**English Term List**

act a major section of a play; acts are divided into varying numbers of shorter

scenes.

allegory a symbolic story having a second, deeper meaning beneath the readily apparent one.

alliteration the repetition of the beginning sounds in groups of words, usually at the beginning of a word or stressed syllable; e.g., descending dew drops; a phone call

from Fred; luscious lemons.

allusion a reference to a familiar literary or historical person or event, used to make an idea more easily understood; allusions may be classified as: **Classical** – “The man was Atlas personified”; **Biblical** – “My friend acted like a Judas”; **Historical** – “He was a Napoleonic figure”; **Literary** – “He was a real Romeo”.

anachronism is the poetic device which places a person, thing, or event in a time frame where it does not belong; *e.g.,* The clock has striken three. (***Julius Ceasar***).

analogy a comparison between two things sharing some similar qualities, usually for the purpose of explanation or clarification; e.g., comparing a computer to a human brain.

anecdote a brief story or account of a single incident without the elaboration (character development,

figurative language, symbolism, etc.) of a short story.

antagonist the major character in a narrative or drama that works against the hero or protagonist.

apostrophe is a poetic device which uses words to address to someone or something absent or silent, as if it were present and alive, or capable to making a reply.

Argumentative an essay that attempts to persuade the reader to the writer’s point of view;

Essay the writer can be either serious or funny, but always tries to convince the reader of the validity of his or her opinion.

aside in drama, a speech directed to the audience that supposedly is not audible to the other characters on the stage at the time.

assonance the close repetition of the same vowel sounds between different consonants; *e.g*., brave – vain; lone – show; feel – sleet.

atmosphere the overall emotional impression we get from the words, images, and setting of a text and the pace set by the story’s plot., *e.g.,* cheerful, anxious, foreboding.

audience the people for whom a piece of literature is written.

autobiography a personal account of one’s own life, especially for publication.

author the originator or creator of a piece of work, especially written.

ballad a narrative poem or song that tells a popular story, often of physical courage or love.

balance the way shapes are arranged within a visual; when shapes are balanced, they create a feeling of order or harmony.

belief mental acceptance of a claim as truth; something believed.

bias a slanted viewpoint that prevents a fair and open-minded assessment; can occur in a piece of writing when the author leaves out information that is necessary to give an accurate presentation of a person or subject.

biography an account of the life and deeds of an individual, written by someone else.

blog a web site that contains an online personal journal with reflections, comments and often hyperlinks provided by the writer.

book jacket the front covers of paperbacks and the dust jackets on hardcover books; usually carefully designed to attract the reader’s attention.

brochure a booklet of printed informational matter, like a pamphlet, often for promotional purposes.

caption the words beneath a photograph that explain the subject and give background information; help to shape the meaning of the photo, sometimes in misleading ways.

cartoon a sketch or drawing, usually humorous, as in a newspaper or periodical, symbolizing, satirizing, or caricaturing some action, subject, or person of interest.

character is a person presented in a dramatic or narrative work; characters may be classified as: **Static** – characters who do not change throughout the work, and the reader’s knowledge of the character does not grow; **Dynamic** – characters who embody one or two qualities, ideas, or traits that can easily described in a brief summary; **Round** – more complex characters who often display the inconsistencies and internal conflicts found in real people.

characterization the way an author creates characters within a story to make them seem real to the reader; includes the development of the character’s appearance, background, feelings, and thoughts; **direct characterization** – when the author tells the reader directly about the character; **indirect characterization** – when the author shows the character in action and lets readers draw their own conclusions.

character sketch a brief description of a character, using whatever evidence is available to you, in order to show that character’s attitudes, feelings, thoughts, and personality.

chorus a group of people who serve mainly as commentators on the characters and events.

cliché an idea or expression that has become tired from overuse, its clarity having worn off; *e.g.*, the bottom line is…

coherence anything which serves as a means of connecting one sentence to another or (connectives) one paragraph to another; *e.g*., transitions, repetition, parallel structure, pronoun

antecedent references, *etc*.

collage a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, such as newspaper clippings, parts of photographs, parts of cards, *etc*.

colloquial language language characteristic of everyday informal speech; *e.g*.; You’re getting on me nerves!

comparison describes similarities and differences between two or more items, either feature by feature or subject by subject.

complex sentences a sentence with one main clause and one or more subordinate clauses.

composition the act of combining parts or elements to form a whole as in writing, visual art, dance, music, *etc.* to create an intended effect or convey a message.

compound sentence a sentence with two or more main clauses linked by a coordinating conjunction or a semi-colon.

conflict a struggle between opposing forces; conflict may be described as: **internal** – an emotional struggle inside a person; **external** – a struggle against the environment/nature or society; **interpersonal** – a struggle with another person; **main** – the central conflict that moves the plot forward; **minor** – secondary conflict that does not influence the plot a great deal.

connotations the associations a word or image evokes that go beyond the literal meaning; *e.g*., “home” connotes “comfort, love, security”, *etc*.

contemporary people stories, animal stories, sports stories, mysteries, survival stories, realistic fiction humorous stories, *etc*.

contrast to examine two or more items by looking at only their differences.

conventions customary practices, features, characteristics, or patterns of a text, often arising from the medium.

coordinating words that link two or more other words or group of words of equal conjunctions importance.

couplet two lines of verse with similar end-rhymes.

creative writing the exercise of creating imaginative drama, fiction, or poetry.

critical literacy includes author, author’s view/beliefs; intended audience, purpose, topic and message.

critique/critiquing criticizing a literary or other work through detailed evaluation and review.

deconstruction breaking a text down into its components to see what messages and assumptions it carries.

declarative sentence makes a statement and ends with a period; most common type of sentence.

denotation refers to the specific, exact, and concrete dictionary meaning of a word, independent of any associated or secondary meanings; *e.g*., “home” denotes “a place where one lives”.

description/

descriptive writing the exercise of representing characters, scenes, ideas or actions to make the writing more vivid or appealing for the reader.

dialect the way a language is spoken in a particular region or place.

diction the author’s choice of words, vocabulary level of the story; *e.g*., slang, colloquial, formal.

diorama a life-like scene, often in miniature, reproduced in three dimensions by placing objects, figures, *etc.* in front of a painted background.

dominant impression the central thought or object that stands out in a work.

or image

drama includes improvisation, role-playing, storytelling, mime, Reader’s Theatre, scripts, interviews, dance, theatre games, *etc.*

dramatic irony a technique that increases suspense by letting readers know more about the dramatic situation than the characters know.

drawing and using coloured pencils, felt markers, pastels, brushes and paint, or a

painting software drawing program to express ideas; includes elements such as line, colour, shape/form, and texture to give specific impressions or create certain moods.

edit/editing reading written work to check for errors in punctuation, capitalization, spelling, usage and grammar, usually completed before publishing a written piece of work.

elegy a type of lyric poem that expresses sadness for someone who had died; traditionally a solemn meditation on a serious subject.

emphasis the stress or focus on a part or a whole. In writing, emphasis can help specific elements stand out for the reader.

epic a long, narrative poem dealing with the actions of legendary men and women or the history of nations, often presented in a good ceremonious style.

epiphany a sudden grasp of reality is achieved in a quick flash or recognition in which something, usually simple and commonplace, is seen in a new light.

essay an extended piece of writing in which an author explores a subject in detail; may be classified as: **narrative** – relates a story about an event or experience such as an auto biography; **descriptive** – describes a person, place, event, object or process such as a character sketch; **expository** – explains information about an event, process, issue or topic such as a magazine article about refining oil.

essay structure usually has 3 main parts:

* an introduction – introduce the subject (the **5W’s** and the basic background info);to indicate the story’s main conflict; to catch the reader’s attention.
* A body – presents events in a clear order; outlines the development of the conflict; develops relationships among characters.
* A conclusion – provides a resolution and summarizes main points.

eulogy a speech or essay written in praise of a person, usually soon after the subject’s death.

euphemism a less offensive way of saying something negative; *e.g*., “pass away” instead of “die”.

expository writing writing that is systematically explanatory, and communicates information; see essay.

everyday texts includes letters, notices, signs, memos, *etc*.

evidence details, facts or statistics to support statements of opinion or belief.

exclamatory expresses strong feeling and ends with an exclamation mark.

sentence

expressive or includes response journals, friendly letters, thank-you notes, *etc*.

personal writing

fantasy/science includes warps, little people, spirits, strange/curious worlds, preposterous

fiction characters.

features of text any physical or design elements of text that clarify or support meaning; include diagrams, headings, bold and italicized words, diagrams, drawings, graphics, labels, tables of contents, indices, and glossaries.

fiction genres of narration that may be based on events and characters that are not real.

figurative language language that uses figures of speech, such as simile, metaphor, personification, and alliteration; used extensively to create imagery.

flashback a technique of presenting something that happened earlier (often prior to when the reader begins the story) that helps explain something about the current situation.

fluency smoothness, flow, phrasing, and ease of expression in reading, writing and speaking; includes comprehension.

focal point part of a visual that is the main area of interest.

foreshadowing a technique for providing clues about events that may happen later in the story.

form smaller division within a genre; *i.e*., poetry is a genre; haiku, a type of poetry, is a form of the genre.

free verse poems characterized by their nonconformity to established patterns of meter, rhyme, and stanza.

genre a type or class of literary texts (*e.g*., poems, narratives, essays, *etc*.) within which there are sub-categories of forms (*e.g*., haiku, short story, expository, *etc*.)

graphic novel any writing that uses pictures and images in a sequential order to convery plot and message to the reader.

group discussion includes conversation, brainstorming, group sharing, interviewing.

historical fiction a mostly created plot set among actual events or a specific period of history.

hyperbole an exaggerated statement used not to deceive, but for humorous or dramatic effect; *e.g*, “It rained cats and dogs.”

hypertext digital text which contains links to other texts.

imagery language that creates pictures in a reader’s mind to bring life to the experiences and feelings described in a poem; words that appeal to the reader’s senses and enables us to see (**visual**), hear (**auditory**), smell (**olfactory**), taste (**gustatory**), and touch (**tactile**) what the writer is describing.

imperative sentence makes a request or command and ends with a period; “you” is dropped from the beginning of the sentence but is understood by the reader.

inferring/inference combining clues in the text with prior knowledge to draw conclusions about objects, actions, locations, time, cause or effects, feelings, pastimes or occupations.

information literacy includes evaluating information, bias, validity of sources.

information texts texts about process, people, events or reference material.

interrogative asks a question and ends with a question mark.

sentence

irony a particular tone created when the speaker intends a meaning that is opposite to the words he or she says; includes: **Verbal Irony** – when what a character says and thinks he or she means is actually different from what the audience perceives is meant; **Dramatic Irony** – when the audience knows more about a character’s situation than the character does; **Situational Irony** – when there is a difference between what is expected to happen and what actually does happen; **Structural Irony** – when a naïve or deluded hero (or unreliable narrator) views the world very differently from the true circumstances recognized the the author or reader.

justapose/ to place together or side by side, especially for comparison and contrast.

