Every discipline employs a special vocabulary; literary criticism is no exception. Literary criticism is based in part on the assumption that writing is a purposeful activity and that excellent writing resulting in works of literary merit is not merely a happy accident. During the year you will familiarize yourself with some of the terminology that is used in literary criticism. To that end, you will be creating a glossary of literary devices that you encounter in your reading.

The specific devices you will need to use for your entries over the course of the year are discussed in a separate handout. To summarize: you must complete entries for the five most commonly-occurring tropes:

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Simile</th>
<th>Metonymy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synecdoche</td>
<td>Personification</td>
<td></td>
</tr>
</tbody>
</table>

You must also select devices from the list below for your remaining entries. Any device that you wish to use that is not included in this list will need to be cleared by me first:

- Alliteration
- Allusion
- Ambiguity
- Anaphora
- Apostrophe
- Aside
- Assonance
- Antithesis
- Asyndeton
- Metaphysical Conceit
- Connotation
- Cacophony
- Caesura
- Consonance
- Chiasmus
- Denotation
- Dramatic Irony
- Enjambment
- Euphony
- Flashback (poetic)
- Form
- Hyperbole
- Litotes
- Meiosis
- Motif
- Foreshadowing
- Imagery
- Paradox
- Extended Metaphor
- Malapropism
- Onomatopoeia
- Oxymoron
- Paradox
- Paralipsis
- Periphrasis
- Polysyndeton
- Rhyme
- Simple Metaphor
- Situational Irony
- Symbol Synesthesia
- Tragic Flaw
- Verbal Irony
- Zeugma

Over the course of the semester you’ll be asked to complete a number of literary device entries. Any time you encounter a device from the above list, whether it is in your outside reading or it is in a text we are studying as a class, you can use that device for a glossary entry.

**Assignment Guidelines:**

- You will submit two (2) entries per week: one every Tuesday, one every Thursday
- Devices with more than three (3) grammatical errors will result in no score
- All entries must be in the correct format in order to be graded, either on your own paper or on the guide paper supplied in class
- Literary/Rhetorical devices used previously will be considered plagiarized and will result in no score
- Devices not on the above list will not be scored without being first cleared with the instructor
- Plagiarized entries will result in no score for the entire semester of this assignment

**Entry Parameters:**
Each entry for this assignment will adhere the format on the following page, and will include the following information:

**Context**
This sets up the text portion you are about to discuss. In other words, you need to BRIEFLY introduce the general circumstances in your example. This does not mean you need to summarize the entire plot of a novel. For example, if you were using an example from the third chapter of All the Pretty Horses you would not need to explain the John Grady had left his home in Texas and had found work in Mexico as a rancher, etc., etc. You would merely need to say “When John Grady Cole hears the short pop of a gun, and Belvins fails to get back on the truck…”
Concept
What is the specific device that you are addressing? Use it in the present tense and use the active voice (i.e. “This symbolizes the…”) when referring to the literary device. Make certain you discuss it directly and are specific rather than general. Also make sure you have correctly identified the device.

Connection
Discuss in clear and specific terms exactly how the literary device contributes to the passage/poem/novel as a whole. In other words, how does the literary device reinforce and contribute to what is occurring in the larger context? Make sure you address the artistic effect when appropriate. When discussing the connection, artistic or otherwise, make certain that you address how this language device operates within the passage.

Literary Devices in Action Submission Form
The following form will be utilized, either on a copy of this form (available in class) or on your own paper likewise organized, for all of your entries on this project.

<table>
<thead>
<tr>
<th>TERM</th>
<th>Name of the term in question</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEFINITION</td>
<td>The term explained, in your own words</td>
</tr>
<tr>
<td>EXAMPLE</td>
<td>Quotation followed by source, including title and page/line number</td>
</tr>
<tr>
<td>FUNCTION</td>
<td>How does this particular device enhance what the writer is conveying? Address the author’s purpose in employing this language resource at this point in the work. You may comment on theme, character, setting, or whatever else is important in explaining how this device functions in this particular instance. Remember the 3 “C”s (Context, Concept, Connection) to achieve this.</td>
</tr>
</tbody>
</table>

Example:

<table>
<thead>
<tr>
<th>TERM</th>
<th>Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEFINITION</td>
<td>a symbol is anything that stands for or represents something else beyond it—often an idea conventionally associated with it. The term symbolism refers to the use of symbols, or to a set of related symbols.</td>
</tr>
<tr>
<td>EXAMPLE</td>
<td>“Like him she was lefthanded or she played chess with her left hand . . . He leaned forward and moved his bishop and mated her in four moves” (133-137).</td>
</tr>
<tr>
<td>FUNCTION</td>
<td>This chess game between John Grady and Alejandra’s godmother symbolizes the competition that they are in for Alejandra herself. This game of chess, which takes place between these two characters as John is trying to ascertain what his chances are of his relationship with Alejandra receiving approval from the family, represents the greater chess game between these two competing characters. Although John Grady wins the first couple of games and seems to be well on his way to achieving his goal, in the end it is the godmother who triumphs. This directly mirrors John Grady’s and the godmother’s lives: although John Grady wins Alejandra’s affections initially, in the end he loses her. When he takes “her queen” (133) he is literally winning the chess match by taking the queen, but he is also on a symbolic level attempting to take the godmother’s true “queen,” Alejandra, whom the godmother is determined to keep from suffering the same misfortunes she endured. The lack of dialogue between the characters during the match further reinforces the quiet competition they are engaging in; one that is not violent but is indeed fierce. The intellectual nature of the chess match also enhances the choice that Alejandra ultimately makes near the end of the novel: leaving John and opting instead for the security and wealth of her family. This choice reflects the cool and calculating logic of a chess match rather than the passions of the heart.</td>
</tr>
</tbody>
</table>

originally created by Bobby Caughey
AP Summer Institute 2019
**ALLEGORY**: The word derives from the Greek allegoria ("speaking otherwise"). The term loosely 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.

**ALLUSION**: A casual reference in literature to a person, place, event, or another passage of literature, often without explicit identification. Allusions can originate in mythology, biblical references, historical events, legends, geography, or earlier literary works. Authors often use allusion to establish a tone, create an implied association, contrast two objects or people, make an unusual juxtaposition of references, or bring the reader into a world of experience outside the limitations of the story itself. Authors assume that the readers will recognize the original sources and relate their meaning to the new context.

**ALLITERATION**: Repeating a consonant sound in close proximity to others, or beginning several words with the same vowel sound.

**ANAPHORA**: The intentional repetition of beginning clauses in order to create an artistic effect. For instance, Churchill declared, "We shall not flag or fail. We shall go on the end. We shall fight in France. We shall fight on the seas and oceans. We shall fight with growing confidence and growing strength in the air. We shall defend our island, whatever the cost shall be." The repetition of "We shall..." creates a rhetorical effect of solidarity and determination.

**ANASTROPE**: Inverted order of words or events as a rhetorical scheme. Anastrope is specifically a type of hyperbaton in which the adjective appears after the noun when we expect to find the adjective before the noun. For example, Shakespeare speaks of "Figures pedantical" (LLL 5.2.407).

**APPOSTROPHE**: Not to be confused with the punctuation mark, apostrophe is the act of addressing some abstraction or personification that is not physically present: For instance, John Donne commands, "Oh, Death, be not proud."

**ASSONANCE**: The repetition of or a pattern of similar sounds, especially vowel sounds: “Thou still unravished bride of quietness,/Thou foster child of silence and slow time” ("Ode to a Grecian Urn," John Keats).

**BLANK VERSE** (also called unrhymed iambic pentameter): Unrhymed lines of ten syllables each with the even-numbered syllables bearing the accents.

**CACOPHONY** (Greek, "bad sound"): The term in poetry refers to the use of words that combine sharp, harsh, hissing, or unmelodious sounds.

**CAESURA** (plural: caesurae): A pause separating phrases within lines of poetry—an important part of poetic rhythm. The term caesura comes from the Latin "a cutting" or "a slicing." Some editors will indicate a caesura by inserting a slash (/) in the middle of a poetic line. Others insert extra space in this location.

**CARPE DIEM**: Literally, the phrase is Latin for "seize the day," from carpere (to pluck, harvest, or grab) and the accusative form of die (day). The term refers to a common moral or theme in classical literature that the reader should make the most out of life and should enjoy it before it ends. Poetry or literature that illustrates this moral is often called poetry or literature of the "carpe diem" tradition. Examples include Marvell's "To His Coy Mistress," and Herrick's "To the Virgins, to Make Much of Time."

**CHARACTERIZATION**: An author or poet's use of description, dialogue, dialect, and action to create in the reader an emotional or intellectual reaction to a character or to make the character more vivid and realistic. Careful readers note each character's attitude and thoughts, actions and reaction, as well as any language that reveals geographic, social, or cultural background.

