

WELCOME TO IB ENGLISH LITERATURE!

TEACHERS: MR. KENNY, MR. LARSEN, AND MS. SHIELDS

kenny_d@surreyschools.ca; larsen_j@surreyschools.ca; shields_s@surreyschools.ca

Get excited as we are going to read great stories narrated by great storytellers. However, it is not only the story itself that makes the reading process exciting (and there are works where the plot is not important or even does not exist at all), but the tools the author uses to make the story what it is. And we will look at those through large magnifying lenses.

Texts are not isolated, nor are the authors. They are a part of a social context, times when the author lived and created his/her works. It is important for us (though not all critics will agree) to know what made the author who he/she is as the author constructs the guiding point of view in the work and very often becomes a moral authority for the readers. Hence, discussing arts, music, political and socio-economic climate of the author's era will be an important part of our class conversations and some of your assignments/presentations which will further enhance our understanding of their works.

COURSE OVERVIEW

In the language A: literature course, students will learn about the various manifestations of literature as a powerful mode of writing across cultures and throughout history. They will explore and develop an understanding of factors that contribute to the production and reception of literature, such as:

- the creativity of writers and readers
- the nature of the interaction with the writers' and readers' respective contexts and with literary tradition
- the ways in which language can give rise to meaning and/or effect
- the performative and transformative potential of literary creation and response.

Through close analysis of literary texts in a number of forms and from different times and places, students will consider their own interpretations, as well as the critical perspectives of others. In turn, this will encourage the exploration of how viewpoints are shaped by cultural belief systems and how meanings are negotiated within them. Students will be involved in processes of critical response and creative production, which will help shape their awareness of how texts work to influence the reader and how readers open up the possibilities of texts. With its focus on literature, this course is particularly concerned with developing sensitivity to aesthetic uses of language and empowering students to consider the ways in which literature represents and constructs the world and social and cultural identities.

The Three Areas of Exploration

Readers, writers and texts

Just as the reader participates in the production of the text's meaning so the text shapes the reader.

- Shlomith Rimmon-Kenan (2005)

Time and space

The ultimate boundary of world literature is found in the interplay of works in a reader's mind, reshaped anew whenever a reader picks up one book in place of another, begins to read, and is drawn irresistibly into a new world. - David Damrosch (2009a)

Intertextuality: connecting texts

Any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another.

- Julia Kristeva (1980)

The Seven Central Concepts

The seven central concepts in literature courses provide sustained lines of inquiry that run through the three areas of exploration.

Identity

When reading texts, students will encounter and interact with a multiplicity of perspectives, voices and characters. It is usual when reading and interpreting a text to assume that the views are to some extent representative of the writer's identity. However, the relationship between a biographical author and the different perspectives and voices they assume when they write is frequently complex, and this makes the concept of identity an elusive one. The figure that emerges from the reading of various texts by the same author adds to the complexity of the discussion. Conversely, the ways in which the identity of a reader comes into play at the moment of reading a text are equally central to the analysis of the act of reading and interpretation.

Culture

The concept of culture is central to the study of language and literature. It raises the question of how a text relates to the context of its production and reception, and to the respective values, beliefs and attitudes prevalent in them. This concept also plays an important role with regard to the relationship that is established between an individual text and the writing tradition preceding it. The application of this concept to the study of a text should prompt reflection on the extent to which it is the product of a particular cultural and literary context and how it interacts with it.

Creativity

Creativity plays an important part in the experience of reading and writing. The concept is fundamental to analyse and understand the act of writing, and the role that imagination plays. When applied to the act of reading, creativity highlights the importance of the reader being able to engage in an imaginative interaction with a text, which generates a range of potential meanings from it, above and beyond established interpretations. Creativity is also related to the notion of originality and to the question of the extent to which it is important or desirable in the production and reception of a text.

Communication

The concept of communication revolves around the question of the relationship that is established between a writer and a reader by means of a text. The extent to which writers facilitate communication through their choices of style and structure may be an aspect to analyse in this exploration. The writer may also have a particular audience in mind, which may mean assumptions have been made about the reader's knowledge or views, making communication with some readers easier than with others. Alternatively, the amount of cooperation that a text demands from a reader for communication to take place, and the readiness of the reader to engage is also important as a topic for discussion. Even with cooperative readers, the meaning of a text is never univocal, which makes the concept of communication a particularly productive, and potentially problematic one in relation to both literary and non-literary texts.