Justaposition

layout the positioning of articles and photographs in a news publication; also includes the use of borders, colours, and artwork.

listening to focus attention on what is being heard.

literal meaning/ language that means exactly what it says.

language

literary devices techniques or words used to create a particular effect; include allusion, flashback, foreshadowing, imagery, symbolism, metaphor, simile, sound devices, *etc*.

literary elements include character, plot, setting, point of view, style, conflict, voice, theme, *etc.* used in fiction, poetry, drama, *etc*.

logical fallacies defects that weaken arguments, such as hasty generalizations and missing the point, based on flawed reasoning.

media texts any communication product, including radio and television, movies, billboards, magazine and television advertisements, books, paintings, photographs, collages, posters, comics, and web pages.

media literacy evaluating media texts for comparison, message, intended audience, etc.

metaphor a figure of speech that makes a comparison between two unlike things, without using the words like or as; *e.g*., “You are a dog.”

mime acting without words using hand gestures, body movements and facial expressions to represent a feeling or idea to convey a story.

monologue a long speech in a play or film spoken by one actor, especially when he or she is alone; *e.g.,* a soliloquy or an aside.

mood the overall feeling (*e.g*., light and happy or dark and brooding) created by an author’s choice of words.

motif a recurring important idea or image. A motif differs from a theme in that it can be expressed

as a single word or fragmentary phrase, while a theme usually must be expressed as a

complete sentence.

movement a sense of energy in a visual, determined by the spaces between shapes and by the shapes themselves.

multimedia the combined use of several media.

narrator the speaker who tells the story; may be a character who participates in the story or may be the author of a story or poem; speaker and author are not always the same.

narrative writing writing that tells a story or part of a story; includes characters, setting, conflict, suspense, *etc*.

non-fiction any piece of writing about actual people, places, or events.

note-making choosing what information needs to be recorded; selected by the students (*i.e*., note maker)

note-taking taking notes from a provided source; important information has been pre- selected by a teacher, student or presenter; different types of notes include **paraphrase, direct quotation, summary note** and **idea note**.

onomatopoeia the sound of a word resemble its meaning, *e.g.,* buzz, hiss, *etc*.

oral presentation includes book talks, short oral report, persuasive talks, illustrated media.

oral interpretation includes choral reading, choral speaking, readers theatre, storytelling.

oxymoron a figure of speech in which contradictory words are placed together for the purpose of expressing deep feelings, or to emphasize a point; *e.g*., cold fire, feather of lead, honourable villain, silent speech.

parallelism/parallel the deliberate repetition of the same or similar grammatical structure,

structure often used for effect in emotional or dramatic passages; *e.g*., I came, I saw, I conquered.

personification a literary device in which human qualities or actions are attributed to non- human beings or objects.

perspectives interpretation of all relevant data in order to make an informed opinion.

persuasive writing writing meant to convince an audience to think in a certain way or to take a particular action.

photo essay a series of photographs that tells a story or evokes an emotional response from the viewer; often accompanied by a written text (*e.g.,* simple captions, titles, artist’s statement, essay, *etc.)*

plagiarism claiming or implying original authorship of someone else’s written or creative work, either in whole or part, without adequate acknowledgement.

plays drama that includes ilent plays, tableau/pantomime, stage plays, radio plays, *etc*.

plot the author’s arrangement of events that make up the action of a story; includes:

* **Exposition** – background material about the characters, setting, and dramatic situation; introduces the essentials of the story.
* **Complication** – any obstacle or conflict that increases the tension of the story’s conflict; also called the **rising action**.
* **Climax** – the moment when the action comes to its highest point of dramatic conflict
* **Falling action** – follows the climax and leads to the resolution and a sharp decline in dramatic tension.
* **Resolution** – follows the falling action and pulls together all the loose threads of the story; also called the **conclusion** or **denouement**.

podcast a digital recording of a broadcast, available on the Internet for downloading to a personal computer or audio player.

poetic device terms used to describe features of poetic writing (*e.g*., alliteration, simile, meter, *etc.*)

poetry writing intended to elicit an emotional response from the reader without conventions of prose; includes ballad, sonnet, limerick, eulogy, free verse, haiku, lyrics, narrative poems, shape/concrete poems, syllable/word-count poems, formula poems, *etc*.

point of view the perspective the author establishes to tell the story; includes; **First person** (I) – the narrator participates in the action of the story; **Third person** (he, she, Mary, Mr. Tucker, *etc*.) – the narrator does not participate in the action of the story; may be classified as: **Omniscient** – the narrator presents the thoughts of more than one of the characters; **Limited** – the narrator presents only his or her own thoughts which is only one side of the story.

poster a sign usually consisting of a combination of print and visuals; mainly designed to attract and hold the attention of the audience; may convey a message to make people think.

prejudice an opinion or feeling formed beforehand or without knowledge, thought, or reason.

print texts includes all print material (*e.g*., digital documents such as Email, documents, books, newspapers, *etc*.).

prologue the opening speech or dialogue of a play; usually gives the exposition necessary to follow the subsequent action; also refers to the introduction to any literary work.

proofread read work to make edits.

propaganda attempts to sway popular opinion and beliefs through distortions of the truth or outright lies.

prose the ordinary form of spoken or written language that has no metrical rhythm; contrasts with poetic writing or verse; uses conventions such as sentences, capitalization, paragraphs, titles, *etc*.; includes short story, novel, essay, newspaper article, letter, Internet article, encyclopedia, *etc*.

protagonist the main character in a literary work.

publish to make public; to produce or create for an audience.

pun the humorous use of words that sound the same or nearly the same but differ in meaning. Example: “to make dandelion biscuits, you need two cups of flower”

purpose reason for existence, the reason why something has been written or created; contributes to tone, diction, style, selection of specific details, audience, attitude, *etc*.; includes to define, report, persuade, compare, *etc*.

refrain a phrase, line, or lines repeated in a poem; often called the chorus in song lyrics.

repetition the deliberate use of the same word, words, or events to create an effect.

rephrasing to repeat phrase again in a same or different manner.

representations/ visual constructions; includes collages, diagrams, posters, multimedia

representing presentations.

research process includes planning/pre-research questions or outline, gathering information, interacting with information, organizing information or outlining, creating new information, sharing and presenting information, evaluation and assessment (usually with a rubric).

respond critically evaluating a piece of work and making value judgments about the work.

revise/revision reviewing work to improve meaning; may include **enhancing ideas** by adding or deleting details, **improving organization** by writing a better lead or ending, **clarifying the organization** by reordering the piece, **improving word choice** by choosing more precise nouns, **developing sentence** fluency by varying sentence lengths/beginnings, checking for coherence and unity of ideas, *etc*.

rhyme the same sound occurring in different words.

rhythm pattern of accented and unaccented, stressed and unstressed, syllables in written or spoken language.

role play assuming the role of a character met in a text or in an imagined situations; develops problem-solving skills and imagination.

run-on sentence a written sequence of two or more main clauses that are not separated by a period or semicolon or joined by a conjunction.

sarcasm harsh or bitter verbal irony in what one is saying.

satire a blend of wit, irony, and humor used to reveal and criticize human characteristics.

scan strategy used to search for a specific item or fact in a text.

scene a subdivision of an act.

sentence fluency rhythm and flow of the language used in a sentence; writing is not awkward.

sentence fragment a phrase or clause written as a sentence but lacking an element (*e.g.,* a subject or verb) that would enable it to function as a sentence.

setting the environment or surroundings in which a story takes place; includes time, place, and situation in which the characters are placed.

significant social can be oral or written; include speeches, advertisements, radio, and

texts television broadcasts, political documents, editorials, advertisements, *etc*.

simile a comparison between two unlike things using like or as; *e.g*., “My love is like a red, red rose.”

speaking the act of communicating orally.

simple sentence has one main clause consisting of a subject and a predicate.

skim reading quickly to get the3 general idea of the text.

soliloquy the act of talking while or as if alone; often used as a device in drama to disclose a character’s innermost thoughts.

stage directions instructions written into the script of a play, indicating stage actions, movements of actors, placement of props, *etc*.

stanza a stanza in a poem is what a paragraph is to a piece of prose – stanzas are separated from one another by the use of spaces within a poem.

stereotype a fixed mental picture that one draws upon in making judgments instead of taking a fresh, open-minded look each time; *e.g.,* All teenagers are troublemakers.

storyboard sequence of images used to plan a film, video, television program, drama, story or presentation.

style the characteristic ways that an individual author used language; includes word choice, length and complexity of sentences, patterns of sound, and use of imagery and symbols.

summarizing to express in a shorter, more concise form.

suspense techniques used by the author to keep readers interested in the story and wondering what will happen next.

subordinating words that link a subordinate clause (less important) with the rest of a conjunctions sentence.

symbolism something concrete, such as a person, object, image, word, or event that represents something abstract, such as a feeling, emotion, idea or concept; may be very recognizable and common to many people (*e.g*., religious symbols, national flags, logos, *etc*.); often used to reinforce meaning.

symbolic codes images that communicate meaning.

tableaux an interlude during a dramatic scene when all the performers on stage freeze in position and then resume action as before; can also mean a very vivid or graphic description.

target audience an audience made up of the same kind of people (*e.g.,* children between the ages of eight and twelve, doctors, people who live in northern climates, *etc*.)

technological texts include computer software, computer networks, databases, CDROMs, *etc.*

text any piece of spoken, written, or visual communication (*e.g.,* a particular speech, essay, poem, story, poster, play, film); may combine oral, written, and/or visual components; literary texts are both fiction and non-fiction (*e.g*., prose, drama, poetry, etc.), may be oral (*e.g.,* epic, legend, myth, ballad, folk tale, etc.); include:

* short texts – short stories, articles, excerpts from longer text, and poetry
* longer texts – novels, full-length plays and films
* visual texts – charts, graphs, diagrams, photos, illustrations, webs, maps, *etc*.
* electronic text – digital documents, web pages, electronic communication, *etc*.
* media texts – advertisements, television, film, radio, *etc*.
* reference texts – atlases, dictionaries, thesauri, and multimedia encyclopedias.

texture the quality or feel of an object’s surface, such as roughness or smoothness; effective use of lines and dots in visual images can create textures which can be “felt” with the eyes.

theme the story’s main idea or message that the author intends to communicate by telling the story; often universal truths that are suggested by the specifics of the story.

thesis is the central argument of an essay; a complete sentence (although sometimes it may require more than one sentence) that establishes the topic of the essay in clear, unambiguous language.

title is the name of a selection.

tone the author’s attitude towards the subject that he/she is writing about such as anger or approval, pride or piety, joy or pain.

topic sentence a sentence stating the main idea of a paragraph.

traditional literature includes myths, legends, folktales, *etc*.

tragedy a dramatic composition, dealing with a serious theme, typically that of a great person of affluence destines, through a flaw of character or conflict with some overpowering

force as fate or society, to downfall or destruction.

tragic flaw the character flaw or defect that causes the downfall of the protagonist in a tragedy; also known as **hamartia**.

tragic hero the literary character that has the tragic flaw, combined with many other conflicts, and makes the often fatal error in judgement that leads to tragedy.

traits of writing includes ideas, voice, sentence structure/fluency, organization, word choice, and conventions.

transactional or includes project reports, reviews, letters, directions.

informational

writing

understatement a figure of speech in which the speaker says less than what he or she actually feels; the opposite of exaggeration.

unity a quality of oneness, in which the parts hang together; each part of a work is

interdependent and no part is irrelevant.

verbal irony the use of figures of speech such as hyperbole and understatement to create an ironic effect.

verbal and includes summaries, eye contact, body language, repetition, volume, *etc*.

non-verbal language

features

visuals information that is communicated through still or moving images in a variety of forms such as paintings, photographs, cartoons, television, movies, stage plays, illustrations, drawings, videos, advertisements, *etc*.; features of visuals include:

* **composition** – the arrangement of visual elements within a picture; way in which the parts of an artistic work are brought together into a visually satisfying whole
* **scale** – the relative size of objects within visual; large objects attract the viewer’s attention first
* **contrast** – refers to dark and light or other differences used to create strong feelings in a visual; contrasting textures may be rough and smooth colour hue or tint (name of a colour, such as blue or red), intensity (purity and strength of a colour). And value (the lightness or darkness of a colour); used represent the way things really look and also to create feelings
* **balance** – the way shapes are arranged; balanced shapes create a feeling or order or harmony; unbalanced shapes create tension
* **message** – the general idea or insight about a message that an artist wishes to express
* **focal** – part of a photograph, drawing or painting that is the main area of interest.
* **Proportion or symmetry** – balance in which the parts are visually equal; also called formal balance

visual literacy includes examining texts for aesthetic, emotive, affective qualities, elements of design and colour.

voice is the personality of the speaker or creator that is revealed in a work through such elements as style, tone, diction, *etc*.

webcast a digital video recording available only the Internet.

web page a page of information at a website; may include text, graphics, and links to other web pages.

website a collective term for all of the web pages at a particular site on the Internet; can cover one topic or a variety of topics.

word choice see diction.

writing to commit thoughts to written or printed texts.