**CHIASMUS** (from Greek, "cross" or "x"): A literary scheme involving a specific inversion of word order. It involves taking parallelism and deliberately turning it inside out, creating a "crisscross" pattern. For example, consider the chiasmus that follows: "By day the frolic, and the dance by night."
CLOSED POETIC FORM: Poetry written in a specific or traditional pattern according to the required rhyme, meter, line length, line groupings, and number of lines within a genre of poetry. Examples of a closed-form poetry include haiku, limericks, and sonnets, which have set numbers of syllables, lines, and traditional subject-matter.

CONCEIT (also called a metaphysical conceit): An elaborate or unusual comparison--especially one using unlikely metaphors, simile, hyperbole, and contradiction. Before the beginning of the seventeenth century, the term conceit was a synonym for "thought" and roughly equivalent to "idea" or "concept." It gradually came to denote a fanciful idea or a particularly clever remark. In literary terms, the word denotes a fairly elaborate figure of speech, especially an extended comparison involving unlikely metaphors, similes, imagery, hyperbole, and oxymora.

CONNOTATION: The extra tinge or taint of meaning each word carries beyond the minimal, strict definition found in a dictionary.

CONSONANCE: A special type of alliteration in which the repeated pattern of consonants is marked by changes in the intervening vowels. As M. H. Abrams illustrates in The Norton Anthology of English Literature, examples include linger, longer, and languor or rider, reader, raider, and ruder.

COUPLET: Two lines--the second line immediately following the first--of the same metrical length that end in a rhyme to form a complete unit.

DENOTATION: The minimal, strict definition of a word as found in a dictionary, disregarding any historical or emotional connotation.

DICTION: The choice of a particular word as opposed to others. A writer could call a rock formation by many words--a stone, a boulder, an outcropping, a pile of rocks, a cairn, a mound, or even an "anomalous geological feature."

ELEGY: In classical Greco-Roman literature, "elegy" 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. Closely related to the pastoral elegy, the dirge or threnody is shorter than the elegy and often represented as a text meant to be sung aloud.

ELLIPSIS (plural, ellipses): (1) In its oldest sense as a rhetorical device, ellipsis refers 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." The writer of the sentence has left out the word soldiers after French, and the word civilians after eight. However, both words are implied by the previous clause, so a reader has no trouble following the author's thought. (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.

END RHYME: Rhyme in which the last word at the end of each verse is the word that rhymes.

ENJAMBEMENT (French, "straddling," in English also called "run-on line"): A line having no pause or end punctuation but having uninterrupted grammatical meaning continuing into the next line.

EUPHONY (from Greek "good sound"): Attempting to group words together harmoniously, so that the consonants permit an easy and pleasing flow of sound when spoken.

EXACT RHYME: Exact rhyme or perfect rhyme is rhyming two words in which both the consonant sounds and vowel sounds match to create a rhyme. The term "exact" is sometimes used more specifically to refer to two homophones that are spelled dissimilarly but pronounced identically at the end of lines. Since poetry is traditionally spoken aloud, the effect of rhyme depends upon sound rather than spelling, even words that are spelled dissimilarly can rhyme.

FOIL: A character that serves by contrast to highlight or emphasize opposing traits in another character. For instance, in the film Chasing Amy, the character Silent Bob is a foil for his partner, Jake, who is loquacious and foul-mouthed. In Shakespeare's Hamlet, Laertes the unthinking man of action is a foil to the intelligent but reluctant Hamlet.
FRAME NARRATIVE: The result of inserting one or more small stories within the body of a larger story that encompasses the smaller ones. Often this term is used interchangeably with both the literary technique and the larger story itself that contains the smaller ones, which are called "framed narratives" or "embedded narratives."

HYPERBOLE: the trope of exaggeration or overstatement.

IMAGERY: A common term of variable meaning, imagery includes the "mental pictures" that readers experience with a passage of literature. It signifies all the sensory perceptions referred to in a poem, whether by literal description, allusion, simile, or metaphor. Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic sensation (movement).

INEXACT RHYME: Rhymes created out of words with similar but not identical sounds. In most of these instances, either the vowel segments are different while the consonants are identical, or vice versa. This type of rhyme is also called approximate rhyme, slant rhyme, near rhyme, half rhyme, off rhyme, analyzed rhyme, or suspended rhyme.

INTERNAL RHYME: A poetic device in which a word in the middle of a line rhymes with a word at the end of the same metrical line.