Perspective

A text may offer a multiplicity of perspectives which may, or may not, reflect the views of its author. Readers have also their own perspectives, which they bring to their interaction with the text. This variety of perspectives impacts on the interpretation of a text and, therefore, deserves critical attention and discussion. The fact that the acts of reading and writing happen in a given time and place poses the additional question of how far the contexts of production and reception have influenced and even shaped those perspectives.

Transformation

The study of the connections among texts constitutes the focus of one of the three areas of exploration, namely intertextuality: connecting texts. The complex ways in which texts refer to one another, appropriate elements from each other and transform them to suit a different aesthetic or communicative purpose are evidence of the importance of transformation in the process of creating a text. Additionally, the act of reading is potentially transformative in itself, both for the text and the reader. Different readers may transform a text with their personal interpretation. The text, on the other hand, can have an impact on the reader, which potentially might lead to action and to the transformation of reality.

Representation

The way in which language and literature relate to reality has been the subject of much debate among linguists and literary theorists across time. Statements and manifestos by writers have made claims about this relationship, which range from affirming that literature should represent reality as accurately as possible to claiming art's absolute detachment and freedom from reality and any duty to represent it in the work of art. Irrespective of such a discussion, the concept is a central one to the subject in connection with the way in which form and structure interact with, and relate to, meaning.

The Literature

We will study six major works in IB English 11 and seven more in IB English 12 HL (four more in SL)

1. Selection of poetry by Maya Angelou, Marilyn Dumont, and Wilfred Owen (12 HL)
2. Antigone by Sophocles
3. A Streetcar Named Desire by Tennessee Williams
4. Chronicle of a Death Foretold by Gabriel Garcia Marquez
5. Persepolis by Marjane Satrapi
6. 1984 by George Orwell
7. The Handmaid's Tale by Margaret Atwood
8. Kiss of the Fur Queen by Tomson Highway (HL)
9. The Things They Carried by Tim O'Brien
10. The Best We Could Do by Thi Bui
11. After Dark by Haruki Murakami (HL)

NOTE: It is a literature course and not a language arts course. Students will be expected to assume the responsibility of improving their language arts skills.

REQUIREMENTS

- Students will complete a series of written and oral assignments during the semester. They will be evaluated according to the guidelines of the BC Ministry of Education and the IB rubric. Students will be provided with a copy of both rubrics.
- Students will be expected to participate in group and class discussions and complete work with guidance from the teacher. **Participation is the major criterion by which a student's progress will be assessed.** Students must prepare to listen, think, and speak in class.
- The emphasis on involvement also means poor attendance, and tardiness may adversely affect a student's ability to progress.
- To get a **G for Work Habits** in this course, you need to be on time, stay focused in class, *participate in discussions*, and do your homework on an every-day basis.
- **If you are absent, please contact another student in your group to come prepared for your next class.**
- If you and/or your parents have any questions or concerns, please contact us by e-mail (see above) and we will respond as soon as we can.

What You Will Need for the Course:

1. Notebook for writer's journal
2. Post-It-Notes (big and small)
3. Coloured tabs
4. Markers/Pencil Crayons of different colours
5. Internet access and a computer

ASSESSMENT

Grade 11 Assessment and Evaluation:

Assignment	Description
Written Commentaries	In class analysis of a passage/poem
Essays/Reflective Journals	Some completed at home and some in class
Seminars	Students are responsible for initiating an aspect of the discussion in class on an important aspect of a work studied
Oral Presentation	A presentation on two of the works

IB Two-Year Course Assessment for Language A: Literature HL + (SL)