**Emphatic Devices** – used by authors to emphasize an idea. Methods to achieve this include repetition, font [bold and italics], short sentences, punctuation, and interrupted movement.

* Listing (numerical order, bullets, sequencing)
* Font – (bold, unusual capitalization, italics, underlining). Example: Hello. *Hello*! HELLO!!
* Punctuation (colon, dash, exclamation mark, ellipsis, brackets) - show breaks in thought and shifts in tone
* Repetition -- the repeated use of the same word or word pattern. Example: – It is important you study for your test. If you do not study, you will not get the marks you deserve! So, not studying could cost you valuable marks.
* Parallel structure – Be sure to eat your supper, complete your homework, and study your notes before going to sleep tonight.
* Sentence fragments – an incomplete sentence that can be missing a subject or verb. Example: So, like, there we were! (I was a Teen Ingenue)
* Short sentence – very simple sentence. Example: I froze.

**Essay Development**

* **argumentation / persuasion** -- an essay that attempts to persuade the reader to the writer’s point of view; the writer can be either serious or funny, but always tries to convince the reader of the validity of his or her opinion
* **cause and effect** -- an author may look at the cause-effect relationship, or may discuss the causes or effects of something. The aim is to explain the causes (reasons) or the effects (results) of an event or situation
* **compare and contrast** -- an author discusses the similarities and differences between characters, people, things, et cetera.
* **description** – the exercise of representing characters, scenes, ideas or actions to make the writing more vivid and appealing for the reader
* **examples and illustration** -- With almost every paragraph, a example is offered as to clarify and inform.
* **exposition** -- an essay that is explanatory in nature. It deals with the world of ideas and is logically arranged. The methods of development for essays include compare and contrast, classification and division, example and illustration, process analysis, and definition. (There is usually a combination of methods in any expository essay, but quite often, there is one dominant method.)
* **narration** -- writing that tells a story or part of a story; includes characters, setting, conflict, suspense, *etc.* Narratives are chronologically arranged and must involve some type of conflict.
* **process analysis** -- a pattern of essay development in which the author explains how to do something (Example: How to be a successful student.)

Coherence: The logical arrangement and progression of ideas in writing.

Coherence is used to:

* Provide logical connections between ideas.
* Keep the plot tied together.
* Help the reader follow the story or argument.

Methods of developing coherence:

* Repetition of key ideas - Repeating key words or phrases throughout a piece of writing gives it flow and allows a main point to carry throughout.
* Pronoun /antecedent references - Replacing nouns with words such as ‘he’, ‘she’, ‘it’, etc. can make explicit reference back to a form mentioned earlier. This is less distracting to a reader, adding to coherence.
* Parallel structure - Using the same pattern of words to show that two or more ideas have the same level of importance. This technique is the oldest, most overlooked, but probably the most elegant method of creating coherence. It gives a piece of writing a smooth flow and provides a level of ease and expectation for the reader.
* Transitional words and phrases – These help develop connections and create flow from one idea to the next (but, however, besides, another, therefore, of course, finally, etc.).

Unity: When a work contains only what is relevant to the subject or topic.

**Methods of developing unity:**

* Use of a dominant tone.
* Use of a consistent point of view.
* Use a thesis statement to connect the essay.
* Use of topic sentences – Each paragraph in a piece of writing should have a topic sentence that can be linked back to the overall thesis of the essay.
* Supporting evidence – all ideas/points put forward in a paragraph should be linked to or in support of the topic sentence.
* Closing by return – The conclusion of a well-constructed essay often returns back to the main point given in the introduction.

**VISUAL STRATEGIES**

**Bandwagon:** appeal to as wide a market as possible in order to get everyone to jump on board; to miss out would mean missing out on something widely popular

**Cartoon/cute characters:** meant to play on emotions and appeal to younger demographics, to personify something ordinary (ie. Cereal or paper products) and appeal to consumers

**Celebrity endorsement:**  subtext is at play here; that a well-known figure supports this product; to persuade consumers that by use of this product they have something in common with someone famous

**Emotional appeal:**  intent is to convince consumers by way of their feelings (as opposed to rational thinking, reliance on stats and other data) to support causes or purchase particular items

**Facts and figures:** use of statistics, graphs, surveys and percentages in order to persuade the audience that this product or issue has research behind it; intent to legitimize the product or process

**Gender/sex appeal:** reliance on good looking models to attract attention of target audience; implicit in the sub-text is that if consumers use this product, they will be as attractive as those in the ads

**Name calling:** playing on emotion in a negative light in order to diminish the influence or create doubt concerning a person or idea, to get the audience to reject same; political ads often rely on this

**Plain folks:** ordinary people, just like a regular audience, meant to establish common grounds rather than separation; it plays upon a sense of belonging; that we are just the same in the purchase of a particular product; Ford pick-up commercials rely on this

**Shock appeal:** stronger than emotional appeal, meant to heighten audience response by playing upon the exaggerated or unexpected in an image or commercial

**Snob appeal:**  can be considered opposite to both plain folks and bandwagon, snob appeal implies distinction and elevation; rather than one with the crowd, the consumer is above it.

**Testimonials:** also known as expert opinion, but not necessarily limited to that; testimonials intend to show endorsement of a product, implying the people in question have used it with great results, and these results are readily available to the consumer

**Visual MEDIA TERMS**

**Advertisement:** a print publication often consisting of text and images intent on attracting attention in order to **compel people to purchase a product or to raise awareness concerning a particular issue.**

**Agenda:** the reason behind

**Bias:** particular slant or stance in favor of one view over others; can be synonymous with prejudice; in media, intended to sway the audience to a specific response, be it via purchasing or some other reaction

**Blog:** website of individual authorship usually on a topic of personal interest, intend on attracting wide online audience; to post on one’s personal website on a frequent basis

**Brochure:** small booklet or pamphlet containing information about a particular topic; examples include travel, medical, insurance themed types

**Caption:** the words beneath a photograph/political cartoon that explains the subject and give background information

**Commercial:** television or radio advertisement, also becoming common on the internet

**Deconstruct:** to critically take apart media images and products in order to understand how and why they were developed in that fashion; to evaluate the construction of meaning within text

**Demographic**: the group specifically targeted by advertising and promotion, considering such factors as age, gender, education, income

**Endorsement:** public support for products or some other form of media campaign; often by way of celebrity or research-based support to lend appeal or credibility to the product/campaign

**Format:** design of the media product (poster; brochure; blog; webpage, etc)

**Form:** design or configuration of a media product, can include elements of both text and image

**Headline:** title of newspaper/online articles found above and in larger, bolder font; intent is to attract attention to relevant article

**Icon:** public figure, generally well known to audience, emblematic of a characteristic associated with the product; for example, man in the Old Spice commercials

**Image:** literally meaning, picture; deeper meaning, the perception we hold in our minds concerning self, or abstract, imagined concepts

**Intent:** another term for purpose; when considering media deconstruction also consider **agenda** (the motive behind constructing the message/media this way)

**Lead:** first sentence, phrase or statement of an article; intent is to hook the reader and create interest

**Logo:** graphic or emblem quickly associated with particular brand, product or agency; Nike ‘swoosh’ for example

**Mass Media:** Mass media refers to those media that are designed to be consumed by large audiences through the agencies of technology.

**Media:** plural of **medium;** means of communication (newspaper, Internet, television, etc)

**Message:** the deliberate construct behind media product with intent and purpose; however, since media requires audience, message is also influenced by the perspective of that audience

**Poster:** a sign usually consisting of a combination of print and visuals; mainly designed to attract and hold the attention of the audience; may convey a message to make people think

**Product placement:** deliberate use of specific brand within image, television show or movie to promote this product to that audience; why Bond drank Heineken in the last movie

**Propaganda**: attempts to sway popular opinion and beliefs through distortions of the truth or outright lies

**Speech balloons/dialogue bubbles:** in cartoons and comics, the thoughts of characters revealed, often above their heads

**Subtext:** the deeper meaning, sometimes hidden message, of a text; thus subtext is not only what the creator intended but also what past experience/perception the audience brings to it

**Target audience:** based on demographics, culture, gender, or other distinctions, the target audience is the specific group marketers develop their products and their advertisements for; ie. The pink pens in the Bic For Her campaign

**Web page:** unlike traditional print, a document published by way of the Internet

**Whitespace:** the space in visuals deliberately left blank in order to emphasize other aspects of the image

**VISUAL ELEMENTS (Artistic)**

**Angle**

* Angle refers to the slant, or way of looking at or presenting something
* Is the angle high or low? Left or right?
* This is very similar to perspective

**Asymmetry**

* lack of equality or equivalence between parts or aspects of something; lack of symmetry.

**Background**

* the part of a scene or picture that is farthest from the viewer: the part of a scene that is behind a main figure or object in a painting, photograph, etcetera.
* a surface or color that is behind or around something (such as a printed design)
* a position that attracts little attention

**Balance**

* a state in which different things occur in equal or proper amounts or have an equal or proper amount of importance

**Colour**

* (Also called hue) Colour helps create mood, can provide contrast to a piece or compliment objects in artwork.
  + - **Red, White:** reminiscent of the Canadian flag, conveys notions of patriotism and, to some extent, conservatism.
    - **Purple and gold are often associated with Royalty, wealth, and opulence**
* Green has taken on a very strong connotation as the color representing ecology and concern for the environment however, it also conveys meanings associated with money and the suggestion "to go ahead" which is obviously derived from traffic lights.
* Yellow, Brown, Orange, Green = Nature, earthiness, warmth
* Primary colors (Red, Blue, Yellow) Convey fun
* Blue, Red, White and Grey = Stability, Power, Trustworthiness, Conservatism
* Black has long been associated with death; black has also come to suggest sophistication and formality.
* White is believed to signify life and purity
* Blues and Aquas = water and coolness
* Purple and gold are often associated with Royalty, wealth, and opulence
* **Red, Orange, yellow** = warmth
* **Colors represent holidays and seasons of the year:**
* **Thanksgiving:** Fall foliage colors of Red, orange, yellow, and brown.
* **Halloween:** Orange and Black.
* **Christmas:** Red and Green
* **Easter:** Purple and Yellow and other pastels.

**Composition**

* the bringing together of parts or elements to form a whole;
* the structure, organization, or total form of a work of art;
* the arrangement of the parts of a work of art as to form a unified, harmonious whole.

**Contrast**

* Contrast is the juxtaposition of opposing elements e.g. opposite colours on the colour wheel - red/green, blue/orange etcetera.
* Contrast in tone or value - light/dark.
* Contrast in direction - horizontal/vertical.
* Contrast is used to highlight, create unity, balance or even chaos if that is the artist’s intention.

**Dominant Image**

* part of the artwork that will be dominant or the overall mood/feeling/idea associated with the visual.

**Focal Point**

* what your eye is drawn to, the main element in a composition; A focal point draws your attention to the most important element on the page.

**Focus in and out**

Are objects in or out of focus - One way of creating a focal point in photographs

**Font**

* Size, type etcetera - associated with text.