IRONY: Cicero referred to irony as "saying one thing and meaning another." Irony comes in many forms. Verbal irony (also called sarcasm) is a trope in which a speaker makes a statement in which its actual meaning differs sharply from the meaning that the words ostensibly express. Often this sort of irony is plainly sarcastic in the eyes of the reader, but the characters listening in the story may not realize the speaker's sarcasm as quickly as the readers do. Dramatic irony (the most important type for literature) involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know. In that situation, the character acts in a way we recognize to be grossly inappropriate to the actual circumstances, or the character expects the opposite of what the reader knows that fate holds in store, or the character anticipates a particular outcome that unfolds itself in an unintentional way. Probably the most famous example of dramatic irony is the situation facing Oedipus in the play Oedipus Rex. Situational irony (also called cosmic irony) is a trope in which accidental events occur that seem oddly appropriate, such as the poetic justice of a pickpocket getting his own pocket picked. However, both the victim and the audience are simultaneously aware of the situation in situational irony.

JUXTAPOSITION: The arrangement of two or more ideas, characters, actions, settings, phrases, or words side-by-side or in similar narrative moments for the purpose of comparison, contrast, rhetorical effect, suspense, or character development.

METAPHOR: A comparison or analogy stated in such a way as to imply that one object is another one, figuratively speaking.

METER: A recognizable though varying pattern of stressed syllables alternating with syllables of less stress.

METONYMY: Using a vaguely suggestive, physical object to embody a more general idea. The term metonymy also applies to the object itself used to suggest that more general idea. Some examples of metonymy are using the metonym crown in reference to royalty or the entire royal family, or stating "the pen is mightier than the sword" to suggest that the power of education and writing is more potent for changing the world than military force.

ONOMATOPOEIA: The use of sounds that are similar to the noise they represent for a rhetorical or artistic effect.

OXYMORON (plural oxymora, also called paradox): Using contradiction in a manner that oddly makes sense on a deeper level. Simple examples include such oxymora as jumbo shrimp, sophisticated rednecks, and military intelligence. The richest oxymora seem to reveal a deeper truth through their contradictions. These oxymora are sometimes called paradoxes. For instance, "without laws, we can have no freedom."

PERIODIC SENTENCE: A long sentence that is not grammatically complete (and hence not intelligible to the reader) until the reader reaches the final portion of the sentence. The most common type of periodic sentence involves a long phrase in which the verb falls at the very end of the sentence after the direct object, indirect object and other grammatical necessities. For example, "For the queen, the lover, pleading always at the heart's door, patiently waits."
PERSONIFICATION: Giving human qualities to inanimate objects: "The ground thirsts for rain; the wind whispered secrets to us."

POINT OF VIEW: The way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story. Many narratives appear in the first person (the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it). Another common type of narrative is the third-person narrative (the narrator seems to be someone standing outside the story who refers to all the characters by name or as he, she, they, and so on). When the narrator reports speech and action, but never comments on the thoughts of other characters, it is the dramatic third person point of view or objective point of view. The third-person narrator can be omniscient--a narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives. The narrator can also be limited--a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters. Finally, there is the unreliable narrator (a narrator who describes events in the story, but seems to make obvious mistakes or misinterpretations that may be apparent to a careful reader). Unreliable narration often serves to characterize the narrator as someone foolish or unobservant.

QUATRAIN: Also sometimes used interchangeably with "stave," a quatrain is a stanza of four lines, often rhyming in an ABAB pattern.

RHYME (from Old French, rime meaning "series," in turn adopted from Latin rhthmus and Greek rhythmos): Also spelled rime, rhyme is a matching similarity of sounds in two or more words, especially when their accented vowels and all succeeding consonants are identical.

STANZA: An arrangement of lines of verse in a pattern usually repeated throughout the poem.

SYNECDOCHE: A rhetorical trope involving a part of an object representing the whole, or the whole of an object representing a part. For instance, a writer might state, "Twenty eyes watched our every move." Rather than implying that twenty disembodied eyes are swiveling to follow him as he walks by, he means that ten people watched the group's every move. When a captain calls out, "All hands on deck," he wants the whole sailors, not just their hands. When a cowboy talks about owning "forty head of cattle," he isn't talking about stuffed cowskulls hanging in his trophy room, but rather forty live cows and their bovine bodies. When La Fontaine states, "A hungry stomach has no ears," he uses synecdoche and metonymy simultaneously to refer to the way that starving people do not want to listen to arguments.

SYNTAX: Word order and sentence structure, as opposed to diction, the actual choice of words. TERCET: A three-line unit or stanza of poetry.

TONE: The means of creating a relationship or conveying an attitude or mood. By looking carefully at the choices an author makes (in characters, incidents, setting; in the work's stylistic choices and diction, etc.), careful readers often can isolate the tone of a work and sometimes infer from it the underlying attitudes that control and color the story or poem as a whole. Periodic sentence

VILLANELLE: A genre of 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.

Adapted from: Dr. Wheeler’s page of literary terms
http://web.cn.edu/kwheeler/index.html