

# [Eng107](https://assignbuster.com/eng107/)

Accentual VersePoetry in which only the accented syllables in each line are counted; there may be any number of unaccented syllablesAlliterationRepeated consonants, particularly at the beginning of words or stressed syllables, as in “ with a sound like seed spilled…” Anapest (n.)/Anapestic (adj.)A poetic foot consisting of two unaccented (unstressed) and one accented (stressed) syllables, as in: In the SKYAnaphoraThe purposeful repetition of a word or phrase at the beginning of a series of clauses, sentences, paragraphs, or versesAntagonistIn narrative, the character who provides the major impediment or obstacle to the main character’s desireAsideA theatrical convention whereby a character says something that the audience hears but the other characters do notAssonanceRepeated vowel sounds, as in “ The rain in Spain stays mainly in the plainAtmosphereThe tone and attitude, as well as the setting, period, seater, and time of day, of a story. The background to the characters’ foregroundAuthorial InterpretationThe author speaks directly to the reader, rather than through the point of view of the character. Author tells us what to think/feelBackstoryPast events that are necessary to understand a narrative or its significanceBallad MeterA stanza of four lines, usually of iambic tetrameter, usually rhymed ABCDBeatIn drama, the smallest unit of dramatic action usually signaled by a discovery, a decision, or a change of strategy. Also used in play script to indicate a brief pauseBlank VerseUnrhymed iambic pentameter. The most common line in English poetryBrainstormA problem-solving technique that can also generate ideas for an imagined situationCacophonyJarring, discordant soundCaesuraA pause within a line of poetry, often indicated by a comma or periodCentral Narrator“ The ‘ I’ writing ‘ my’ story as if it were a memoir” CharacterA fictional person. Basis of literary writingCharacterizationMay be direct, through describing how the character looks, acts, etc, or indirect through summary or interpretationClichéA word, phrase, or metaphor that represents the predictable or overly familiar, and usually indicates lazy writingClimax/ CrisisThe point of highest tension in a story, at which a discovery or a decision is made that decides the outcome of the conflictComplicationsAspects of the conflict that build the plot towards its climaxConceitA metaphor in which the connection between the two things compared is not immediately clearConcrete, Significant DetailsSpecifics tat address the senses in meaningful ways. The building blocks of imaginative writing, “ Show, don’t tell” Concrete: There is an image, something that can be seen, heard, smelled, tasted, or touchedDetail: A degree of focus and specificitySignificant: Specific image also suggests an abstraction, generalization, or judgementConnotationThe complex of meanings and ideas that come to be associated with a word, as “ rose” suggests not only the flower but beauty, fragrance, etcConflictThe struggle between protagonist and antagonist, or between two opposing forces. Considered necessary to narrative because it generates a desire in the reader to find out what is going to happenConsonant ClusterA poetic effect created by “ back to back” consonants so that the speaker has to stop between words in order to pronounce themCoupletTwo lines of a verse, usually rhymed which can constitute an entire poem or stand as part of a longer stanzaic formCreative Nonfiction/ Literary NonfictionThe essay enlivened through attention to stylistic and dramatic devices, personal voice, and a search for range and resonance. Dactyl (n.)/ Dactylic (adj.)A poetic foor consisting of one accented (stressed) and two unaccented (unstressed) syllables. i. e. FOR-ti-fyDead MetaphorA metaphor so common that it has lost the original sense of comparison and acquired a further definition. i. e. “ Sifting the evidence” no longer calls a sieve to mindDenotationThe most direct or specific meaning of a word; how it is definedDenouementThe resolution at the end of a story. The return to order after the conflict, complications, and climax have passedDensityIn literature, the arrangement of words and images to pack maximum meaning into minimum spaceDialogueCharacters’ talkDirect DialogueThe spoken words quoted i. e., “ No, I can’t stand the little monsters and I won’t herd a bunch of them to the park unless I’m paid” Indirect DialogueThe words related in third person i. e., “ She said she couldn’t stand kids and wouldn’t take them to the park unless she got paid” Summarized DialogueReported at a distance i. e., “ She claimed to hate children and irritatedly demanded payment for taking them to the park” DictionA combination of vocabulary, the words chosen, and syntax, the order in which they are used. Conveys not only the facts but also the tone and attitudeDiegeticMusical or other effects that occur naturally as part of the dramatic narrativeDimeterA line consisting of two poetic feetDistanceThe position, close or far, of the author in relation to the characters or narrator, often implying the degree to which we are intended to identify with or trust themDramatic IronyThe audience (or reader) knows something that the character doesn’t knowEnd RhymeThe rhyming words or syllables occur at the end of the poetic lineEnd-stoppedThe phrase, clause, or sentence punctuation occurs at the end of poetic lineEnjambmentThe opposite of end-stoppedl the sentence and its meaning carry on from one line to the nextEpistolaryMay describe an essay, poem, novel, or story consisting entirely or mainly of letters written to another character, a person or an institutionEpithalamiumA lyric ode to celebrate a bride and groomEssayPiece