**Foreground**

* part of a scene, landscape, etcetera, which is near the viewer

**Frame**

* In visual arts including cinematography, framing is a technique used to focus the viewer's attention upon the subject.
* A frame serves the double purpose of making a more aesthetically pleasing image and keeping the focus on the framed object(s) – it can also be used as a repoussoir, to direct attention back into the scene.
* It adds depth to the image, and can add interest to the picture when the frame is thematically related to the object being framed

**Lighting**

* Illumination;
* can often establish mood or serve a symbolic purpose; achieved through the careful use of colour

**Line**

* Line can be considered in two ways:
  + The linear marks made with a pen or brush or the edge created when two shapes meet.
* Line also communicates emotion and states of mind through its character and direction.

**Curved Lines**

* Curved lines vary in meaning:
* Soft, shallow curves suggest comfort, safety, familiarity, relaxation.
* Deep, acute curves, on the other hand, suggest confusion, turbulence, even frenzy, as in the violence of waves in a storm, the chaos of a tangled thread, or the turmoil of lines suggested by the forms of a crowd.

**Horizontal Lines**

* Horizontal line suggests a feeling of rest or repose

**Vertical Lines**

* Vertical lines communicate a feeling of loftiness and spirituality.
* Erect lines seem to extend upwards beyond human reach, toward the sky.

**Horizontal and Vertical Lines**

* Horizontal and vertical lines in combination communicate stability and solidity.

**Diagonal Lines**

* Diagonal lines suggest a feeling of movement or direction.
* Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

**Perspective**

* The illusion of creating dimensional views of objects.
* Through intersecting lines and by carefully spacing of objects of different sizes, an illusion of depth can be created in a picture.

**Proportion**

* the size relationship of parts to a whole and to one another.

**Scale**

* the size or apparent size of an object seen in relation to other objects, people, or its environment or format

**Shadow**

* Light and shadows visually define objects. Before you can draw the light and shadows you see, you need to train your eyes to see like an artist.
* Values are the different shades of gray between white and black. Artists use values to translate the light and shadows they see into shading, thus creating the illusion of a third dimension.
* Hatching and crosshatching are simple and fun techniques for drawing shading.

**Symbol**

* An object representing a feeling, idea etcetera.

**Symmetry**

* To be symmetrically balanced means to have the same on the left and right sides of a central axis

**English 3201: Examinable Terms**

**Compiled by Jennifer Linehan: January 2005**

**A**

**Act** – a major division in the action of a play. The ends of acts are typically indicated by lowering the curtain or turning up the houselights. Playwrights frequently employ acts to accommodate changes in time, [setting](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Setting), characters onstage, or [mood](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Mood). In many full-length plays, acts are further divided into scenes, which often mark a point in the action when the location changes or when a new character enters.

Example: *Othello* has five acts.

**Action** – A real or fictional event or series of such events comprising the subject of a novel, story, narrative poem, or a play, especially in the sense of what the characters do in such a narrative. Action, along with [dialogue](http://web.cn.edu/kwheeler/lit_terms_D.html#dialogue_anchor) and the characters' thoughts, form the skeleton of a narrative's [**plot**](http://web.cn.edu/kwheeler/lit_terms_P.html#plot_anchor).

Example: Jim and Huck’s exploits down the river in Huckleberry Finn form the basic action of the novel.

**Allegory** – describes any writing in verse or prose that has a double meaning. This narrative acts as an extended metaphor in which persons, abstract ideas, or events represent not only themselves on the literal level, but they also stand for something else on the symbolic level. An allegorical reading usually involves moral or spiritual concepts that may be more significant than the actual, literal events described in a narrative. Typically, an allegory involves the interaction of multiple symbols, which together create a moral, spiritual, or even political meaning. Authors often use allegories to present a moral to the reader, or discuss issues that would normally be hard to write about because of its content.

Example: An allegory for *Huckleberry Finn* (Twain) could be anti-slavery.

**Alliteration** – is the repetition of consonant sounds at the beginning of a word, to intensify the beat.

Example: sweet smell of success, do or die, safe and sound

**Allusion** – is a reference to another work of [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What) within writing.  An allusion will not always be recognized unless the reader is familiar with the referenced piece. Allusions imply reading and cultural experiences shared by the writer and reader, functioning as a kind of shorthand whereby the recalling of something outside the work supplies an emotional or intellectual context.

Example: In *Othello*, Othello's allusion to Prometheus explains his wish to put out Desdemona's light in order to restore her former innocence.

**Analogy** – is the comparison of two pairs which have the same relationship. The key is to ascertain the relationship between the first so you can choose the correct second pair. Part to whole, opposites, results of are types of relationships you should find.

Example: In *Huckleberry Finn*, when Jim doesn’t understand why in France people don’t speak English, Huck compares it to the fact that cows cats don’t talk the same.

**Antagonist** – is the [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character), force, or collection of forces in fiction or drama that opposes the [protagonist](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Protagonist) and gives rise to the [conflict](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#conflict) of the story; an opponent of the protagonist. Although the antagonist often acts against the protagonist, they do not have to be a villain, they can simply just be the character acting against the protagonist

Example: In *Othello*, the antagonist would be Iago.

**Apostrophe –** not to be confused with the punctuation mark, apostrophe is the act of addressing some abstraction or personification that is not physically present. There are also two other definitions: 1) turning away from the audience to address one person and

2) words addressed to a person or thing, whether absent or present, generally in a exclamatory tone and as a digression in a speech or literary writing.

Example: In *Macbeth*, Macbeth’s apostrophe to the dusk. (III.ii.46-55)

**Archetype –** a term used to describe universal [symbols](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Symbol) that evoke deep and sometimes unconscious responses in a reader. In [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What), [characters](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character), [images](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Image), and [themes](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Theme) that symbolically embody universal meanings and basic human experiences, regardless of when or where they live, are considered archetypes. Common literary archetypes include stories of quests, initiations, scapegoats, descents to the underworld, and ascents to heaven. There are also two other meanings: 1) the original pattern, or model, from which all other things of the same thing are made; prototype and 2) a perfect example of a type or group.

Example: In Othello, many have said Iago is the archetype of evil.

**Argumentative Essay –** see **Appendix D**

**Aside** – can be a written digression (a novelist’s aside to the reader). (In [drama](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#Drama)) It is a speech [also known as soliloquy] directed to the audience that supposedly is not audible to the other characters onstage at the time.

Example: Iago has many asides in *Othello* when he is discussing his plans that the other characters can’t hear.

**Assonance** – is the repetition of vowel sounds but not consonant sounds as in [consonance](http://web.cocc.edu/lisal/literaryterms/t_blank#Consonance) in a literary work.

Example: "As asses are." From Iago in *Othello* is an example of assonan.ce

**Atmosphere –** Atmosphere is the [mood](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Mood) or persistent feeling implied by a literary work. An author establishes atmosphere partly through description of [setting](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Setting) and partly by the objects chosen to be described.

Example: The atmosphere of *Macbeth* is very dark or tense.

**Audience –** are the people for whom a piece of [literature](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#lit) is written. Authors usually write with a certain audience in mind, for example, children, members of a religious or ethnic group, or colleagues in a professional field. The term "audience" also applies to the people who gather to see or hear any performance, including [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s, [Poetry](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poetry) readings, speeches, and concerts.

Example: The audience of *Antigone* was Greek citizens.

**Autobiography** – isa connected [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative) in which an individual tells his or her life story.

Example: *The Autobiography of Benjamin Franklin*

**B**

**Ballad –** see **Appendix G**

**Bias –** see **Appendix E**

**Biography –** isa non-fictional account of a person's life--usually a celebrity, an important historical figure, or a writer.

Example: Charlotte Bronte did not write her own autobiography but there are many biographies of her.

**C**

**Cacophony –** is the term in poetry refers to the use of words that combine sharp, harsh, hissing, or unmelodious sounds. They are often difficult to speak aloud. It is the opposite of [euphony](http://web.cn.edu/kwheeler/lit_terms_E.html#euphony_anchor).

Example: finger of *birth-strangled* babe.

**Caricature –** is a picture or imitation of a person, literary style etc. in which certain features or mannerisms are exaggerated for satirical effect.

Example: Political cartoons in the *Telegram.*

**Character –** is a person, or any thing presented as a person (e. g., a spirit, object, animal, or natural force) in a literary work.

Example: Creon is a character in *Antigone.*

**Characterization –** is the method a writer uses to reveal the personality of a character in a literary work: Methods may include (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions.

Example: The characterization of Huck’s moral fibre is shown by his actions while his modesty is shown by his belief that he isn’t good at all.

**Chorus – (**in ancient Greek [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama)) is a group of actors who commented on and interpreted the unfolding action on the stage. Initially the chorus was a major component of the presentation, but over time it became less significant, with its numbers reduced and its role eventually limited to commentary between [Act](http://www.galegroup.com/free_resources/glossary/index.htm#act)s. By the sixteenth century the chorus — if employed at all — was typically a single person who provided a [prologue](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prologue) and an [epilogue](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#epilogue) and occasionally appeared between acts to introduce or underscore an important event.

Example: The chorus in *Antigone.*

**Cliché –** A hackneyed or trite phrase that has become overused. Clichés are considered bad writing and bad literature.

Example: white as snow, back in a jiffy

**Climax –** the decisive moment in a drama, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the drama, the part that determines the outcome of the conflict.

Example: The climax of *Othello* is when he openly accuses her of infidelity and refuses to listen to her pleas of innocence because he is about to kill her.

**Closing by Return –** is whenthe conclusion of a piece is very similar to the introduction, often reinforcing points made at the beginning. This has a unifying effect on the entire piece.

Example:

**Coherence – see Appendix A**

**Colon –** see **Appendix H**

**Comic Relief –** is the use of humor to lighten the mood of a serious or tragic story, especially in [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s. The technique is very common in Elizabethan works, and can be an integral part of the [plot](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#plot) or simply a brief event designed to break the tension of the scene.

Example: The nurse serves as a comic relief in *Romeo and Juliet.*

**Comparison –** is when two or more pieces are compared and contrasted on various grounds in order to identify similarities and differences.

Example: *Midsummer Night’s Dream* and *Othello* are both Shakespearean plays but *Midsummer Night’s Dream* is a comedy while *Othello* is a tragedy.

**Complex Sentence –** see **Appendix I**

**Complication –** is a complicating factor or occurrence as in the plot of a story or in the unfolding of events.

Example: A complication in *Othello* is when Desdemona cannot show here handkerchief to Othello.

**Composition (visual) –** see **Appendix K**

**Conflict –** is the struggle within the plot between opposing forces. The protagonist engages in the conflict with the [antagonist](http://web.cocc.edu/lisal/literaryterms/t_blank#Antagonist), which may take the form of a character, society, nature, or an aspect of the protagonist’s personality. (Three types are external, internal, and inter-personal)

Example: In *Macbeth*, the main type of conflict is internal as Macbeth struggles with himself over his choice.

**Connotation –** are associations and implications that go beyond the literal meaning of a word, which derive from how the word has been commonly used and the associations people make with it.

Example: The word eagle connotes ideas of liberty and freedom that have little to do with the word’s literal meaning.

**Consonance –** is the repetition of consonant sounds, but not vowels, as in [assonance](http://web.cocc.edu/lisal/literaryterms/t_blank#Assonance).

Example: lady lounges lazily , dark deep dread crept in

**Contrast –** is to compare as to point out the differences; set off against one another.

Example: Purple is a darker colour than beige.

**Conventions –** are any widely accepted literary device, [style](http://www.galegroup.com/free_resources/glossary/glossary_s.htm#style), or [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form).

Example: The division of a play into [acts](http://web.cocc.edu/lisal/literaryterms/t_blank#Act) and scenes is a dramatic convention, as are soliloquies and [asides](http://web.cocc.edu/lisal/literaryterms/t_blank#Aside). [flashbacks](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Flashback) and [foreshadowing](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foreshadowing) are examples of literary conventions.

**Couplet –** is a stanza of two lines, usually rhyming.

Example: When Macbeth decides to participate in the murder, he responds in a couplet, "Away, and mock the time with fairest show: False face must hide what the false heart doth know."

