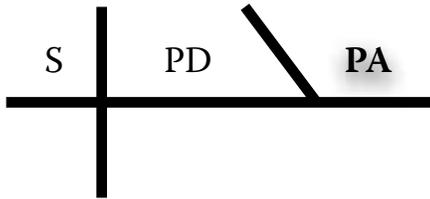
An adjective, adjective equivalent, adverb, or adverb equivalent used non-specifically to limit, clarify, describe, or qualify a word, phrase, or subordinate (dependent) clause.



*NOTE: Most simple adjectives and adjective equivalents function as Modifiers except in situations specified below.*

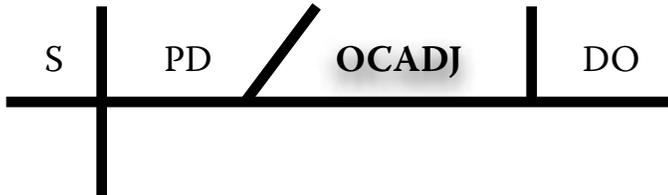
## PREDICATE ADJECTIVE (PA)

Adjective or equivalent that follows an intransitive copulative verb and modifies the Subject.



## OBJECTIVE COMPLEMENT, ADJECTIVE (OCADJ)

Adjective or equivalent that, by indicating the result of the predicate, completes the action expressed by the transitive verb and modifies the Direct Object.



## VERBAL ADJECTIVE (VA)

Adjective or equivalent that follows an intransitive copulative verbal (participle, gerund or infinitive) and modifies the word to which the verbal refers or is applied.



## VERBAL OBJECTIVE COMPLEMENT, ADJECTIVE (VOCADJ)

Adjective or equivalent that completes the action expressed in the transitive verbal (participle, gerund, or infinitive) and modifies the Verbal Direct Object.

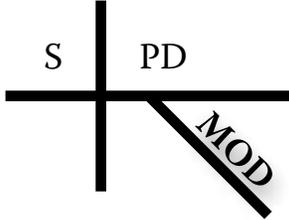


# Adverb Functions

## MODIFIER (MOD)

Modifier (MOD) — An adjective, adjective equivalent, adverb, or adverb equivalent used non-specifically to limit, clarify, describe, or qualify a word, phrase, or subordinate (dependent) clause.

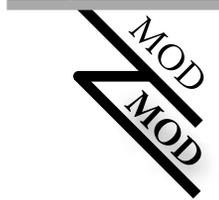
of a verb



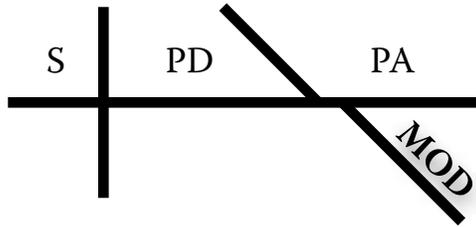
of an adjective

ADJ as MOD

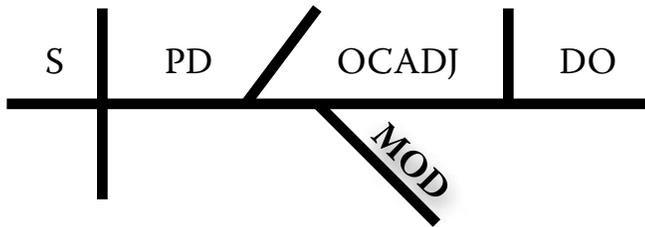
Noun performing any function



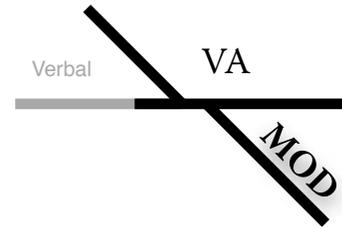
ADJ as PA



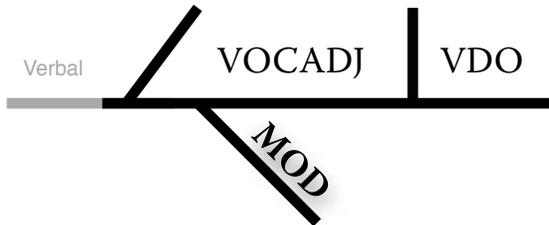
ADJ as OCADJ



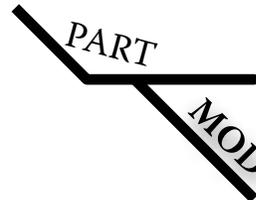
ADJ as VA



ADJ as VOCADJ



PART as ADJ



of another adverb



of a preposition

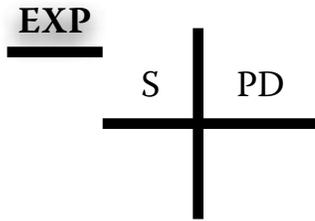


of a prepositional phrase



### EXPLETIVE (EXP)

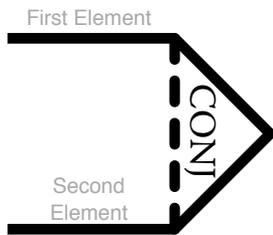
An adverb, conjunction, or equivalent that is used independently, standing alone grammatically, not modifying any particular word, phrase, or clause.