Assessment component	Weighting
<p>External assessment (4 hours)</p> <p>HL Paper 1: Guided literary analysis (2 hours 15 minutes)</p> <p>The paper consists of two literary passages, from two different literary forms, each accompanied by a question. Students write an analysis of each of the passages. (40 marks)</p> <p>SL Paper 1: Guided literary analysis (1 hour 15 minutes)</p> <p>The paper consists of two passages from two different literary forms, each accompanied by a question. Students choose one passage and write an analysis of it. (20 marks)</p>	<p>35% (35%)</p>
<p>Paper 2 Comparative essay (1 hour 45 minutes)</p> <p>The paper consists of four general questions. In response to one question, students write a comparative essay based on two works studied in the course. (30 marks)</p>	<p>25% (35%)</p>
<p>Higher level (HL) essay</p> <p>Students submit an essay on one literary text or work studied during the course. (20 marks)</p> <p>The essay must be 1,200–1,500 words in length.</p>	<p>20% (0%)</p>
<p>Internal assessment</p> <p>This component consists of an individual oral that is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Individual oral (15 minutes)</p> <p>Supported by an extract from one work written originally in the language studied and one from a work studied in translation, students will offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher, to the following prompt:</p> <p>Examine the ways in which the global issue of your choice is presented through the content and form of two of the works you have studied (40 marks)</p>	<p>20% (30%)</p>

The Learner Portfolio

The Learner Portfolio is a mandatory requirement, and you will be keeping it during your two-year IB English journey. You can choose any format for your portfolio you wish: digital or non-digital, traditional or multimodal.

WHAT

The learner portfolio is your personal communication with a writer through a text. Your response to the text(s) is an effective way to help you reflect upon your reading and your own strategies in dealing with that reading.

It offers opportunities:

- to ask questions, to wonder aloud about the literature, to record your observations, your confusions, your ideas.
- to agree with the author; add details to support his/her ideas.
- to argue with the author; where do you disagree? Choose detail to support your points.
- to identify the author's point of view, his/her attitude toward the subject, the purpose behind the piece of writing.

It is expected that you establish connections between the works you study in your syllabus within and across **three areas of exploration, and how each work relates to the seven central concepts of the course (areas of exploration and concepts are provided in the course outline).**

WHEN

Your work will be done at home and in class. You might start an entry in class and complete it at home. Due dates, if any, will be assigned in class. Sometimes I will ask you to reflect on your assigned reading, and sometimes I will assign certain topics for you to respond to.

HOW

- **First impressions:** after you finish reading a selection (chapter, assigned amount of reading, etc.), take some time to write down anything that comes to you in relation to the text, your initial reactions or responses. If certain statements intrigue you and/or if you are attracted to characters or issues or problems, write them down. Record your thoughts, reactions and questions about situations, characters, actions, settings, symbols, plot, theme, images, anything that strikes you.
- **Ask questions about the text:** what perplexes you about a passage or a point the author makes? Do you wonder why the author said a particular thing, in a particular way? Speculate about them: why are they there? What do they add? Why are they memorable?
- **Make connections** with your own experience. What does the reading make you think of? Does it remind you of anyone or anything beyond the classroom experience?
- **Make connections** with other texts or concepts or events. Do you see any similarities and/or differences between this material and other books that you have read (areas of exploration, concepts, literary forms, themes) Does it bring to mind other issues or incidents or people or descriptions that are somehow related? **What social, global and real-world issues do the texts offer?**
- **Record** feedback received from your teacher or peers; reports of classroom or group activities or discussions; self-assessment to evaluate your own progress.
- **Look closer at the passages**, long or short – colour-mark key words, phrases, images; why did they strike you? how do they enhance the meaning of the passage?
- **Formulate guiding questions** that will help you to analyse this passage. They could form the basis for your future individual oral.
- **Include references**, notes/ideas from any **secondary sources** you might use for your essay.
- **Draw pictures** in response to what you read, or make collages, adding (a) word/s from the text.

Sometimes I'll ask you (or you might decide to do it on your own) to get engaged in a dialogue with a partner (a dialogue journal) in the following way:

- You will divide a 'page' into 2 columns. You start a discussion in one column, and your partner will respond in the other. The exchange of ideas could continue for 3-4 entries each on the same subject.
- Then you'll change a partner for a different topic.

Your entries may form the basis for further development or exploration, group work, formal or informal oral work, and writing assignments, and will be kept on file. We “may be required to submit these portfolios in cases in which it is necessary to determine the authenticity of [your] work in a component, to certify that the principles of academic honesty have been respected or to evaluate the implementation of the syllabus in [the] school!” (Language A: Literature guide 23)

I wish you all success in your 2-year IB journey!