**D**

**Denotation –** is the literal meaning of a word, the dictionary meaning. Opposite of [connotation](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Connotation)

Example: "Good night, sweet prince, and flights of angels sing thee to thy rest" of which the literal meaning would be sleep.

**Detail –** is a minute account; circumstantial story

Example:

**Dialect –** is a type of informational [diction](http://web.cocc.edu/lisal/literaryterms/t_blank#Diction). Dialects are spoken by definable groups of people from a particular geographic region, economic group, or social class. Writers use dialect to contrast and express differences in educational, class, social, and regional backgrounds of their [characters](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character).

Example: Mark Twain makes great use of dialect in *Huckleberry Finn* as he took great pains to accurately write the differing dialects of differing regions.

**Dialogue –** is the conversation between [characters](http://www.uncp.edu/home/canada/work/allam/general/#character) in a drama or [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative). It moves the action along in a work and it also helps to characterize the personality of the speakers, which vary depending on their nationalities, jobs, social classes, and educations. It also gives literature a more natural, conversational flow, which makes it more readable and enjoyable. By showcasing human interaction, dialogue prevents literature from being nothing more than a list of descriptions and actions. Dialogue varies in structure and tone depending on the people participating in the conversation and the mood that the author is trying to maintain in his or her writing.

Example: In *Huckleberry Finn*, the dialogue between Huck and Jim about Solomon and his wives is very memorable.

**Diction –** isa writer’s choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of syntax exactly and is often characterized by complex words and lofty tone. Middle diction maintains correct language usage, but is less elevated than formal diction; it reflects the way most educated people speak. Informal diction represents the plain language of everyday use, and often includes idiomatic expressions, slang, contractions, and many simple, common words. Poetic diction refers to the way poets sometimes employ an elevated diction that deviates significantly from the common speech and writing of their time, choosing words for their supposedly inherent poetic qualities. Since the eighteenth century, however, poets have been incorporating all kinds of diction in their work and so there is no longer an automatic distinction between the language of a poet and the language of everyday speech.

Example: The diction in *Huckleberry Finn* is one of the greatest parts of the novel as it is representative of how people spoke during that time period.

**Dominant Impression (or image) –** is the feature or image that strikes you the most about a piece (or one you notice first). It also tends to remain with you the longest.

Example: The dominant impression **from *Othello* is that of the power of jealousy to destroy one's character and from *Macbeth,* the ruinous effects of ambition and ruthlessness.**

**Dramatic Monologue –** presents one side of a conversation, one voice that the reader ‘hears’. Sometimes it narrates an event. But it may also be a conversation with oneself. It is also "a type of lyric poem in which a [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character) (the speaker) addresses a distinct but silent audience imagined to be present in the poem in such a way as to reveal a dramatic situation and, often unintentionally, some aspect of his or her temperament or personality.

Example: Lady Macbeth’s dramatic monologue encouraging Macbeth to kill the king is very memorable.

**E**

**Ellipsis –** has two possible meanings: 1) In its oldest sense as a rhetorical device, ellipsisrefers to the artful omission of a word implied by a previous clause. For instance, an author might write, "*The American soldiers killed eight civilians, and the French eight*." and (2) In its more modern sense, ellipsis refers to a punctuation mark indicated by three periods to indicate material missing from a quotation . . . like so. This mark is common in MLA format for indicating partial quotations.

**Emphasis–** see **Appendix B**

**Emotional Appeals –** elements placed in a work to draw emotion from a viewer.

Example: Ads depicting children in third world countries.

**Emphatic Devices –** see **Appendix C**

**Epiphany – (**in [fiction](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Elements)) when a [character](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Character) suddenly experiences a deep realization about himself or herself; a truth that is grasped in an ordinary rather than a melodramatic moment.

Example: Emilia of *Othello* has an epiphany when she learns of her husband’s deceit that because she chose loyalty and obedience to him instead of loyalty to her mistress, Desdemona was indirectly killed. (although this is somewhat dramatic).

**Essay** – see **Appendix D**

**Eulogy –** is a speech or writing in praise of a person, event or thing. It is also a formal speech praising someone who has recently died.

Example: Brutus’ and Marc Antony’s speech at Julius Caesar’s funeral in Shakespeare’s *Julius Caesar*.

**Euphony –** is attempting to group words together harmoniously, so that the consonants permit an easy and pleasing flow of sound when spoken, as opposed to [cacophony](http://web.cn.edu/kwheeler/lit_terms_C.html#cacophony_anchor).

Example: "O star (the fairest one in sight)"

**Exposition –** see **Appendix F**

**Expository Essay –** see **Appendix D**

**Extended Metaphor –** is where the same [metaphor](http://web.cocc.edu/lisal/literaryterms/i_z.htm/t_blank#Metaphor) is continued over several lines or through the entire piece.

Example: In Othello, Iago and Roderigo’s interaction has an extended metaphor of money (meaning patience and strength) over several lines.

**F**

**Fiction** – is any story that is the product of imagination rather than a documentation of fact. [Character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s and events in such [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative)s may be based in real life but their ultimate [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form) and configuration is a creation of the author.

Example: *Huckleberry Finn* is a fictional novel.

**Figurative Language –** isa type of language that varies from the norms of literal language, in which words mean exactly what they say. Also known as the "ornaments of language," figurative language does not mean exactly what it says, but instead forces the reader to make an imaginative leap in order to comprehend an author's point. It usually involves a comparison between two things that may not, at first, seem to relate to one another.

Example: Macbeth refers to life as "a walking shadow, a poor player that struts and frets his hour upon the stage."

**Flashback –** is action that interrupts to show an event that happened at an earlier time which is necessary to better understanding.

Example:

**Foreshadowing –** is the use of hints or clues to suggest what will happen later in the piece.

Example: **The early appearance, conversation, and actions of the three witches in *Macbeth* foreshadow the atmosphere of danger and gloom running through the play.**

**Form –** The pattern or construction of a work that identifies its genre and distinguishes it from other genres.

Example: Includes the different genres, such as the lyric form or the short story form, and various patterns for [poetry](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poetry), such as the [verse](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#verse) form or the stanza form.

**G**

**Genre –** is a French word meaning kind or type. The major genres in literature are poetry, [fiction](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm#Elements), [drama](http://web.cocc.edu/lisal/literaryterms/t_blank#Drama), and essays. Genre can also refer to more specific types of [literature](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#What) such as [comedy](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Comedy), [tragedy](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Tragedy), [epic](http://web.cocc.edu/lisal/literaryterms/t_blank#Epic) poetry, or science fiction.

Example: The genre of *Antigone* would be a tragic drama.

**H**

**Hyperbole –** is an exaggeration or overstatement.

Example: Huck’s description of Solomon’s wives in *Huckleberry Finn* was a hyberbole.

**I**

**Iambic Pentameter –** a metrical pattern in poetry which consists of five iambic [feet](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foot) per line. An iamb, or iambic foot, consists of one unstressed syllable followed by a stressed syllable.

Example: Most of Shakespeare’s plays and his sonnets were in iambic pentameter.

**Imagery –** is a word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work.

Example: Throughout the play of *Macbeth*, Shakespeare effectively uses blood imagery to create suspense and horror. Blood imagery is also used to describe murder, treason, and death.

**Irony –** takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. In **dramatic irony**, the audience knows something that the characters in the drama do not. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant.

Example: A good example of dramatic irony is when Macbeth plans Duncan’s murder while feigning loyalty to the king.  This is dramatic irony since while Duncan does not know of Macbeth’s plans, the audience does.

**J**

**Juxtaposition –** placing things side by side for the purposes of comparison. Comparison of things or ideas. Authors often use juxtaposition of ideas or examples in order to make a point.

Example: An author might juxtapose the average day of a typical American with that of someone in the third world in order to make a point of social commentary.

**L**

**Lead –** an introductory section of a news story or a news story of major importance.

Example: Early Friday afternoon, there was a car accident on Route 405….

**Letter to the Editor –** appears in a newspaper. Written as a response by readers to either something that has appeared in the newspaper or about an event, mostly of a negative light.

Example: Many letters-to-the-editor have been written to the editor of the *Globe and Mail* after Margaret Wente’s piece on Newfoundland.

**Literal Meaning –** actual word-for-word meaning of the text.

Example: I strolled over to the park = I went to the park

**Lyric –** see **Appendix G**

**Lyrics –** words to a song.

Example: "Imagine me and you…" – The Turtles *Happy Together*

**M**

**Media – see Appendix E**

**Memoir –** is an autobiographical [form](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#form) of writing in which the author gives his or her personal impressions of significant figures or events. This form is different from the [autobiography](http://www.galegroup.com/free_resources/glossary/index.htm#autobio) because it does not center around the author's own life and experiences.

Example: Pierre Trudeau wrote a collection of memoirs/.

**Metaphor –** invokes a comparison between two things: one is usually the subject at hand, and the other is something associated with it.  The comparison is not stated directly but implied (no use of ‘like’ or ‘as’.  The purpose of the association is to use some qualities of the distant 'something' to illuminate and unsuspected quality of the subject at hand. There are several varieties of metaphor like: noun metaphor, verb metaphor, implied metaphor, [extended metaphor](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Extended%20metaphor), and prepositional metaphor.

Example: In this metaphor, Macduff compares courage to a "mortal sword." This is important because it portrays Macduff’s willingness to fight for his country. "Angels are bright still, though the brightest fell: Though all things foul would wear the brows of grace…"

**Meter –** is when a rhythmic pattern of stresses recurs in a poem. Metrical patterns are determined by the type and number of [feet](http://web.cocc.edu/lisal/literaryterms/d_h.htm/t_blank#Foot) in a [line](http://web.cocc.edu/lisal/literaryterms/t_blank#Line) of verse by combining the name of a line length with the name of a foot concisely describes the meter of the line. Rising meter refers to metrical feet which move from unstressed to stressed sounds, such as the [iambic](http://web.cocc.edu/lisal/literaryterms/#Iambic%20pentameter) foot and the anapestic foot. Falling meter refers to metrical feet which move from stressed to unstressed sounds, such as the trochaic foot and the dactylic foot.

**Monologue –** is a composition, written or oral, by a single individual. More specifically, a speech given by a single individual in a [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama) or other public entertainment. It has no set length, although it is usually several or more lines long.

Example: Hamlet’s "To be or not to be" is a very famous monologue.

**Mood** – is the atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

Example: The prevailing mood of Othello is somber and tragic.

**Motif –** is a [theme](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#theme), [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) type, [image](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#image), [metaphor](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#metaphor), or other verbal element that recurs throughout a single work of [literature](http://www.galegroup.com/free_resources/glossary/glossary_im.htm#lit) or occurs in a number of different works over a period of time.

Example: Some recurring motifs in Macbeth are violence, hallucinations and prophecy.

**Motivation –** the reason a character is struggling so hard to achieve his or her goal, or the reason the author wrote the piece.

Example: **Othello smothers Desdemona when he thinks her unfaithful; motivation for this act has been supplied by revealing the intensity of his pride and jealousy.**

**Myth –** is an anonymous [tale](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#tale) emerging from the traditional beliefs of a culture or social unit. Myths use supernatural explanations for natural phenomena. They may also explain cosmic issues like creation and death. Collections of myths, known as mythologies, are common to all cultures and nations, but the best-known myths belong to the Norse, Roman, and Greek mythologies.

Example: The story of Hercules is a Greek myth.

**N**

**Narrative –** is a [verse](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#verse) or [prose](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prose) accounting of an event or sequence of events, real or invented. The term is also used as an adjective in the sense "method of narration." In literary [criticism](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#criticism), the expression "narrative technique" usually refers to the way the author structures and presents his or her story. Narratives range from the shortest accounts of events, as in Julius Caesar's remark, "I came, I saw, I conquered," to the longest historical or biographical works.