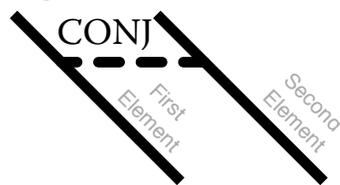
## Compound Sentence Elements

### TWO ELEMENTS

#### Horizontal



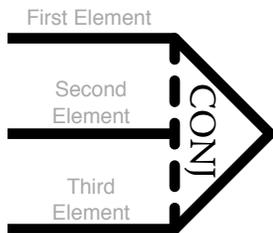
#### Diagonal



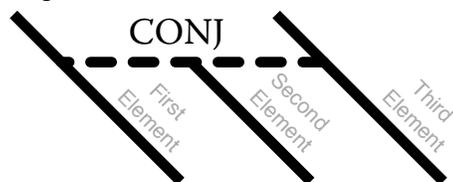
### THREE OR MORE ELEMENTS

Note: Additional lines are used so that each element is written on a separate line.

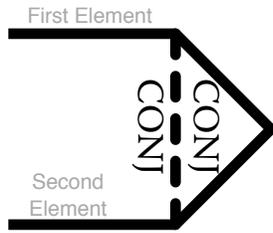
#### Horizontal



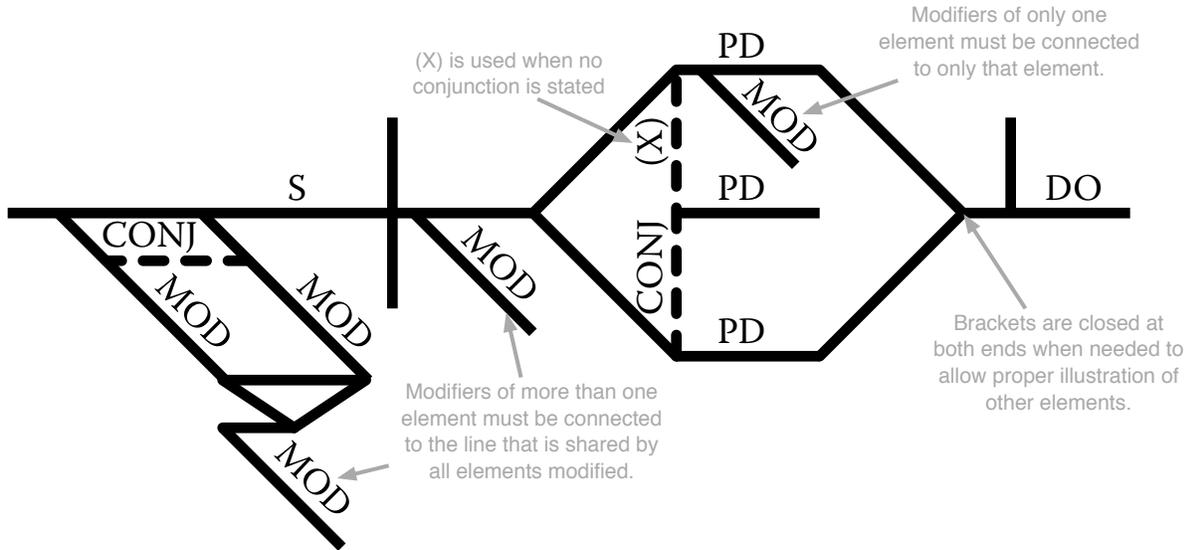
#### Diagonal



## CORRELATIVE CONJUNCTIONS



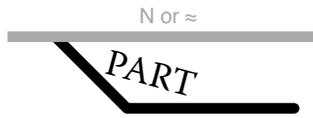
## SPECIAL CONSIDERATIONS



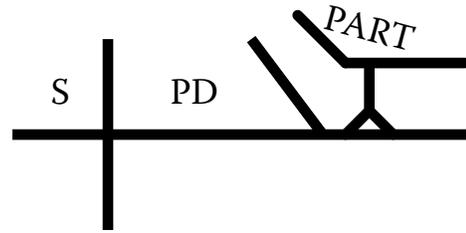
# Verbals

## PARTICIPLES

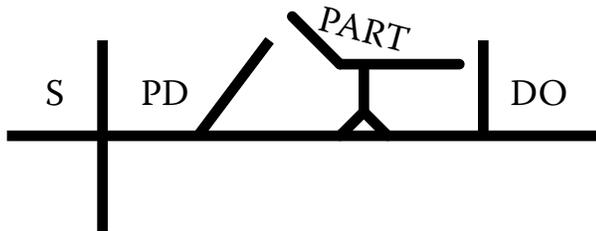
as MOD



as PA



as OCADJ



as VA

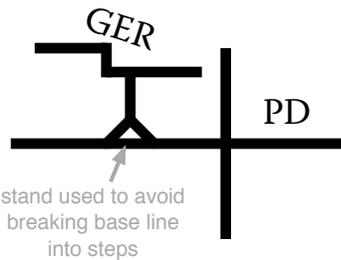


as VOCADJ

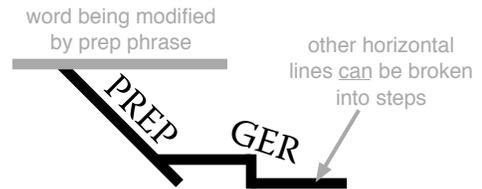


## GERUNDS

example as a noun function normally appearing on the baseline

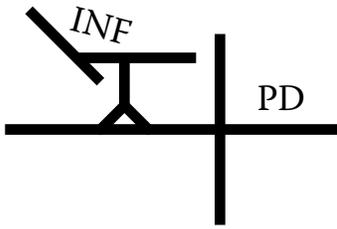


example as a noun function appearing *off* the baseline:

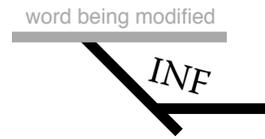


## INFINITIVES

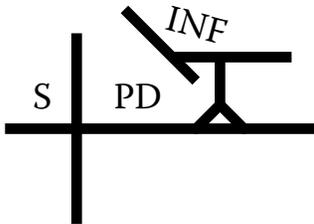
when used as a noun equivalent



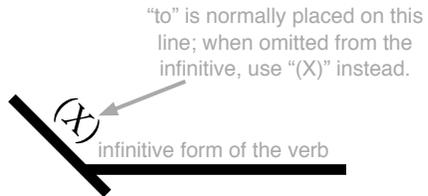
when used as an adjective or adverb equivalent



when used as a complementary infinitive



special consideration



# Research Project — Overview



---

## Research in the Curriculum

---

We study a vast array of topics this year, from short stories to grammar to note-taking to presentations and speaking. Each of the major components of this class is involved in the completion of your research project. This project counts as a major part of your fourth-quarter grade, and certain components will be graded during the third quarter, so this will become a major focus of your studies. There are five aspects to our curriculum for the year, and your skills in each are demonstrated through this project. Here's how they are broken down:

**Reading** – *The student uses the reading process effectively and constructs meaning from a wide range of texts.* You will need to read many different sources of information to compile your research project, and you'll need to use your reading skills to understand each and integrate it into your presentation.

**Writing** – *The student uses writing processes to communicate ideas and information effectively.* You will be presenting the intent of your research and the organization of your project in writing that must make your purposes clear.

**Listening, Viewing, and Speaking** – *The student uses listening, viewing, and speaking strategies effectively.* You will be an active listener while others present their projects, you will use the visual aids presented by other students to aid your comprehension of their topics, and you will present your project with clear and concise language and speech to aid in other students' understanding.

**Language** – *The student understands the nature and the power of language.* Since the words you choose will be your most powerful asset while you present, you must carefully decide which words you use and how you intend to use them. While presenting your topic to the class, you will use language that is understandable and appropriate to your audience.

**Literature** – *The student understands the common features of a variety of literary forms and responds to written material.* This might not seem to apply directly to research, but you will apply the analysis techniques we've used while studying literature to the material you investigate. Your understanding of your topic will rely on your ability to interpret the material you read, just as your understanding of the stories we read relies on your accurate interpretation of the texts.

The remainder of this introduction will provide more detailed information that will help you successfully complete the project. Refer back to this often to double-check your progress and ensure that you are completing all necessary components.

---

## Ultimate Goals

---

For this project, you will produce an effective ten- to twelve-minute presentation using a minimum of one visual aid and containing information taken from and organized by the following items:

- a clear, correctly formatted thesis statement
- a clear, correctly formatted purpose paragraph
- a clear, correctly formatted outline with at least two sets of fourth-level detail
- a clear, correctly formatted works cited section with at least five sources (*Only one of those sources may be an encyclopedia, and at least one must be a printed periodical.*)
- any additional tasks as assigned by your instructor

## Helpful Resources

---

The research process is based on the standards established by the Modern Language Association (the MLA). The format established by that respected organization is a widely accepted one, employed and required by academics throughout the world. One text produced by that institution, the *MLA Handbook for Writers of Research Papers*, is one which should be familiar to all students. It can be purchased through and college or university bookstore and would be a wise investment to keep with you through your preparations for (and studies in) college. Copies of the *MLA Handbook*, as well as the supplemental *Writing Research Papers: A Complete Guide* by James D. Lester, are available for consultation through your English teacher or the OHS Media Center. Lester's publication contains extremely helpful information and suggestions about proceeding through the research process as well as current information about locating, retrieving, and documenting information gathered electronically from various sources. Additionally, your *Elements of Language* text provides a quick-reference section designed to give you the fundamental information you need to begin the various steps in the research process.

Gibaldi, Joseph, ed. *MLA Handbook for Writers of Research Papers*. 4<sup>th</sup> ed. New York: The Modern Language Association of America, 1988.

Lester, James D. *Writing Research Papers: A Complete Guide*. 8<sup>th</sup> ed. New York: HarperCollins, 1996.

Odell, Lee, Renée Hobbs, and Richard Vacca. *Elements of Language: Third Course*. USA: Holt, Rinehart, and Winston, 2001.

## Sequence of Components

---

There are several portions of this project that must be completed and/or compiled before you actually present. Below you will find a chronological list of many such items, giving you an idea of what needs to be completed and in what order.