The IB Diploma Program and English Language A: Connections to the Core

Approaches to Learning (ATL) in The English Language A: Literature Course

Approaches to learning across the Diploma Programme refer to deliberate strategies, skills and attitudes which are intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond.

The five approaches to learning categories in the DP are:

- thinking skills
- social skills (this includes group work, etc.)
- communication skills (these include of course oral and written)
- self-management skills (deadlines, etc.)
- research skills

Development of these skills are key to success in the Diploma Programme and will be formally and informally taught and assessed in many ways including:

- Partner Dialogues and group discussions in issues and ideas in literature
- Group and Individual Presentations
- Individual writing and thinking tasks such as literary commentaries and synthesis essays
- Self, peer, and instructor led learning

Theory of Knowledge in The English Language A: Literature Course

The English Language A: Literature Course contains many intersections and opportunities for students to utilize their learning in Theory of Knowledge to deepen their analysis of the texts and ideas at hand. Often these connections occur organically in the course of discussion. However, students are always encouraged to use the entire breadth and depth of their shared and personal knowledge when engaging with the concepts contained within the Literature course curriculum.

Some likely questions and connections that may occur are...

- Analyzing through which of the Ways of Knowing (WOK's) we come to know and understand a text. Furthermore, exploring and speculating as to how author's create and shape text through their own Ways of Knowing.
 - *Example: Language - How can language lead us to truth? How can it obscure meaning? How does the language we use influence our understanding of reality?*
- Drawing on various Areas of Knowledge (AOK's) to gain multiple perspectives on ideas, texts, and controversies that arise. How can thinking in terms of different AOK's affect our understanding?
 - *Example: Arts - This is a "literature" course. However, what is literature? Who gets to decide? How does the concept of "literature" change from one culture or time to another?*

English Language A: Grade Descriptors

Senior examiners use the following grade descriptors when determining grade boundaries for examination papers and coursework components. The descriptors are given to provide context for what achievement at each level looks like.

Grade 7

Demonstrates excellent understanding and appreciation of the interplay between form and content in regard to the question or task; responses that may be convincing, detailed, independent in analysis, synthesis and evaluation; highly developed levels of expression, both orally and in writing; very good degree of accuracy and clarity; very good awareness of context and appreciation of the effect on the audience/reader; very effective structure with relevant textual detail to support a critical engagement with the thoughts and feelings expressed in the work(s).

*Demonstrates refined appreciation of literary style and a full engagement with the act of transforming literature into performance; the personal qualities necessary to work with others in a purposeful and effective manner

Grade 6

Demonstrates very good understanding and appreciation of the interplay between form and content in regard to the question or task; responses that are, mainly, convincing, as well as detailed and independent to some degree, in analysis, synthesis and evaluation; well-developed levels of expression, both orally and in writing; good degree of accuracy and clarity; good awareness of context and appreciation of the effect on the audience/reader; effective structure with relevant textual detail to support a critical engagement with the thoughts and feelings expressed in the work(s).

*Demonstrates clear appreciation of literary style and a solid engagement with the act of transforming literature into performance; willingness to work with others in a constructive manner.

Grade 5

Demonstrates good understanding and appreciation of the interplay between form and content in regard to the question or task; responses that offer generally considered and valid analysis, synthesis and / or evaluation; good levels of expression, both orally and in writing; adequate degree of accuracy and clarity; awareness of context and appreciation of the effect on the audience/reader; clear structure with relevant textual detail to support an engagement with the thoughts and feelings expressed in the work(s).

*Demonstrates an appreciation of literary style and an engagement with the act of transforming literature into performance; recognisable involvement to work with others in a cooperative manner.

Grade 4

Demonstrates adequate knowledge and understanding of the question or task; responses that are generally valid in analysis and / or synthesis; satisfactory powers of expression, both orally and in writing; only some lapses in accuracy and clarity; some awareness of context and appreciation of the effect on the audience/reader; a basic structure within which the thoughts and feelings of the work(s) are explored.