Example: Huck Finn is giving a narrative of his own life.

**Narrator –** is the teller of a story. The narrator may be the author or a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the story through whom the author speaks.

Example: Huckleberry Finn is the narrator of Mark Twain’s *The Adventures of Huckleberry Finn*

**Nonfiction –** based onreal life or real life events.

Example: *Baltimore’s Mansion* is nonfiction.

**O**

**Octave –** is a [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem) or stanza composed of eight lines. The term octave most often represents the first eight lines of a Petrarchan [sonnet](http://www.galegroup.com/free_resources/glossary/glossary_s.htm#sonnet).

**Ode –** is a poem in praise of something divine or expressing some noble idea.

Example: *Ode to Newfoundland*

**Onomatopoeia –** is a literary device wherein the sound of a word echoes the sound it represents.

Example: crunch, drip, boom

**Oxymoron –** is a combination of contradictory terms.

Example: In *Romeo and Juliet*, "O brawling love! O loving hate!" are examples of oxymorons.

**P**

**Parable –** is a brief story, told or written in order to teach a moral lesson.

Example: Most people are familiar with the Bible parable, "The Prodigal Son".

**Paradox** – is a situation or a statement that seems to contradict itself, but on closer inspection, does not.

Example: Paradoxes are often given by the witches in *Macbeth* in their fortunes and speeches.  The witches say that, "fair is foul and foul is fair."  This is obviously a paradox but proves to be true by the end of the play as many of the fair predictions of the witches turn foul for Macbeth.

**Parallelism –** is a method of comparison of two ideas in which each is developed in the same grammatical structure. Also, it can be a repetition of a word or grammatical structure for effect. Usually the repetition will follow the same grammatical pattern (such as Subject-Verb-Object). Parallelism is used for emphasis, rhythm, and poetic effect.

**Parody –** is a literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone.

Example: *Lancelot On A Bicycle* is a parody of *Lady of Shalott.*

**Persona –** is the [narrator](http://www.uncp.edu/home/canada/work/allam/general/#narrative), or the storyteller, of a literary work created by the author*.* A persona is usually either a character in a story who acts as a [narrator](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrator) or an "implied author," a voice created by the author to act as the narrator for himself or herself.

Example: The narrator of Geoffrey Chaucer’s *The Canterbury Tales* is a persona.

**Personification –** is a figure of speech in which something nonhuman is given human characteristics.

Example: Macbeth says that "sleep ... knits up the raveled sleeve of care... chief nourisher in life’s feast."

**Persuasive Essay –** see **Appendix D**

**Plot –** see **Appendix F**

**Poetic Forms –** see **Appendix G**

**Point of View –** isa way the events of a story are conveyed to the reader, it is the "vantage point" from which the [narrative](http://www.uncp.edu/home/canada/work/allam/general/#narrative) is passed from author to the reader. The point of view can vary from work to work, in first person – the narrator is telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as omniscient (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called limited omniscience.

Example: *Huckleberry Finn* is told in first-person point of view.

**Prologue –** is an introductory section of a literary work. It often contains information establishing the situation of the [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s or presents information about the setting, time period, or action. In [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama), the prologue is spoken by a [Chorus](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#chorus) or by one of the principal characters.

Example: The prologue in *Antigone* summed up what had happened in *Oedipus* and *Oedipus at Colonus.*

**Propaganda –** see **Appendix E**

**Props –** are handheld objects, furniture and similar items on stage apart from costumes and the stage scenery itself used to provide [verisimilitude](http://web.cn.edu/kwheeler/lit_terms_V.html#verisimilitude_anchor), to reinforce the [setting](http://web.cn.edu/kwheeler/lit_terms_S.html#setting_anchor), to help [characterize](http://web.cn.edu/kwheeler/lit_terms_C.html#characterization_anchor) the actors holding or wearing them, or to provide visual objects for practical, symbolic, or demonstrative purposes on the stage

Example: In *Othello*, the handkerchief would have been an important prop.

**Protagonist –** is the hero or main character in a story, who acts against the [antagonist](http://web.cocc.edu/lisal/literaryterms/a_c.htm/t_blank#Antagonist). Although the protagonist is often the hero or heroin, they do not have to be heroic.

Example: In *Macbeth*, Macbeth is the protagonist although he is by no means heroic.

**Pun –** is a play on words wherein a word is used to convey two meanings at the same time.

Example: Mark Twain presents a *black-and-white* view on slavery in *Huck Finn*.

**Punctuation –** see **Appendix H**

**Purpose –** what the writer wants to accomplish with a particular piece of writing or what the character’s goals are.

Example: Mark Twain’s purpose is writing *Huckleberry Finn* might have been to arouse sympathy for slaves by his portrayal of Jim.

**Q**

**Quatrain –** is a four-line stanza which may be rhymed or unrhymed. A common quatrain is a **heroic quatrain** is a four line stanza rhymed ‘abab’.

**R**

**Refrain –** is a phrase repeated at intervals throughout a [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem). A refrain may appear at the end of each stanza or at less regular intervals. It may be altered slightly at each appearance. Some refrains are nonsense expressions that seem to take on a different significance with each use.

Example: In *Lady of Shalott*, the refrain is the "Lady of Shalott".

**Rhetorical Question –** is a question intended to provoke thought, but not an expressed answer, in the reader. It is most commonly used in oratory and other persuasive [genre](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#genre)s.

Example: Bugs Bunny typically asks, "What’s up, doc?" He isn’t actually inquiring how you are, it is more of a greeting.

**Rhyme Scheme –** is the pattern of [rhyme](http://www.uncp.edu/home/canada/work/allam/general/#rhyme) used in a poem, generally indicated by matching lowercase letters to show which lines rhyme. The letter "a" notes the first line, and all other lines rhyming with the first line. The first line that does not rhyme with the first, or "a" line, and all others that rhyme with this line, is noted by the letter "b", and so on. The rhyme scheme may follow a fixed pattern (as in a sonnet) or may be arranged freely according to the poet's requirements. The use of a scheme, or pattern, came about before poems were written down; when they were passed along in song or oral poetry. Since many of these poems were long, telling of great heroes, battles, and other important cultural events, the rhyme scheme helped with memorization. A rhyme scheme also helps give a verse movement, providing a break before changing thoughts.

**Rhythm –** are recurrences of stressed and unstressed syllables at equal intervals, similar to meter. However, though two lines may be of the same meter, the rhythms of the lines may be different. This is because while the meter of a line is identified by the pattern within each foot, the rhythm is accounted for by larger units than individual feet.

**S**

**Sarcasm –** is another term for verbal irony--the act of ostensibly saying one thing but meaning another.

Example: A sarcastic remark directed at a person who consistently arrives fifteen minutes late for appointments might be, "Oh, you’ve arrived exactly on time!"

**Satire –** is a work that uses ridicule, humor, and wit to criticize and provoke change in human nature and institutions. There are two major types of satire: "formal" or "direct" satire speaks directly to the reader or to a [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character) in the work; "indirect" satire relies upon the ridiculous behavior of its characters to make its point. Formal satire is further divided into two manners: the "Horatian," which ridicules gently, and the "Juvenalian," which derides its subjects harshly and bitterly.

Example: *Huckleberry Finn* has a lot of social satire because of its portrayal of characters like the King, Duke and others.

**Scene –** is a subdivision of an act of a [drama](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#drama), consisting of continuous action taking place at a single time and in a single location. The beginnings and endings of scenes may be indicated by clearing the stage of actors and props or by the entrances and exits of important [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s.

Example: *Othello’*s Act V has two scenes.

**Sentence Fragment –** occur when a sentence is missing a subject, verb, or main clause. Except in very rare cases, you should avoid sentence fragments.

Example: *School should be free. Or cheaper.*

**Sentence Types –** see **Appendix I**

**Sestet –** is any six-line [poem](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#poem) or stanza.

**Setting –** is the time, place, and culture in which the action of a [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative) takes place. The elements of setting may include geographic location, [character](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#character)s' physical and mental environments, prevailing cultural attitudes, or the historical time in which the action takes place.

Example: T**he setting of *Macbeth* is Scotland in the eleventh century; more specifically, the incidents in the play occur in seven different settings--Forres, Inverness, Dunsinane, the forests (witches' scenes), Duncan's camp, Fife, and England.**

**Simile –** is a figure of speech that takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as".

Example: Shakespeare’s "My love is like a red, red rose…"

**Soliloquy –** (in drama) it is a moment when a character is alone and speaks his or her thoughts aloud.

Example: Iago speaks his evil intentions in *Othello* in a soliloquy.

**Speaker –** personage or [persona](http://courses.nus.edu.sg/course/ellibst/#persona) responsible for the [voice](http://courses.nus.edu.sg/course/ellibst/#Voice) in a poem; like the persona, the speaker should not be confused with the poet.

Example: Huck Finn is the speaker in Huckleberry Finn.

**Stage Direction –** (in drama) actions that appear in ( ) or italicized that describe what the character is doing.

Example: Cassio’s stage direction during his drunk scen might be *(staggers clumsily into room*).

**Stanza –** is a major subdivision in a poem. A stanza of two lines is called a couplet; a stanza of three lines is called a tercet; a stanza of four lines is called a quatrain.

**Stereotype –** is an author's method of treating a character so that the character is immediately identified with a group. A character may be associated with a group through accent, food choices, style of dress, or any readily identifiable group characteristic. A criticism leveled at TV drama is that those who produce such dramas use outdated or negative qualities of groups to stereotype individuals. Ignoring the group's positive qualities, they perpetuate and strengthen the group's negative image in the minds of viewers.

Example: Pap in *Huckleberry Finn* is the stereotypical drunk.

**Style –** see **Appendix J**

**Subplot –** is a secondary story in a [narrative](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#narrative). A subplot may serve as a motivating or complicating force for the main [plot](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#plot) of the work, or it may provide emphasis for, or relief from, the main plot

Example: The [conflict](http://www.galegroup.com/free_resources/glossary/glossary_bc.htm#conflict) between the Capulets and the Montagues in William Shakespeare's *Romeo and Juliet* is an example of a subplot.

**Suspense –** is a literary device in which the author maintains the [audience](http://www.galegroup.com/free_resources/glossary/index.htm#audience)'s attention through the buildup of events, the outcome of which will soon be revealed. It results primarily from two factors: the reader's identification with and concern for the welfare of a convincing and sympathetic character, and an anticipation of violence.

Example: The suspense in *Othello* is whther of not Othello will kill Desdemona and will Iago be caught.

**Symbolism –** is a device in literature where an object represents an idea.

Example: In *Macbeth*, blood represents guilt.

**Syntax –** is word order and sentence structure, as opposed to diction, the actual choice of words. Standard English syntax prefers a Subject-Verb-Object pattern, but poets may tweak syntax to achieve rhetorical or poetic effects. Intentionally disrupting word order for a poetic effect is called [**anastrophe**](http://web.cn.edu/kwheeler/lit_terms_A.html#anastrophe_anchor)**.**

**T**

**Theme –** is a central idea or statement that unifies and controls the entire work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea. Theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the piece, or it may only be implied.  
Example: A theme of Shakespeare’s *Othello* is jealousy.

**Thesis –** A thesis is both an [essay](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#essay) and the point argued in the essay. Thesis [novel](http://www.galegroup.com/free_resources/glossary/glossary_no.htm#novel)s and thesis [play](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#play)s share the quality of containing a thesis that is supported through the action of the story.

Example: A thesis could be "Othello is a victim of his own making".

**Title (significance) –** is how the title relates to the work and what new insights can be gained into the work when one considers the title.

Example: If a work is named "Shadows", then you would search for use of light and dark in the piece because they would help you gain insight.