- First, you will choose or be assigned a research topic, following procedures set and on a date identified by your instructor.
- A correctly formatted preliminary thesis statement must be turned in and approved before your work on the project may proceed further. Checking your thesis statement in advance ensures that you are on-track to complete the project satisfactorily.
- You will then submit a four-part research proposal—including a revision of your thesis statement—according to specific instructions included elsewhere in this packet.
- Your presentation will be delivered in class during a time specified by your instructor. Students will be called in a random order, so you should assume that you will present on the first possible day and arrive to class prepared to do so. All written materials due for this project must be turned in before your presentation and will not be returned to you until after the project is completed.
- You must complete a Listening Diary for each presentation given by other students. Listening Diaries directly fulfill one of the major requirements listed at the beginning of this introduction and must be completed in class during presentations. One sheet of listening diary forms is included at the end of this packet; you will need to duplicate that sheet before presentations begin.

## Evaluation

---

Your grade on this project will be determined based on the criteria listed at the beginning of this document (listening, viewing, speaking, etc.). The project rubric enclosed in this Primer provides a breakdown of each component, showing you the point values of each aspect of the project. You should complete the top section of the rubric (name and topic) as soon as you have picked your topic. The rubric must be stapled to a copy of your purpose paragraph, thesis statement, and outline and turned in at the time designated by your instructor. Be sure to make an extra copy of your outline for you to use during your presentation.

# Formatting Guidelines



---

## Layout

- one-inch margins on all four sides (Microsoft® Word defaults to 1¼” on left and right. Use File • Page Setup to change.)
- half-inch margin for header (Word default; use View • Headers and Footers to type them.)
- double-space *everything*, even the headers and the title (Before you start typing, use Format • Paragraph to set Line Spacing to double, or press [ctrl]-2.)
- half-inch indents for outline levels (Word defaults to 1”. Use Format • Bullets and Numbering to change.) and the first line of paragraphs (Word default); one-inch indents for block quotes (>4 quoted lines)
- print or write on one side of the page only

---

## Typesetting

- twelve-point font only (Word defaults to ten-point. Use Format • Font to change.)
- approved typefaces only — Times, Times New Roman, Palatino, or Georgia generally; check with your instructor for specific requirements (Word defaults to Times New Roman.)
- avoid using italic or boldface print
- black ink only (Word default. Use caution with URLs in Works Cited page—Word defaults to blue.)
- URLs without underlines (Word underlines and links by default. Go to Tools • AutoCorrect • AutoFormat As You Type (the tab) and clear the check box beside “internet paths with hyperlinks” to prevent.)
- eliminate widows—the last line of a paragraph stranded at the top of a column of text—and orphans—the first line of a paragraph abandoned at the bottom of a column of text (Word default; use Format • Paragraph • Line and Page Breaks (the tab) and check “Widow/Orphan control” to change)

---

## Titles & Headings

- first-page heading — include the student name, instructor name, course name, and due date, with each item printed on a separate line
- report title — type on next line after heading; use neither quotation marks nor italic, underlined, boldface, or all-capital text
- header — include student last name, a single space, and an arabic numeral for the page number, aligned ½ inch from the top of the page and 1 inch from the right edge of the page

---

## Presentation

- no report cover or title page
- one staple only in top-left corner
- letter-sized (8½ x 11 inches), 20-pound, white, unlined, uneraseable paper
- paper that is wrinkle-free and uncurled (use a folder or notebook for protection, but not submission)
- no visible corrections (strike-overs, “white-out”, etc.)
- keep an extra copy of all submitted work for your records

# Documenting Printed Sources



---

## Basic Rules

---

- double-space *everything* (not done in the examples below)
- alphabetize all entries by the first word (usually the title or author's last name)
- include as much information as you have; omit everything else
- pay careful attention to punctuation (as noted) and underlining

## Books

---

- |                                      |  |
|--------------------------------------|--|
| 1. author's name (last, first).      | Berlage, Gai Ingham. <u>Women in Baseball: The Forgotten History</u> . Westport: Greenwood, 1994. 76-95. |
| 2. title of book (check caps).       |  |
| 3. name of editor/translator.        |  |
| 4. edition.                          | Freedman, Richard R. <u>What Do Unions Do?</u> New York: Basic, 1984. 50-63.                             |
| 5. number and/or volume.             |  |
| 6. series name.                      |  |
| 7. place; name, date of publication. | Silver, Lee M. <u>Remaking Eden: Cloning and Beyond in a Brave New World</u> . New York: Avon, 1977.     |
| 8. page numbers.                     |  |

## Articles

---

- |                                       |   |
|---------------------------------------|---|
| 1. author's name (last, first).       | Hall, Trish. "IQ Scores Are Up, and Psychologists Wonder Why." <u>New York Times</u> 24 Feb. 1998, late ed.: F1+.                           |
| 2. title of article (check caps).     |   |
| 3. name of periodical (no end punct.) |   |
| 4. series number/name,                | Kiernan, Vincent. "Study Finds Errors in Medical Information Available on the Web." <u>Chronicle of Higher Education</u> 12 June 1988: A25. |
| 5. volume and/or issue number.        |   |
| 6. date of pub:                       |   |
| 7. page numbers.                      |   |