with a basis in fact, on a single subject, presenting the view of the authorEuphonyPleasant and smooth-flowing sound, the opposite of cacophonyExpositionIn narrative and especially theater, the laying out of the situation at the opening of the actionFalling Action/ DenouementThe portion of a plot that follows the climax and leads to the resolutionFigure of Speech/ TropeA nonliteral use of language, such as metaphor, smilie, hyperbole, personification, etc, to enhance meaningFirst Person“ I” Second Person“ You” Third Person“ He/She” FlashbackIn narrative, film, or drama, a leap into the pastFormal VerseVerse written in a predetermined pattern of rhythm and rhymeFree Verse/Informal VerseVerse that lacks a regular meter or rhyme scheme and uses irregular line lengths according to the demands of the particular poemFreewriteWriting without any plan or forethought whatsoeverFocused FreewriteSame unplanned freedom as freewrite, but on a chosen topicGenreA form of writing such as poetry, drama, or fictionHaikuA form of poetry taken from the Japanese. In three lines with a pattern of five, seven and five syllables, for a total of seventeen syllablesHeroic CoupletTwo lines of poetry consecutively rhymedHyperboleExtreme exaggerationIambA poetic foot consisting of one unaccented and one accented syllable i. e. hoo-RAYIdiomAn expression that is grammatically peculiar to itself and can’t be understood by understanding its separate elements i. e. ‘ erInciting IncidentEvent that has created the situation in which the protagonist finds himself at the beginning of a dramaIntensityRaising of tension or emotion through character conflict, language, etcInternal RhymeAt least one of the rhyming words occurs within, tauter than at the end of a lineIronyInvolves a contradiction or a denial of expectation in some areaVerbal IronyWhen one thing is said and another/it’s opposite is meantCosmic IronyContradiction inherent in human action or the human conditionLyricType of poem expressing subjective thoughts or feelings, often used in the form of a songMemoirStory retrieved from the writer’s memory, with the writer as protagonistMetaphorThe comparison of one term with another such that a tension is created between what is alike and what is unlike between the two termsSimileComparison by using the words “ like” or “ as” MeterWay of measuring time in poetry, according to the number of feet and syllables in the lineMetonymyFigure of speech in which one word or phrase is used as substitute for another with which it is associatedMnemonicHelpful to or intended to help memoryMonologueSpeech of some length by a single characterMonometerLine consisting of a single poetic footNarrativeThe telling of a storyNarratorThe person who tells the storyPeripheral NarratorSomeone on the edge of the action who is nevertheless our eyes and ears in the storyObjectiveIn drama, the specific goal that a character has in any given beat of dialogueOdeA lyric poem of some length, usually mediative or serious with a formal structure and elevated dictationOff Rhyme/ Slant RhymeImperfect rhymeOmniscienceNarrative convention by which the author knows everything – past, future, any character’s thoughts. Godlike authorial stanceOnomatopoeiaThe use of words that make soundsOxymoronCombines two contradictory words i. e. burning ice, shouting whisperParadoxA seemingly conradictory statement of which both parts may nevertheless be truePersonaA mask adopted by the author that may be a public manifestation of the author’s selfPersonal EssayAn essay in which the author is overtly presentPersonificationTechnique of giving human attributes or emotions to nonhuman thingsPhonemeThe smallest sound that may convey a distinction of meaningPlotSeries of events arranged so as to reveal their significancePoetic Footunit of measurement with one accented or stressed syllable and one or two unstressed syllablesPoint of AttackIn drama, the first even that sets the plot in motionProse PoemA poem that is not written in lines but continues to the margins of the pageProsodyThe study of ether and sound in poetryProtagonistThe main character of a narrative usually one with whom we identifyPunA figure of speech that plays on different meanings of the same wordPyrrhicA substitue poetic foot with two unaccented syllablesQuatrainA verse of four linesQuiltingA method of drafting, especially a prose piece, by gathering paragraphs and physically moving them around to produce a rough structureRealismA narrative or dramatic convention that aims at accuracy and verisimilitude in the presentation of period, place, speech and behaviorResolutionEnd of conflictRhymeA similarity or correspondence of soundsRhythmA pattern or flow of sounds created by stressed and unstressed syllablesScansionMeasuring of verse into poetic feet or a pattern of stressed and unstressed syllablesScene/summaryMethods of treating time in fiction. Summary covers a relatively long period of time in relatively short compass; scene deals at length with a relatively short period of timeSelf-reflexivityReferring back to the selfSettingPlace and period in which a story or drama takes placeShort-short storyPlotted fiction of no more than 500 wordsSoliloquyTheatrical convention in which a character alone onstage makes a speech that we understand to represent his or her thoughtsSonnetA poem of fourteen linesStanzaA group of lines within a poemSyntaxArrangement of words within a sentenceVillanelleIntricate poem in which the first and third lines are repeated at the end of alternating successive verses and as a couplet at the endGeorge Orwell – 2 Great Problems in English ProseI. Vagueness or abstract language (collateral damage – civilians were killed, not calling things what they really were)