**Tone –**expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety-the entire gamut of attitudes toward life's phenomena.

Example: The last section of Huck Finn has a farcical tone.

**Topic Sentence –** the sentence in a paragraph that gives the main idea for the paragraph and sets the limits for the material that can be discussed. It is often, but not always, the first sentence of a paragraph because this helps the reader follow the writer's argument

Example: If the topic sentence was "I hate cafeteria food", that paragraph would have to discuss cafeteria food and why you hate it.

**Tragic Flaw – (**in a [tragedy](http://www.galegroup.com/free_resources/glossary/glossary_tz.htm#tragedy)) the quality within the [hero](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#hero) or [heroine](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#hero) that leads to his or her downfall.

Example: Othello’s tragic flaw was his jealousy.

**Tragic Hero –** has the potential for greatness but is doomed to fail. He is trapped in a situation where he cannot win. He makes some sort of tragic flaw, and this causes his fall from greatness. Even though he is a fallen hero, he still wins a moral victory, and his spirit lives on. Characteristics include: born into nobility, responsible for their own fate, endowed with a tragic flaw, doomed to make a serious error in judgment, fall from great heights or high esteem, realize they have made an irreversible mistake, faces and accepts death with honor, meet a tragic death and the audience is affected by pity and/or fear.

Example: Oedipus of the *Theban Plays* is a tragic hero.

**Transitions** – see **Appendix A**

**U**

**Unity –** is the quality of having all parts of a piece relate to each other in a way that makes the piece seem like one.

Example: It is said that the ending of *Huck Finn* lacks unity with the rest of the piece because of Huck’s unjustified depression and the reappearence of Tom Sawyer.

**V**

**Visuals –** see **Appendix K**

**Voice –** refers to the controlling presence or "authorial voice" behind the [characters,](http://web.uvic.ca/wguide/Pages/LTCharacter.html) [narrators,](http://web.uvic.ca/wguide/Pages/LTNarrator.html) and [personae](http://web.uvic.ca/wguide/Pages/LTPersona.html) of literature. It is also described as the *implied author*. The particular qualities of the author's voice are manifested by her or his method of expression (an ironic narrator, a lyric persona), specific language, and so forth.

Example: Twain’s satirical voice comes through in *Huckleberry Finn.*

**Appendix A**

**Coherence –** is the quality of being logically integrated, consistent and intelligible. **Connectives –** a connective is a word that joins other words, phrases, and clauses. A word or words that provide a link between ideas in two different grammatical constructions.

**Transitions –** words or phrases that help move sentences or paragraphs smoothly from one idea to the next; some common transitions are conjunctions (ignore the idea that you can’t begin a sentence or paragraph with a conjunction, but do so sparingly); conjunctive adverbs: *however, moreover, nevertheless, therefore; phrases: in addition, on the other hand; single words: thus, also, first, second, third, finally*. Any words from the set of continuity marks (first, next, then), the set of conjunctive adverbs (whereas, however, furthermore) or the adverb clauses (when, if, since). In the larger sense, headings and sub-headings act as general transitions among thematic parts of a report.

**Organization –** the clarity of the logical flow of ideas and the explicitness of the text structure or plan.

**-spatial –** a method of paragraph or essay organization in which events are presented according to their location; used when the author's goal is to describe.

**-logical –** ideas are arranged according to a plan.

**-chronological –** items, events, or even ideas are arranged in the order in which they occur

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Parallel structure – 1)** Two grammatical structures, similar in form and function, connected by a conjunction: Paul hit the ball over the fence and the trees, **2)** In speech or writing, the repetition of an identical grammatical or stylistic structure for the sake of clarity.

**Pronoun –** a word used in place of a noun, a noun phrase or several nouns. They are often used to save repetition of a noun. (i.e. *he, she, it* )

**Temporal reference points –** conventional division of time into present, past, and future

**Appendix B**

**Emphasis –** special attention, weight, or stress given to a word, phrase, etc. in pieces of literature or when speaking as to make it stand out.

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Parallel structure – 1)** Two grammatical structures, similar in form and function, connected by a conjunction: Paul hit the ball over the fence and the trees, **2)** In speech or writing, the repetition of an identical grammatical or stylistic structure for the sake of clarity.

**Appendix C**

**Emphatic Devices –** devices used to place emphasis on a part of a sentence or a sentence in order to make it stand out to the viewer.

**Repetition – 1)** the repeated use of the same word or word pattern as a rhetorical device, **2)** technique for creating unity and rhythm in which a single element or motif is used over and over again.

**Font –** A complete collection of letters, punctuation marks, numbers, and special characters with a consistent and identical typeface, weight (Roman or bold), posture (upright or italic) and font size. Technically, font still refers to one complete set of characters in a given typeface, weight, and size, such as Helvetica italic 12 - but the terms has come to be used interchangeably for referring to typefaces or font families.

**-bold –** used to heavily emphasize major points.

**-italics -** used to indicate titles of major or complete works, foreign words that are not usually used in English, words used as words themselves (as in when giving a definition of the word) and words or phrases that one wishes to emphasize.

**Short sentences –** help emphasize and individualize sentences and points so that valid points do not get lost in a long, run-on sentence.

**Punctuation – see Appendix H**

**Appendix D**

**Essay –** is a [prose](http://www.galegroup.com/free_resources/glossary/glossary_p.htm#prose) composition with a focused subject of discussion.

**Importance and effectiveness of the introduction** – should start with a general discussion of your subject and lead to a very specific statement of your main point, or thesis. Sometimes an essay begins with a "grabber," such as a challenging claim, or surprising story to catch a reader's attention. The thesis should tell in one (or at most two) sentence(s), what your overall point or argument is, and briefly, what your main body paragraphs will be about. The introduction should be designed to attract the reader's attention and give him/her an idea of the essay's focus.

**Body and conclusion** – The body paragraphs will explain your essay's topic. Each of the main ideas that you listed in your outline will become a paragraph in your essay. If your outline contained three main ideas, you will have three body paragraphs. The conclusion serves to give the reader closure, summing up the essay's points or providing a final viewpoint about the topic. The conclusion should consist of three or four convincing sentences. Clearly review the main points, being careful not to restate them exactly, or briefly describe your opinion about the topic.

**Methods of development**

-**compare and contrast** – discusses similarities and differences in works. Although you can discuss both, it is easier to do one or the other.

-**classification and division** – a writer organizes, sorts or divides things into categories.

-**examples and illustration** – with almost every paragraph, a example is offered as to clarify and inform.

-**process analysis –** a pattern of essay development in which the procedure for doing or making something is detailed

-**cause and effect** –are concerned with why things happen (causes) and what happens as a result (effects). Cause and effect is a common method of organizing and discussing ideas.

-**definition** – writing that explains what a term means. Some terms have definite, concrete meanings, such as glass, book, or tree. Terms such as honesty, honor, or love are abstract and depend more on a person's point of view.

**Expository –** purpose is to present, completely and fairly, other people's views or to report about an event or a situation. Expository writing, or exposition, presents a subject in detail, apart from criticism, argument, or development. Such writing is discourse designed to convey information or explain what is difficult to understand. Exposition usually proceeds by the orderly analysis of parts and the use of familiar illustrations or analogies

**Descriptive –** provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a lot of sensory details. The essay could be a list-like description that provides point-by-point details. Or, it could function as a story, keeping the reader interested in the plot and theme of the event described.

**Narrative –** are told from a defined point of view, often the author's, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph.

**Argumentative Essay –** function is to show that your assertion (opinion, theory, hypothesis) about some phenomenon or phenomena is correct or more truthful than others. Argumentative writing is the act of forming reasons, making inductions, drawing conclusions, and applying them to the case in discussion; the operation of inferring propositions, not known or admitted as true, from facts or principles known, admitted, or proved to be true. It clearly explains the process of your reasoning from the known or assumed to the unknown. Without doing this you do not have an argument, you have only an assertion, an essay that is just your unsubstantiated opinion. Notice that you do not have to completely prove your point; you only have to convince reasonable readers that your argument or position has merit.

**Persuasive Essay –** (also known as the argument essay) utilizes logic and reason to show that one idea is more legitimate than another idea. It attempts to persuade a reader to adopt a certain point of view or to take a particular action. The argument must always use sound reasoning and solid evidence by stating facts, giving logical reasons, using examples, and quoting experts.

**Appendix E**

**Media –** forms of public communication (such as newspaper, radio, television, information network, poster, or brochure) that are designed to reach large numbers of people.

**Logo –** an identifying symbol used to advertise and promote an organization, event, product or service. Usually, such symbols combine pictorial and textual elements in a distinctive manner. When consisting solely of stylized textual elements, such symbols are referred to as logotypes or wordmarks.

**Mass media –** when media methods are used to communicate to thousands of people at the same time

**Target audience –**consumer group most likely to buy a specific product and identified by region, age, demographics, or economic status. Effective ads are created and placed in media with the target audience clearly in mind.

**Headline –** the heading, title or caption of a newspaper article. Usually very attention-grabbing.

**Angle –** slant; a biased way of looking at or presenting something

**Foreground –** part of a scene, landscape, etc., which is near the viewer (between the observer and up to l/4 or 1/2 mile distant). The surface patterns or objects and visual elements are important in the "foreground" portions of views

**Background –**distance part of a landscape; surroundings, especially those behind something, and providing harmony and contrast; area located from 3-5 miles to infinity from the viewer, characterized by perception of outline shape, landforms, and patterns of light and dark. Skylines or ridgelines against other land surfaces are the strongest visual elements of background.

**Lighting –** illumination, can often establish mood or serve a symbolic purpose

**Contrast –** perceptual effect of the juxtaposition of very different colors. Occurs when there is a visual difference between things or qualities being compared; degrees of dynamic imbalance between elements of a composition which draw the eye and demand resolution (dominance) to establish unity and overall balance in the design as a whole.

**Logical fallacies –** errors of reasoning, errors which may be recognized and corrected by prudent thinkers

**Propaganda –** way of presenting a belief that seeks to generate acceptance without regard to facts or the right of others to be heard. Propaganda often presents the same argument repeatedly, in the simplest terms and ignores all rebuttal or counter-argument. It is essentially self- interested and often associated with authoritarian regimes. Propaganda is often used to convey official descriptions of reality, when it may be allied with bureaucratic control of media, censorship of opposing opinions and deliberate misinformation.

**Colour –** appearance of objects (or light sources) described in terms of a person's perception of their hue and lightness (or brightness) and saturation

**Form –** the medium in which a message is presented (i.e. poster, sculpture etc.)

**Message –** any thought, idea, or information, whether expressed in plain or in secret language, prepared in a form suitable for transmission by any means of communication.

**Text choice –** often reflects purpose and target audience (ex: Big, bold if appealing to children and elegant if appealing to young women)

**Bias –** is **a mental leaning or inclination; partiality; prejudice; bent.**

**Appendix F**

**Plot –** is the structure of a story. The sequence in which the author arranges events in a story. The structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by antagonist, creating what is called, conflict. A plot may include flashback or it may include a subplot which is a mirror image of the main plot.

**Exposition –** is a narrative device, often used at the beginning of a work, which provides necessary background information about the characters and their circumstances. Exposition explains what has gone on before, the relationships between characters, the development of a [theme](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#Theme), and the introduction of a [conflict](http://web.cocc.edu/lisal/literaryterms/elements_of_literature.htm/t_blank#conflict).

**Rising action –** the second of the five parts of plot structure, in which events complicate the situation that existed at the beginning of a work, intensifying the conflict or introducing new conflict.

**Climax –** the result of the crisis, the high point of the story for the reader; frequently, it is the moment of the highest interest and greatest emotion, and is the point at which the outcome of the conflict can be predicted.