## Film or Video

---

- |  |  |
|--|--|
| 1. title of program.                     | "Frederick Douglass." <u>Civil War Journal</u> . Narr. Danny Glover. Dir. Craig Haffner. A&E Network. 6 Apr. 1993. |
| 2. name of director, etc. (end w/period) |  |
| 3. medium (if distributed).              |  |
| 4. name of network or distributor,       | <u>It's a Wonderful Life</u> . Dir. Frank Capra. Perf. James Stewart, Donna Reed. 1946. DVD. Republic, 1998.       |
| 5. call letters and city of station,     |  |
| 6. broadcast or release date.            |  |

## CD-ROM or Disk (Such as Encyclopedias)

---

- |                                      |   |
|--------------------------------------|---|
| 1. author's name.                    | Braunmuller, A. R., ed. <u>Macbeth</u> . By William Shakespeare. CD-ROM. New York: Voyager, 1994. |
| 2. title of publication.             |   |
| 3. medium.                           |   |
| 4. edition or version.               | <u>The Oxford English Dictionary</u> . 2 <sup>nd</sup> ed. CD-ROM. New York: Oxford UP, 1992.     |
| 5. place: name, date of publication. |   |

# Documenting Online Sources



---

## Special Rules for Online Sources

---

- dates are critical within the entry—keep track of access time/date
- include detailed URLs (complete addresses) where possible
- save all printouts (they often have the information you need)
- pay careful attention to punctuation (as noted) and underlining
- do not underline URLs or print them in blue, but use <angle brackets>

---

## Entire Online Databases or Projects (used rarely)

---

1. title of database.
2. name of editor. Britannica Online. Vers. 98.2. Apr. 1998. Encyclopedia Britannica. 8 May 1998 <<http://www.eb.com>>.
3. publication info., incl. version, date of posting, and name of sponsoring organization (sep w/ periods). CNN Interactive. 19 June 1998. Cable News Network. 19 June 1998 <<http://www.cnn.com>>.
4. date of access (no end punct.)
5. <URL>.

---

## Single Document from an Online Database (used often)

---

1. name of author. “City Profile: San Francisco.” CNN Interactive. 19 June 1998.
2. title of work. Cable News Network. 19 June 1998 <<http://www.cnn.com/TRAVEL/CITY.GUIDES/WTR/north.america.profiles/nap.sanfrancisco.html>>.
3. name of editor.
4. publication information.
5. date of access (no end punct.)
6. <URL>. “Fresco.” Britannica Online. Vers. 98.2. April 1998. Encyclopædia Britannica. 8 May 1998 <<http://www.eb.com>>.

---

## Personal Site or Stand-Alone Page

---

1. name of creator. Dawe, James. Jane Austen Page. 15 Sept. 1998 <<http://nyquist.ee.ualberta.ca/~dawe/austen.html>>.
2. title; “Home page” if none.
3. related organization.
4. date of access (no end punct.) Lancashire, Ian. Home page. 1 May 1998 <<http://www.chass.utoronto.ca:8080/~ian/>>.
5. <URL>.

---

## Article in Online Periodical

---

1. author’s name. Tully, R. Brent, et al. “Global Extinction in Spiral Galaxies.”
2. title of work. Astronomical Journal 115.6 (1998). 27 June 1998 <<http://www.journals.uchicago.edu/AJ/journal/issues/v115n6/980002/980002.html>>.
3. name of periodical.
4. volume, issue, or other number.
5. date of publication.
6. page/paragraph/section numbers. Reid, T. R. “Druids Return to Stonehenge.” Washington Post
7. date of access (no end punct.) 22 June 1998. 22 June 1998 <<http://www.washingtonpost.com/wp-srv/Wplate/1998-06/22/0451-062298-idx.html>>.
8. <URL>.

# Conducting an Interview



A successful and well-planned interview can be extremely helpful in gathering the information and ideas needed to complete a research project. Interviews can be interesting and rewarding, if managed correctly — the interviewer has significant control over the expectations, content, format, and pacing of the interview and can, with proper planning, gather more insightful information than first hoped. Good interviews, however, do not happen by accident. There exists a standard protocol for preparing and conducting interviews, and appropriate questions take careful consideration to ensure their usefulness. The protocols of interviewing establish guidelines for what to do before, during, and after the actual interview. Using these guidelines will help ensure a successful interview, as well as a pleasant experience for the interviewee, making that person more willing to be a valuable resource again in the future.

## Setting up the Interview

- Contact the potential interviewee in advance
- Be sure that you ask for the interview. This person is doing you a favor
- Arrange a specific time and place for the meeting, and let the interviewee know how much time you expect it will take
- Identify the topic that you will be discussing and the ultimate goals of your research

## Preparing for the Interview

- Write out a list of specific and generalized questions in advance
- Find out whatever information you can about the person you're interviewing
- Decide which questions are highest priority if time runs short
- Decide what your goals are for the interview

## Coming up with Questions

- Ask yourself: "What is it that I need to know?"
- Write down a list of things that you are hoping to find out
- Write a list of questions that you think will lead to these answers
- Word questions carefully so as not to suggest a "correct" answer
- Allow room for the interviewee to elaborate

## Meeting the Interviewee

- Always bring a stiff-backed notebook and several trustworthy writing instruments
- If you wish to tape-record your interview, always ask before doing so
- Keep notes on the interview, but the top priority is the conversation, not the scribbling
- Come to the interview with a prepared list of questions (more than you think you'll need!)
- Try to stick to the topic at hand, but be ready to be flexible if your interviewee brings up unexpected but valuable information.