II. Dead Metaphors or Cliches – finding the easy way out, it’s ready made language, unoriginal, less meaning and sometimes it’s nothing more than a saying, Orwell feels that it isn’t more powerful

George Orwell – How to FIX the 2 Problems1. Write as concretely and specifically as possible

2. Avoid over-used or cliched language, by using imagery that is as FRESH and UNIQUE as possible

Burroway“ The overriding idea of this book is play, serious, strenuous, dedicated, demanding, enthusiastic, repeated, perfected play.” Burroways “ purpose” of writingTo give readers something to “ take away” In Creative Nonfiction writing, the trick is to make the move from…OBSERVATION to INSIGHT (begin in the descriptive and concrete NOT int he abstract)“ Standing By” David SedarisChapter 2: Image “ Show, Don’t Tell” Start in the concrete first and foremost b/c the reader will then connect to it, and the reader will do the rest of the work subconsciously. Limbic System in the BRAINWhen sensuous responses develop, followed by emotional, are generated> Writer needs to use ALL 5 SENSES and imagery that is concrete, to trigger strong responses\* MLK’s “ I have a dream” speech – when he says there is a bank of justice, and black people have been given a bad check. The imagery is then followed by concrete details.“ Facing It” Yusef Komunyakaa“ Snow Day” Billy CollinsChapter 3: Voice– Your voice– Persona– Irony– Character View– Point of View“ Beauty: When The Other Dancer Is The Self” Alice Walker“ Victory Lap” George Saunders5 Methods To Present Character1. Image (appearance)2. Voice (speech)3. Action4. Thought5. Background (flashback)“ The Book Of My Life” Aleksander Hemon“ Me vs. Animals” Benjamin Perry“ Tandolfo The Great” Richard Baush“ God Says Yes To Me” Kaylin Haught“ Stonecarver” Carole Simmons Oles“ Telephone Bob” Molly Campbell“ What My Heart Wants To Tell” Verna Mae Slone“ Captain Kentucky” Ed McClanahan“ Harlan Hubbard’s Printing” Wendell BerryStory can be used as:– As a journey– As a power struggle– As a connection or disconnectionJohn Gardner 2 stories: 1. Someone went on a journeyOR2. A stranger came to town“ The Hero with a Thousand Faces” Joseph CampbellBurroway’s Questions about the Journey– Where does main character want to go?– What are the obstacles?– What is/ is not overcome?– What does character learn/ change?“ The Female Body” Margaret Atwood“ Margot’s Diary” S. L. WisenbergIn Media ResIn the middle of things“ Night Ride” Kinfolks“ Fat Monroe” Kinfolks“ Gift” Czeslaw Milosz“ Democracy” Leonard Cohen“ Try To Praise The Mutilated World” Adam Zagajewski