**Falling action –** the fourth part of plot structure, in which the complications of the rising action are untangled.

**Resolution –** the sense at the end of a story that it is complete.

**Appendix G**

**Poetic Forms**

**Ballad** – song hits, folk music, and folktales or any song that tells a story are loosely called ballads. In more exact literary terminology, a ballad is a narrative poem consisting of quatrains of iambic tetrameter alternating with iambic trimeter. Common traits of the ballad are that **(a)** the beginning is often abrupt, **(b)** the story is told through dialogue and action **(c)** the language is simple or "folksy," **(d)** the theme is often tragic--though comic ballads do exist, and **(e)** the ballad contains a refrain repeated several times.

**Blank verse –** (also called **unrhymed iambic pentameter**)unrhymed lines of ten syllables each with the even-numbered syllables bearing the accents. Blank verse has been called the most "natural" verse form for dramatic works, since it supposedly is the verse form most close to natural rhythms of English speech, and it has been the primary verse form of English drama and narrative poetry since the mid-sixteenth Century. Such verse is blank in rhyme only; it usually has a definite meter. (Variations in this meter may appear occasionally.)

**Elegy – (**in classical Greco-Roman literature) refers to any poem written in elegiac meter (alternating hexameter and pentameter lines). More broadly, elegy came to mean any poem dealing with the subject-matter common to the early Greco-Roman elegies--complaints about love, sustained formal lamentation, or somber meditations. The poem tends to be longer than a [**lyric**](http://web.cn.edu/kwheeler/lit_terms_L.html#lyric_anchor) but not as long as an [**epic**](http://web.cn.edu/kwheeler/lit_terms_E.html#epic_anchor) and is not plot-driven.

**Epic –** a poem that is **(a)** a long narrative about a serious subject, **(b)** told in an elevated style of language, **(c)** focused on the exploits of a hero or demi-god who represents the cultural values of a race, nation, or religious group **(d)** in which the hero's success or failure will determine the fate of that people or nation. Usually, the epic has **(e)** a vast setting, and covers a wide geographic area, **(f)** it contains superhuman feats of strength or military prowess, and gods or supernatural beings frequently take part in the action. The poem begins with **(g)** the invocation of a muse to inspire the poet and, **(h)** the narrative starts [***in***](http://web.cn.edu/kwheeler/lit_terms_I.html#in_medias_res_anchor) ***medias res*** (starting a story at midway through and then recapping **(i)** The epic contains long catalogs of heroes or important characters, focusing on highborn kings and great warriors rather than peasants and commoners.

**Free verse –** poetry based on the natural rhythms of phrases and normal pauses rather than the artificial constraints of metrical feet. It often involved the counterpoint of stressed and unstressed syllables in unpredictable but clever ways. Its origins are obscure.

**Lyric poetry –**short poem (usually no more than 50-60 lines, and often only a dozen lines long) written in a repeating stanzaic form, often designed to be set to music. Unlike a [ballad](http://web.cn.edu/kwheeler/lit_terms_B.html#ballad_anchor), the lyric usually does not have a plot (i.e., it might not tell a complete story), but it rather expresses the feelings, perceptions, and thoughts of a single poetic speaker (not necessarily the poet) in an intensely personal, emotional, or subjective manner. Often, there is no chronology of events in the lyrics, but rather objects, situations, or the subject is written about in a "lyric moment." Sometimes, the reader can infer an implicit narrative element in lyrics, but it is rare for the lyric to proceed in the straightforward, chronological "telling" common in fictional prose. However, this chain of events is not explicitly a center of plot or extended struggle between protagonist and antagonist. Instead it triggers a moment of contemplation and appreciation.

**Narrative –** are told from a defined point of view, often the poet’s, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements of the poem.

**Elizabethan Sonnet –** also known as the Shakespearean Sonnet. It uses three quatrains; each rhymed differently, with a final, independently rhymed couplet that makes an effective, unifying climax to the whole. Its rhyme scheme is **abab, cdcd, efef, gg.** Typically, the final two lines follow a "turn" or a "volta," (sometimes spelled volte, like volte-face) because they reverse, undercut, or turn from the original line of thought to take the idea in a new direction

**Italian Sonnet –** also known as the Petrarchan Sonnet. It has an eight line stanza (called an octave) followed by a six line stanza (called a sestet). The octave has two quatrains rhyming **abba**, **abba**, the first of which presents the theme, the second further develops it. In the sestet, the first three lines reflect on or exemplify the theme, while the last three bring the poem to a unified end. The sestet may be arranged **cdecde**, **cdcdcd**, or **cdedce**.

**Villanelle –** poetry consisting of nineteen lines--five tercets and a concluding quatrain. The form requires that whole lines be repeated in a specific order, and that only two rhyming sounds occur in the course of the poem.

**Appendix H**

**Punctuation –** [the](http://www.hyperdictionary.com/dictionary/the) [use](http://www.hyperdictionary.com/dictionary/use) [of](http://www.hyperdictionary.com/dictionary/of) [certain](http://www.hyperdictionary.com/dictionary/certain) [marks](http://www.hyperdictionary.com/dictionary/marks) [to](http://www.hyperdictionary.com/dictionary/to) [clarify](http://www.hyperdictionary.com/dictionary/clarify) [meaning](http://www.hyperdictionary.com/dictionary/meaning) [of](http://www.hyperdictionary.com/dictionary/of) [written](http://www.hyperdictionary.com/dictionary/written) [material](http://www.hyperdictionary.com/dictionary/material) [by](http://www.hyperdictionary.com/dictionary/by) [grouping](http://www.hyperdictionary.com/dictionary/grouping) [words](http://www.hyperdictionary.com/dictionary/words) [grammatically](http://www.hyperdictionary.com/dictionary/grammatically) [into](http://www.hyperdictionary.com/dictionary/into) [sentences](http://www.hyperdictionary.com/dictionary/sentences) [and](http://www.hyperdictionary.com/dictionary/and) [clauses](http://www.hyperdictionary.com/dictionary/clauses) [and](http://www.hyperdictionary.com/dictionary/and) [phrases](http://www.hyperdictionary.com/dictionary/phrases) , [the](http://www.hyperdictionary.com/dictionary/the) [marks](http://www.hyperdictionary.com/dictionary/marks) [used](http://www.hyperdictionary.com/dictionary/used) [to](http://www.hyperdictionary.com/dictionary/to) [clarify](http://www.hyperdictionary.com/dictionary/clarify) [meaning](http://www.hyperdictionary.com/dictionary/meaning) [by](http://www.hyperdictionary.com/dictionary/by) [indicating](http://www.hyperdictionary.com/dictionary/indicating) [separation](http://www.hyperdictionary.com/dictionary/separation) [of](http://www.hyperdictionary.com/dictionary/of) [words](http://www.hyperdictionary.com/dictionary/words) [into](http://www.hyperdictionary.com/dictionary/into) [sentences](http://www.hyperdictionary.com/dictionary/sentences) [and](http://www.hyperdictionary.com/dictionary/and) [clauses](http://www.hyperdictionary.com/dictionary/clauses) [and](http://www.hyperdictionary.com/dictionary/and) [phrases](http://www.hyperdictionary.com/dictionary/phrases) and something [that](http://www.hyperdictionary.com/dictionary/that) [makes](http://www.hyperdictionary.com/dictionary/makes) [repeated](http://www.hyperdictionary.com/dictionary/repeated) [and](http://www.hyperdictionary.com/dictionary/and) [regular](http://www.hyperdictionary.com/dictionary/regular) [interruptions](http://www.hyperdictionary.com/dictionary/interruptions) [or](http://www.hyperdictionary.com/dictionary/or) [divisions](http://www.hyperdictionary.com/dictionary/divisions)

**Forms and uses**

**Period – (.)** used to indicate the end of a sentence. Also used at the end of

a command, indirect question or for abbreviations.

**Dash – (--)** used for separating words in the middle of a sentence or adding words to the end of a sentence both are used for added emphasis on a part of a sentence.

**Semicolon – (;)**used to join related [independent clauses](http://owl.english.purdue.edu/handouts/grammar/g_clause.html) in compound sentences and to separate items in a series if the elements of the series already include commas.

**Colon – (:)** used before an extended quotation, explanation, example, series, etc. and after the salutation of a formal letter.

**Hyphen – (-)** is probably the most debated form of punctuation, but it is generally used to form compound words and prefixes.

**Quotation marks – (")** used to show that the phrase was originally said by another or to show that the sentence is being said by a character.

**Exclamation points – (!)** used to show emphasis or surprise. If a character is using it, they may be shouting.

**Capitalization – (A)** used for the first letter of a sentence or a quoted sentence, proper nouns or words derived from proper nouns (ex English from England) and for titles of publications except for little words such as a, an, the, but, as, if, and, or, nor, when used internally (if used externally capitalize them). \*Note: There are many more rules and uses concerning people’s titles such as doctor, president etc.

**Italics – (*a)*** are not really punctuation, but they can be used to indicate titles of major or complete works, foreign words that are not usually used in English, words used as words themselves (as in when giving a definition of the word) and words or phrases that one wishes to emphasize.

**Appendix I**

**Sentence Types –** there are four kinds of sentence types. This has nothing to do with sentence length; rather these sentence types are created by the use of [transition words](http://www.class.uidaho.edu/adv_tech_wrt/resources/sentence_style/transitions_words.htm) (or the lack of transition words).

**Simple –** a complete sentence that does not use conjuctions or subordinators.

**Compound –** formed when two complete sentences joined with a conjunction "and," "but," "or," "so," "yet," and "for."

**Complex –** formed when subordinators are used**.**

**Compound-complex –** formed when both a conjunction and a subordinator are used.

**Appendix J**

**Style –** isa writer's distinctive manner of arranging words to suit his or her ideas and purpose in writing. The unique imprint of the author's personality upon his or her writing, style is the product of an author's way of arranging ideas and his or her use of [diction](http://www.galegroup.com/free_resources/glossary/glossary_de.htm#diction), different sentence structures, [rhythm](http://www.galegroup.com/free_resources/glossary/glossary_qr.htm#rhythm), [figures of speech](http://www.galegroup.com/free_resources/glossary/glossary_fh.htm#figspeech), [rhetoric](http://www.galegroup.com/free_resources/glossary/glossary_qr.htm#rhetoric)al principles, and other elements of composition. Styles may be classified according to period, level, or language.

**Colloquialism –** informal words, or phrase of conversational language that brings colour to everyday speech and a friendly, conversational tone to writing. Many are figures of speech not meant to be taken seriously.

**Informal –** casual, sounds like it should be spoken.

**Formal –** very rigid structure with very ornate vocabulary

**Slang –** nonstandard language particular to a time and often to a specific locale; acceptable in everyday speech, slang should be avoided in formal contexts and, with few exceptions, in writing.

**Appendix K**

**Visuals –**

**Composition –** the bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The arrangement of the parts of a work of art as to form a unified, harmonious whole.

**Perspective –** a system for creating an illusion of depth or *three-dimensional space* on a *two-dimensional* surface. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. Atmospheric perspective (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

**Scale –** the size or apparent size of an object seen in relation to other objects, people, or its environment or *format.* Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building

**Contrast –** perceptual effect of the juxtaposition of very different colors. Occurs when there is a visual difference between things or qualities being compared; degrees of dynamic imbalance between elements of a composition which draw the eye and demand resolution (dominance) to establish unity and overall balance in the design as a whole.

**Colour –** appearance of objects (or light sources) described in terms of a person's perception of their hue and lightness (or brightness) and saturation

**Balance –** an arrangement of parts achieving a state of equilibrium between opposing forces or influences. Major types are symmetrical *and asymmetrical.*

**Message –** any thought, idea, or information, whether expressed in plain or in secret language, prepared in a form suitable for transmission by any means of communication.

**Focal point –** what your eye is drawn to**,** the main element in a composition

**Proportion –** the size relationship of parts to a whole and to one another.