## Following up After the Interview

- Always be sure to thank your interviewee, both orally and in writing
- Once you have written up your results, let your interviewee see the results, in order to confirm the accuracy of your representation
- Write up your results soon after the interview while they are fresh in your mind

# Research Paper Specifications



## Sample Thesis Statement

The sentence below will be used throughout this document to illustrate the structure and use of a correctly formatted thesis statement. Be sure to check with your instructor regarding any specific requirements for any research papers assigned.

**Because it resulted in the conversion of many colonists to join the “revolutionary spirit,” the battle of Bunker Hill can be considered one of the turning points in the American Revolutionary War.**

## Components of a Thesis Statement

A thesis statement (sometimes referred to as a purpose statement) is a single sentence that coherently expresses a specific topic and the specific (and provable) concept that the writer intends to prove about that topic. The specific topic is the result of a limiting process and can only be developed through careful research. The researcher must first determine the purpose of the research, the nature of the intended audience, and the limitations imposed by time and availability of retrievable reference materials. Then, while reading through many sources of detailed information, the researcher must collect relevant, useful information while also discarding material that is unhelpful. Ultimately, the goal of the researcher is to identify a specific, narrow area of focus within the beginning broad general area of research. That narrow focus will be the center of concentration for the remaining research process.

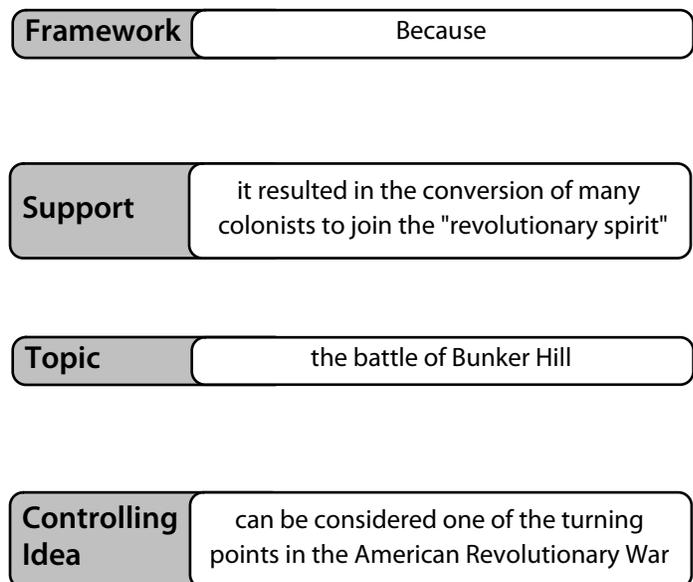
When created carefully and formatted correctly, a thesis statement can illustrate the entire narrowing process outlined above, providing a clear roadmap of the course of a research project. Within the one sentence of a thesis statement are many interrelated components, each accomplishing a different task, but all working together to prove the same concept. The graphic below shows what each component of a clear, correctly formatted thesis statement is; the descriptions that follow explain their respective functions.

**Framework** — Identifies relationship between support and controlling idea; here, we see that the three items in the support were the cause of the concepts in the controlling idea.

**Support** — Outlines what will be discussed as proof; in this example, the conversion of the colonists will be discussed in order to make the argument.

**Topic** — Names the original idea up for discussion; this is the topic you will choose to begin your research; everything else in the project revolves around this one object.

**Controlling Idea** — Claims something significant about the topic; this is the concept that directs your presentation and that audience members should be able to recall afterward.



## Thesis Statements in Five-Paragraph Essays

---

The thesis statement is the single most important sentence in a research paper because it explains what the researcher has studied, what will be proven about that topic, and how the argument will be made. In essence, a thesis statement is both a roadmap to the reader and a guideline for the writer. Each section of a standard five-paragraph essay relies on the thesis statement for one or more reasons; as such, formatting a thesis statement correctly is of critical importance for a successful research paper.

**The introduction** provides background needed by audience to understand concepts in the thesis. Field-specific terms should be defined here. The thesis statement is often placed at the end of this paragraph, since the audience can only understand it after the fundamental information has been presented.

**The body paragraphs** detail each item of support while illustrating the claim. Each paragraph should present examples and evidence of one of the three concepts identified in the thesis; each paragraph should then relate that concept to the controlling idea, thus proving the researcher's point.

**The conclusion** wraps up the researcher's thoughts, but more importantly, drives home the controlling idea by giving it some validity or application. Often in this paragraph, a researcher will relate the position of the thesis to some critical issue in modern society or in the world at large, to give additional meaning to the ideas presented.

## Building an Outline

---

The organization of an outline is directly determined by the structure of the thesis statement. The support points identified within the thesis statement become the major topic divisions within a corresponding outline. More specifically, the three concepts listed in the thesis (if that is the format assigned by your instructor) become parts II-IV of the outline (see example below). Each indented level of an outline indicates a division of the level above it; in other words, part I of an outline gets divided into parts A and B. From this, it follows that *no element of an outline can be divided into one piece*. If part A is added to an outline, there must absolutely be an equal and complimentary part B. Each time one item on an outline gets divided into smaller pieces, those pieces should be indented below the whole item. (Additional specific formatting details appear elsewhere in this Primer.) The descending parts of an outline are normally labeled in the following order:

- I.
    - A.
      - 1.
        - a.
          - (1)
          - (a)
            - i.
            - ii.
          - (b)
        - (2)
      - b.
    - 2.
  - B.
- II.

