***Atmosphere –*** the emotional ***mood*** created by the entirety of the literary work, established partly in the setting and then in further descriptions (i.e. weather, etc.)

***Crux*** – the root, the core, the bottom line, the nitty-gritty, the most crucial line(s) in a poem or prose passage that shows the main point, directly related to ***central idea / theme*** of a work of literature

***Dialogue*** – the conversation of two or more people that presents an inter-play of ideas and personalities.

***Diction*** - author’s word choice such as denotation, connotation, etc.) ***You should be able to DESCRIBE the TYPE of the author’s diction with an adjective!* You SHOULD NEVER write “the author uses diction…”**

* **Connotation** – the emotional implications & associations that a word carries
* **Denotation** – the dictionary definition
* **Colloquial** – Ordinary or familiar type of conversation, a **colloquialism** is a common or familiar type of saying
* **Dialect** **/ Vernacular**– speech within the same language with marked regional or social differences, plain everyday speech
* **Euphemism** – a more agreeable or less offensive substitute for generally unpleasant words or concepts (sometimes used for political correctness such as “physically challenged” instead of “crippled”
* **Jargon** -specific phrases and words used by a group in a particular profession/trade or sport/activity
* **Slang –** informal language typically restricted to a particular context or group of people
* **Verb Choice** – strong/weak, active vs. passive / linking / helping

***Figures of Speech*** - states something that is not literally true *in order to create an effect*

* **Hyperbole** – exaggerated statements or claims not meant to be taken literally; e.g., “I’m so hungry I could eat a horse,” “shut up before I kill you”
* **Litotes** – intentional use of understatement that renders an ironical effect using double negatives, e.g., “not too bad,” “They do not seem the happiest couple around,” “your apartment is not unclean,” etc.
* **Metaphor** – comparison of two unlike things; e.g., “Time is money,” “the monstrous chin, a freakish shelf jutting from the lower face.”
* **\*Metonymy** – the writer substitutes the actual word with an associated object; e.g., The White House instead of the President
* **Oxymoron** – an image of contradictory terms; e.g., jumbo shrimp; bittersweet, sweet sorrow
* **Paradox** – a statement that at first seems contradictory but, in fact, reveals truth; e.g., “I must be cruel, only to be kind” (Hamlet)
* **Personification** – giving human qualities to inanimate objects (difference between the specifics of anthropomorphism); e.g., “Guilty feet have got no rhythm,” “The high yellow moon won’t come out to play”
* **Simile** – a comparison of unlike things using like or as; e.g., “He is as cunning as a fox,” “Tormenting itself in its invincible ignorance like a small bird beating about the cruel wires of a cage.”
* **Symbol / Symbolism** - an object, person, or situation has another meaning other than its literal meaning or the actions of a character, word, action, or event that have a deeper meaning in the context of the whole story.
* **\*Synecdoche** – utilizes a part as representative of the whole; e.g., wheels for car, plastic for credit cards, the police for one officer, etc.

***Imagery***- descriptive words that appeal to the five senses

* Sensory (Hearing = *auditory*, feeling = *tactile*, smelling = *olfactory*, tasting = *gustatory, seeing = visual / optic* )
* Parallel vs. Contrasting images
* Image patterns (3+)

***Irony***- surprising, interesting or amusing contrast between reality and expectation

* **Dramatic** – the audience knows more than the characters on stage
* **Situational** – a situation or event that is the opposite of what is or what appears to be or what might be expected
* **Verbal** – an expression of an attitude that is the opposite of what is actually meant
* **Sarcasm** – mockery, scorn, cynicism

***Meter*** – The rhythmic pattern of beats in poetry

***Mood*** – The atmosphere in the work oftentimes noted in our study of setting (where/when)

***Motif*** – The repetition or variations of an image or idea in a work which is used to develop theme or characters *(know the difference between motif and symbol!)*

***Plot*** - the sequence in which the author arranges the story events – developed by conflict, flashback, foreshadowing, suspense

* Conflict
* Freytag’s Pyramid:  exposition, rising action, climax, falling action, denouement
* Flashback
* Foreshadowing
* Subplot – a secondary plot
* Suspense

***Point of View*** - from whose view is the passage related – note any shifts of speakers

* **Person** – 1st, 2nd, 3rd, omniscient, limited omniscient
* **Perspective**
* **Shift**