*Demonstrates some appreciation of literary style and some commitment in the act of transforming literature into performance; an acceptance of the need to work with others.

Grade 3

Demonstrates some knowledge and some understanding of the question or task; responses that are only sometimes valid and/or appropriately detailed; some appropriate powers of expression, both orally and in writing; lapses in accuracy and clarity; limited awareness of context and appreciation of the effect on the audience/reader; some evidence of a structure within which the thoughts and feelings of the work(s) are explored.

*Demonstrates little appreciation of literary style and modest commitment to the act of transforming literature into performance; little apparent attempt to work with others effectively.

Literary Terms Glossary

Source: Druce, Elizabeth, and Hannah Tyson. *IB English A1 Course Companion: International Baccalaureate Diploma Programme*. Oxford University Press: 2007. Print. 277-28

Allegory a story or narrative, often told at some length, which has a deeper meaning below the surface. *The Pilgrim's Progress* by John Bunyan is a well-known allegory. A more modern example is George Orwell's *Animal Farm*, which on a surface level is about a group of animals who take over their farm but on a deeper level is an allegory of the Russian Revolution and the shortcomings of Communism.

Alliteration the repetition of the same consonant sound, especially at the beginning of words. For example, "Five miles meandering with a mazy motion" (*Kubla Khan* by S.T. Coleridge).

Allusion a reference to another event, person, place, or work of literature - the allusion is usually implied rather than explicit and often provides another layer of meaning to what is being said.

Ambiguity use of language where the meaning is unclear or has two or more possible interpretations or meanings. It could be created through a weakness in the way the writer has expressed himself or herself, but often it is used by writers quite deliberately to create layers of meaning in the mind of the reader.

Ambivalence this indicates more than one possible attitude is being displayed by the writer towards a character, theme, or idea, etc.

Anachronism something that is historically inaccurate, for example the reference to a clock chiming in Shakespeare's *Julius Caesar*.

Anthropomorphism the endowment of something that is not human with human characteristics.

Antithesis contrasting ideas or words that are balanced against each other.

Apostrophe an interruption in a poem or narrative so that the speaker or writer can address a dead or absent person or particular audience directly.

Archaic language that is old-fashioned - not completely obsolete but no longer in current use.

Assonance the repetition of similar vowel sounds. For example: "There must be Gods thrown down and trumpets blown" (*Hyperion* by John Keats). This shows the paired assonance of "must", "trum", "thrown", "blown".

Atmosphere the prevailing mood created by a piece of writing.

Ballad a narrative poem that tells a story (traditional ballads were songs) usually in a straightforward way. The theme is often tragic or contains a whimsical, supernatural, or fantastical element.

Bathos an anti-climax or sudden descent from the serious to the ridiculous - sometimes deliberate, sometimes unintentional on the part of the writer.

Blank verse unrhymed poetry that adheres to a strict pattern in that each line is an iambic pentameter (a ten-syllable line with five stresses). It is close to the natural rhythm of English speech or prose, and is used a great deal by many writers including Shakespeare and Milton.

Caesura a conscious break in a line of poetry ("I never had noticed it until / 'Twas gone, - the narrow copse," from Edward Thomas).

Caricature a character described through the exaggeration of a small number of features that he or she possesses.

Catharsis a purging of the emotions which takes place at the end of a tragedy.

Cliché a phrase, idea, or image that has been used so much that it has lost much of its original meaning, impact, and freshness.

Colloquial ordinary, everyday speech and language.

Comedy originally simply a play or other work which ended happily. Now we use this term to describe something that is funny and which makes us laugh. In literature the comedy is not a necessarily a lightweight form. A play like Shakespeare's *Measure for Measure*, for example, is, for the most part a serious and dark play but as it ends happily, it is often described as a comedy.

Conceit an elaborate, extended, and sometimes surprising comparison between things that, at first sight, do not have much in common.

Connotation an implication or association attached to a word or phrase. A connotation is suggested or felt rather than being explicit.

Consonance the repetition of the same consonant sounds in two or more words in which the vowel sounds are different. For example: "And by his smile, I knew that sullen hall, / By his dead smile I knew we stood in Hell" (*Strange Meeting* by Wilfred Owen). Where consonance replaces the rhyme, as here, it is called half-rhyme.