Note that an outline is an organized plan for proving the thesis. There is a clear relationship between the structure of the outline and both the unifying element and the controlling idea. All parts of the outline stay within the bounds created by these two essential parts of the thesis statement. While these guidelines apply to the structure of and relationship between a thesis and its corresponding outline, your instructor may provide more specific requirements for substance (and possibly a sample finished paper) when your project is assigned.

The outline on the next page is provided as an example of structure and format, and to show how the thesis statement leads directly to the arrangement of the rest of the sections. It is imperative that an outline must follow the structure presented here. Each major division must be an equivalent part of the thesis; each subsequent division must be relevant to its broad category. The number of major divisions will be dictated by the length and scope of the research — this example is not, therefore, intended to be a complete outline appropriate for your assigned project.

- I. Thesis Statement
- II. History of Bunker Hill battle
  - A. Intelligence reports
    - 1. British plans to fortify hills on Charleston Peninsula
    - 2. Intention of British strategy
  - B. Revolutionaries' plan to undermine the British
    - 1. Decision to move onto peninsula
    - 2. Effect of decision
      - a) Bypass the British
      - b) Fortify Breed's Hill
- III. Outcome of battle
  - A. American early victories
  - B. American flight from the British
- IV. Consequences of battle
  - A. British
    - 1. Need for time
    - 2. Need for new strategy
  - B. American
    - 1. Need to increase number of actual fighters
    - 2. Recognition of possibility of victory
    - 3. Will to win
- V. Conclusion
  - A. History of Bunker Hill battle
  - B. Outcome of battle
  - C. Consequences of battle

## The Thesis Paragraph

---

Just as the outline directly follows from the structure of the thesis statement, the introductory paragraph is formed with a strict correlation to the components of the thesis. This thesis paragraph prepares the audience for the content of the body of research and provides any foundational background information needed to fully grasp the thesis. In its simplest form, it is a combination of statements that regard the main divisions of research (suggested by the unifying element). The repetition of the divisions within part I of the thesis and the headings of parts II through IV is both intentional and necessary, reinforcing the direct link between the structure of the thesis and the process of proving that thesis through organized research.

The sample outline included above contains the following three sub-sections of part I:

- A. History of Bunker Hill battle
- B. Outcome of battle
- C. Consequences of battle

Sentences can be constructed to convey initial information about those sub-sections:

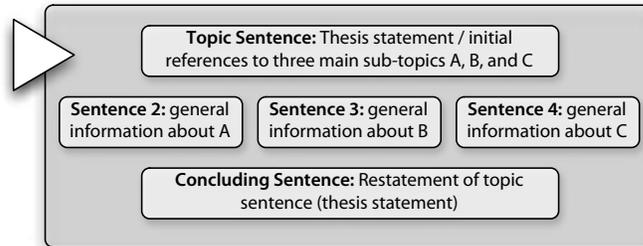
- A. The early American strategy of extensive intelligence gathering persuaded many colonists that a great need existed for preparation to stand against British rule.
- B. As those who actually committed themselves to armed conflict began to speak of the Breed's Hill confrontation, the strength of the American willingness grew.
- C. The results of the battle, chiefly significant British casualties and soaring American spirit, shaped the future course of the war for both the British and the American sides.

Those sentences can then be combined with the thesis statement as the topic sentence, a restatement of that thesis statement as the concluding sentence, and transitional devices used to form a cohesive paragraph. The number of sub-sections in part I dictates the number of major divisions within the body of research and thus, the number of sentences in the introductory or thesis paragraph. Notice the use of transitional devices (emphasized for discussion purposes only) and the re-use of the thesis statement without repetition to conclude the paragraph.

*Because it resulted in the conversion of many colonists to join the "revolutionary spirit," the battle of Bunker Hill can be considered one of the turning points in the American Revolutionary War. **Before** the battle, the American strategy of extensive intelligence gathering persuaded many colonists that a great need*

existed for preparation to stand against British rule. **Then**, as those who actually committed themselves to armed conflict began to speak of the Breed's Hill confrontation, the strength of the American willingness grew. **Later**, the results of the battle, chiefly significant British casualties and soaring American spirit, shaped the future course of the war for both the British and the American sides. **Therefore**, the battle of Bunker Hill can be considered one of the turning points in the American Revolutionary War because it resulted in the conversion of many colonists to join the "revolutionary spirit."

From this overview of thesis paragraphs, the structure of a five-sentence introductory paragraph can be illustrated as follows:



## The Body of the Research Paper

The body of a research paper should follow the outline by only a double space or by being printed on the next page (keeping consistent page numbering throughout). Ask your instructor for additional guidelines and/or requirements for the body of your paper; however, the formatting guidelines presented in this Primer, plus all relevant sections of the MLA Handbook for Writers of Research Papers and all standards regarding internal documentation, mechanics, language use, grammar, and content.