***Punctuation*** – e.g., dashes, commas, end punctuation, italics, parentheses

***Sentence types in our study of Syntax***

* **Declarative** – statement – The queen is dead.
* **Exclamatory** – emphasis or strong emotion – Long live the king!
* **Imperative** – command – Clean your room!
* **Interrogative** – question – Are you sick?
* **Rhetorical**
* **\*Simple** – contains one independent clause:  The dog chased the rabbit.
* **\*Compound** – contains two independent clauses connected by FANBOYS (coordinating conjunctions): The dog chased the rabbit, but the rabbit got away.  (FANBOYS:  for, and, nor, but, or, yet, so)
* **\*Complex** – contains an independent and one or more subordinate clauses: Because the singer was tired, she went to bed after the concert.
* **\*Compound-complex** – contains two or more independent clauses and one or more subordinate clauses:  The singer bowed while the audience applauded, but she sang no encores.
* **\*Cumulative/loose** – a sentence that continues with modifying phrases but could have ended earlier:  We reached France that morning after a turbulent flight, tired but exhilarated, full of stories to tell our friends.
* **\*Periodic** – a sentence that makes sense only when the reader reaches the end.
* **\*Balanced** – phrases & clauses balance each other by likeness & structure.  “He maketh me to lie down in green pastures; he leadeth me beside still waters.”
* **Fragment**
* **Run-on**

***Sentence Variety*** – Variation of sentence beginnings, sentence patterns, subject/predicate order, etc.

***Shifts*** – sudden changes in diction, syntax, tone, sentence length, rhythm, punctuation, or patterns of imagery, etc., look for transition words such as but, however, etc.

***Sound Devices***

* Alliteration – repetition of initial consonant sounds; e.g., Peter Pan
* Assonance – repetition of similar vowel sounds
* \*Cacophony – harsh, discordant sounds in a line or passage
* Consonance – repetition of consonant sounds within and at the ends of words
* \*Euphony – the pleasant, mellifluous presentation of sounds
* Onomatopoeia – word that imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting. For example buzz, gushing, whisper, meow, tweet, etc.
* Rhyme
* Rhythm

***Style*** – The unique way an author presents his ideas in his use of diction, syntax, imagery, structure, content, and details

***Syntax Techniques*** – notice sentence length, sentence order, use of punctuation, use of italics, ellipses, rhetorical questions, etc.

* **Anaphora** – repetition of same word or group of words at the beginning of a sentence; e.g., I have a dream
* **Anastrophe** – also known as inversion, the normal order of words is reversed in order to achieve a particular effect of emphasis or [meter](https://literarydevices.net/meter/). Inversion is achieved by doing the following: placing an adjective after the noun it qualifies *e.g. the soldier strong, p*lacing a verb before its subject *e.g. shouts the policeman, p*lacing a noun before its preposition *e.g. worlds between*
* **Antithesis** – a figure of speech in which an opposition or contrast of ideas is expressed by parallelism of words that are the opposites of, or strongly contrasted with, each other, such as “hatred stirs up strife, but love covers all sins”
* **\*Asyndeton** – deliberate omission of conjunctions in a series of related clauses:  “I came, I saw, I conquered.”
* **\*Ellipsis -** used in narratives to omit some parts of a sentence or event, giving the reader a chance to fill in the gaps while acting or reading. It is usually written between the sentences as “…”. Apart from being convenient, ellipsis also helps in advancing the story. The part of a sentence or an event that is left out by substituting it with ellipses is often used to either save time or use it as a stylistic element by allowing the reader to fill in the gaps by using their imagination.
* **\*Enjambment** – A run-on line in poetry which carries over from one line to the next
* **\*Juxtaposition** – Unassociated ideas, words, or phrases are placed next to one another, often creating the effect of wit or surprise.
* **Parallelism** – the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning or [meter](https://literarydevices.net/meter/), e.g., He loved swimming, running, and playing golf.
* **\*Polysyndeton** – “bound together”, deliberate use of many conjunctions (FANBOYS) for special emphasis:  The meal was huge—we ate bread and spaghetti and salad and cheesecake and fruit and…
* **Punctuation** – Period, question mark, exclamation point used to determine sentence type, etc., comma, semi colon usage, etc.
* **Repetition -** a literary device that repeats the same words or phrases a few times to make an idea clearer, or for particular emphasis. It could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text.
* **Rhetorical Question** – asked just for effect or to lay emphasis on some point discussed when no real answer is expected. A rhetorical question may have an obvious answer but the questioner asks rhetorical questions to lay emphasis to the point.

***Theme*** – the underlying ideas that the author illustrates through characterization, motifs, language, plot, etc.  The insight about human life that is revealed in a work.  A full sentence statement of the central idea.

***Tone*** – the author’s/character’s attitude towards his/her subject; e.g., tonal shift, voice.  (examples are comic, serious, scornful, angry, sarcastic, etc.)