Couplet two consecutive lines of verse that rhyme.

Denouement the ending of a play, novel, or drama where "all is revealed" and the plot is unraveled.

Diction the choice of words that a writer makes. Another term for "vocabulary".

Didactic a work that is intended to preach or teach, often containing a particular moral or political point.

Dramatic monologue a poem or prose piece in which a character addresses an audience. Often the monologue is complete in itself, as in Alan Bennett's *Talking Heads*.

Elegy a meditative poem, usually sad and reflective in nature. Sometimes, though not always, it is concerned with the theme of death.

Empathy a feeling on the part of the reader of sharing the particular experience being described by the character or writer.

End stopping a verse line with a pause or a stop at the end of it.

Enjambment a line of verse that flows on into the next line without a pause.

Epic a long narrative poem, written in an elevated style and usually dealing with a heroic theme or story. Homer's *The Iliad* and Milton's *Paradise Lost* are examples of this.

Euphemism expressing an unpleasant or unsavory idea in a less blunt and more pleasant way.

Euphony use of pleasant or melodious sounds.

Exemplum a story that contains or illustrates a moral point put forward as an "example."

Fable a short story that presents a clear moral lesson.

Farce a play that aims to entertain the audience through absurd and ridiculous characters and action.

Feminine ending an extra unstressed syllable at the end of a line of poetry. (Contrast with a stressed syllable, a masculine ending.)

Figurative language language that is symbolic or metaphorical and not meant to be taken literally.

Foot a group of syllables forming a unit of verse- the basic unit of "meter."

Free verse verse written without any fixed structure (either in meter or rhyme).

Genre a particular type of writing, e.g. prose, poetry, drama.

Hyperbole deliberate and extravagant exaggeration.

Iamb the most common metrical foot in English poetry, consisting of an unstressed syllable followed by a stressed syllable.

Idyll a story, often written in verse, usually concerning innocent and rustic characters in rural, idealized surroundings. This form can also deal with more heroic subjects, as in Tennyson's *Idylls of the King* (See **Pastoral**.)

Imagery the use of words to create a picture or "image" in the mind of the reader. Images can relate to any of the senses, not just sight, but also hearing, taste, touch, and smell. "Imagery" is often used to refer to the use of descriptive language, particularly to the use of metaphors and similes.

Internal rhyme rhyming words within a line rather than at the end of lines.

Inter-textual having clear links with other texts through the themes, ideas, or issues which are explored.

Irony at its simplest level, irony means saying one thing while meaning another. It occurs where a word or phrase has one surface meaning but another contradictory, possibly opposite meaning is implied. Irony is frequently confused with sarcasm. Sarcasm is spoken, often relying on tone of voice, and is much more blunt than irony.

Lament a poem expressing intense grief.

Lyric originally a song performed to the accompaniment of a lyre (an early harp-like instrument) but now it can mean a song-like poem or a short poem expressing personal feeling.

Metaphor a comparison of one thing to another in order to make description more vivid. The metaphor actually states that one thing *is* the other. For example, a simile would be: "The huge knight stood like an impregnable tower in the ranks of the enemy", whereas the corresponding metaphor would be: "The huge knight was an impregnable tower in the ranks of the enemy". (See **Simile** and **Personification**.)

Meter the regular use of stressed and unstressed syllables in poetry. (See **Foot** and Chap. 5, pgs. 122-123.)

Mock heroic a poem that treats trivial subject matter in the grand and elevated style of epic poetry. The effect produced is often satirical, as in Pope's *The Rape of the Lock*

Monometer a verse line consisting of only one metrical foot.

Motif a dominant theme, subject or idea which runs through a piece of literature. Often a "motif" can assume a symbolic importance.

Narrative a piece of writing that tells a story.

Octameter a verse line consisting of eight feet.

Octave the first eight lines of a sonnet.

Ode a verse form similar to a lyric but often more lengthy and containing more serious and elevated thoughts.

Onomatopoeia the use of words whose sound copies the sound of the thing or process that they describe. On a simple level, words like "bang", "hiss", and "splash" are onomatopoeic, but it also has more subtle uses.