## Works Cited

The works cited section of a research paper provides a list of all the sources and materials cited (referenced) within that paper. Sometimes called a *bibliography* (literally, "description of books"), the broader title of *works cited* is more appropriate, as research papers often draw information from not only books and articles but also films, recordings, Internet retrieval systems, computer software, television and radio programs, etc.

The list of works cited appears at the end of the research paper, beginning on a new page, consecutively numbered. The same margin and spacing guidelines apply to this section as to all other parts of a research paper, except that each entry should begin with the first line flush against the left margin; all subsequent lines of the same entry should be indented by  $\frac{1}{2}$  inch. (Indenting all lines but the first is known as a *hanging indent*.) Lists of works cited may continue onto as many pages as necessary.

In general, alphabetize entries in the list of works cited by the author's last name. If the author's name is unknown for a particular source, alphabetize that work by the first word of the title other than *a*, *an*, or *the*. When citing two or more works by the same person, type the name for the first entry by that person; for all other entries, use three consecutive hyphens in place of the author's name (include the period after the hyphens). The prescribed formats for citing the various types of sources can be found in your grammar textbook, *Writing Research Papers: A Complete Guide*, or in the *MLA Handbook for Writers of Research Papers*, the latter of the three being the definitive source.

For samples of works cited entries, see "**DOCUMENTING PRINTED SOURCES**" and "**DOCUMENTING ONLINE SOURCES**" in this Primer. Your instructor may provide you with a sample works cited page when your project is assigned.

## Internal Documentation

The list of works cited at the end of a research paper is a significant factor in that it reports all sources used by the researcher to gather relevant information. However, it does not identify or specify the ideas that come from those sources. A researcher's obligation to acknowledge the use of source material (and thereby eliminate any chance of plagiarism) is met through the use of parenthetical documentation. In general, this method requires that the author's last name and a page number must be inserted at the end of the sentence containing the borrowed material. The precise format of this style of documentation is included in the *MLA Handbook for Writers of Research Papers*.

# Project Presentation Rubric



<b>CONTENT</b>	Thesis Statement Precision (Form), 5 points Clarity, 5 points	(10)
	Outline Precision (Form), 6 points Comprehensiveness Scope / Depth, 1 point each Consistency / Relevance, 1 point each	(10)
	Substance Comprehensiveness, 5 points each (15) _____ Sufficient data Relevance / Accuracy Development, 4 points each ..... (12) _____ Clarity of main points Organization Logical arrangement Cohesiveness Conclusion ..... (5) _____ Significance, 3 points Summary, 2 points	(55)
	Visuals, 5 points each ..... (15) _____ Clarity / Appearance Relevance / Incorporation Appropriateness	
	Works Cited, 2 points each ..... (8) _____ Accuracy / Format Number / Variety	
<b>DELIVERY</b>	Familiarity with topic, 3 points each Smooth presentation Correct pronunciation Ease with terminology	(9)
	Language, 2 points each Appropriateness To topic To audience Tone / Seriousness	(8)
	Style, 1 point each Non-verbal demeanor Inflection / Clarity of speech Gesture / Posture / Eye contact / Expression Attitude Toward topic Toward audience	(8)

Presenter: \_\_\_\_\_

Topic: \_\_\_\_\_

Date: \_\_\_\_\_ Per: \_\_\_\_\_

Content..... (75) \_\_\_\_\_

Delivery ..... (25) \_\_\_\_\_

Sub-Total .... (100) \_\_\_\_\_

Plus or Minus\* ..... \_\_\_\_\_

TOTAL SCORE

\*Plus/Minus Notes

Additional Comments

# Listening Diaries



**Speaker:**

**Topic:**

**Comprehensiveness:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation address questions you had about the topic?)*

**Attitude:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter serious and understandable?)*

**Visual:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the visual aid help you understand the topic, and was it integrated into the presentation?)*

**Familiarity with topic:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter prepared to speak, or was the presentation disjointed or unrefined?)*

**Organization:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation move easily and logically from one topic to another?)*

**Volume:**  quiet  right  loud

**Eye Contact:**  enough  needs more

**Movement:**  shifty  right  stoic

**Additional comments:**

---

---

---

---

**Speaker:**

**Topic:**

**Comprehensiveness:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation address questions you had about the topic?)*

**Attitude:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter serious and understandable?)*

**Visual:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the visual aid help you understand the topic, and was it integrated into the presentation?)*

**Familiarity with topic:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter prepared to speak, or was the presentation disjointed or unrefined?)*

**Organization:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation move easily and logically from one topic to another?)*

**Volume:**  quiet  right  loud

**Eye Contact:**  enough  needs more

**Movement:**  shifty  right  stoic

**Additional comments:**

---

---

---

---

**Speaker:**

**Topic:**

**Comprehensiveness:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation address questions you had about the topic?)*

**Attitude:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter serious and understandable?)*

**Visual:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the visual aid help you understand the topic, and was it integrated into the presentation?)*

**Familiarity with topic:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Was the presenter prepared to speak, or was the presentation disjointed or unrefined?)*

**Organization:** 0 ← 1 — 2 — 3 — 4 → 5  
*(Did the presentation move easily and logically from one topic to another?)*

**Volume:**  quiet  right  loud

**Eye Contact:**  enough  needs more

**Movement:**  shifty  right  stoic

**Additional comments:**

---

---

---

---