Oxymoron a figure of speech which joins together words of opposite meanings, e.g. "the living dead", "bitter sweet", etc.

Paradox a statement that appears contradictory, but when considered more closely is seen to contain a good deal of truth.

Parody a work that is written in imitation of another work, very often with the intention of making fun of the original.

Pastoral generally, literature concerning rural life with idealized settings and rustic characters. Often pastorals are concerned with the lives of shepherds and shepherdesses presented in idyllic and unrealistic ways. (See **Idyll**.)

Pathos the effect in literature which makes the reader feel sadness or pity.

Pentameter a line of verse containing five feet.

Periphrasis a round-about or long-winded way of expressing something.

Personification the attribution of human feelings, emotions, or sensations to an inanimate object. Personification is a kind of metaphor where human qualities are given to things or abstract ideas, and they are described as if they were a person.

Plot the sequence of events in a poem, play, novel, or short story that make up the main storyline.

Prose any kind of writing which is not verse - usually divided into fiction and non-fiction.

Protagonist the main character or speaker in a poem, monologue, play, or story.

Pun a play on words that have similar sounds but quite different meanings.

Quatrain a stanza of four lines which can have various rhyme schemes.

Refrain repetition throughout a poem of a phrase, line, or series of lines, as in the "chorus" of a song.

Rhetoric originally, the art of speaking and writing in such a way as to persuade an audience to a particular point of view. There are a variety of rhetorical devices, such as the rhetorical question - a question which does not require an answer as the answer is either obvious or implied in the question itself.

Rhyme corresponding sounds in words, usually at the end of each line but not always. (See **Internal rhyme**.)

Rhyme scheme the pattern of the rhymes in a poem.

Rhythm the "movement" of the poem as created through the metre and the way that language is stressed within the poem.

Satire the highlighting or exposing of human failings or foolishness within a society through ridiculing them. Satire can range from being gentle and light to being extremely biting and bitter in tone, e.g. Swift's *Gulliver's Travels* or *A Modest Proposal*, and George Orwell's *Animal Farm*.

Scansion the analysis of metrical patterns in poetry. (See Chapter 5, pages 122-123.)

Sestet the last six lines of a sonnet.

Simile a comparison of one thing to another in order to make description more vivid. Similes use the words "like" or "as" in this comparison. (See **Metaphor**.)

Soliloquy a speech in which a character, alone on stage, expresses his or her thoughts and feelings aloud for the benefit of the audience, often in a revealing way.

Sonnet a fourteen-line poem, usually with ten syllables in each line. There are several ways in which the lines can be organized, but often they consist of an octave and a sestet.

Stanza the blocks of lines into which a poem is divided. (Sometimes these are, less precisely, referred to as verses, which can lead to confusion as poetry is sometimes called "verse".)

Stream of consciousness a technique in which the writer records thoughts and emotions in a "stream" as they come to mind, without giving order or structure.

Structure the way that a poem or play or other piece of writing has been put together. This can include the meter pattern, stanza arrangement, and the way the ideas are developed, etc.

Style the individual way in which a writer has used language to express his or her ideas.

Sub-plot a secondary storyline in a story or play. Often, as in some Shakespeare plays, the sub-plot can provide some comic relief from the main action, but sub-plots can also relate in quite complex ways to the main plot of a text.

Sub-text ideas, themes, or issues that are not dealt with overtly by a text but which exist below the surface meaning of it.

Symbol like images, symbols represent something else. In very simple terms a red rose is often used to symbolize love; distant thunder is often symbolic of approaching trouble. Symbols can be very subtle and multi-layered in their significance.

Syntax the way in which sentences are structured. Sentences can be structured in different ways to achieve different effects.

Tetrameter a verse line of four feet.

Theme the central idea or ideas that the writer explores through a text.

Tone the tone of a text is created through the combined effects of a number of features, such as diction, syntax, rhythm, etc. The tone is a major factor in establishing the overall impression of the piece of writing.

Trimeter a verse line consisting of three feet.

Zeugma a device that joins together two apparently incongruous things by applying a verb or adjective to both which only really applies to one of them, e.g. "Kill the boys and the luggage" (Shakespeare's *Henry V*)