I am so happy you are interested in entering the strange and exciting world of AP Literature!

Please realize that the Guidance Department still needs to process all course requests and prerequisite requirements over the summer. Attending this meeting and / or completing the AP Literature Summer Reading Assignment **DOES NOT MEAN** you are officially in the course yet, nor does it ‘guarantee’ your acceptance, which again is dependent upon your satisfaction of the minimum prerequisites, etc. **If you choose to complete the assignment prior to Guidance’s confirmation of your placement in the course – which usually occurs in July – you do so AT YOUR OWN RISK.**

**BUT …** if you are accepted … which I certainly hope you will be … then yes, we will work hard. Yes, we will learn a lot. Yes, we will have **FUN!!** *(You might have to trust me on that last one…)*

First, though, we have to get through the summer. And who wants to lie around on the beach or by the pool when you could be reading great literature? The good news is, you don’t have to make that horrible choice—you can kill two birds with one stone!

Your AP Lit assignment for this summer has two parts:

1. **The Dastardly Lit Terms**—
   - Study the attached list of literary terms and definitions. They are one among several tickets to the Mystical Land of 5!
   - Be prepared for a comprehensive vocabulary test in September. That will be one among several tickets to the Mystical Land of A+!

2. **The Dastardly Lit (naturally)**—
   - Read two (2) works from the reverse list that you have **NOT** read before. *If you took AP Language last year instead of American Lit, then you **MUST** include at least one (1) American work among your selections.*
   - Complete a Blue Review Sheet for each work you read. *(Don’t lose these! They are more tickets to your desired destination…)*
   - Be prepared to write an extensive **literary analysis** of both works in September, including the **author’s use of literary devices** such as symbolism, figurative language (metaphors, similes, etc), sensory imagery (visual as well as the other physical senses), character foils, parallel plotlines, and so on to **convey plot, character, and theme development.**

   - **DO YOUR OWN INTERPRETIVE WORK!** “Easy interpretation” sites (SparkNotes, et al) are **NOT ACCEPTABLE** sources of academic literary analysis, especially at the AP level. Additionally, working from such sites without crediting them is **PLAGIARISM.** Copying or submitting the same work as one another is also **PLAGIARISM** and is **NOT ALLOWED.** Either action, if detected, will result in not only a 0, but also disciplinary action. Besides, these are the ways of the literary coward.

   - **I would rather you get it FLAT WRONG all by yourself than STEAL it from somebody else!!** *(See reverse for list of Summer Reading selections.)*
<table>
<thead>
<tr>
<th>Read Two!</th>
<th>(See front for further instructions.)</th>
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<tbody>
<tr>
<td>Atonement (Ian McEwan)</td>
<td>My Antonia (Willa Cather)</td>
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<td>The Beautiful and the Damned (F. Scott Fitzgerald)</td>
<td>No Country for Old Men (Cormac McCarthy)</td>
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<td>Beloved (Toni Morrison)</td>
<td>Northanger Abbey (Jane Austen)</td>
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<td>La Bête Humaine (Emile Zola)</td>
<td>O Pioneers! (Willa Cather)</td>
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<td>Crime and Punishment (Fyodor Dostoevsky)</td>
<td>The Poisonwood Bible (Barbara Kingsolver)</td>
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<td>East of Eden (John Steinbeck)</td>
<td>Pygmalion (George Bernard Shaw)</td>
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<td>Emma (Jane Austen)</td>
<td>The Scarlet Letter (Nathaniel Hawthorne)</td>
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<td>Far from the Madding Crowd (Thomas Hardy)</td>
<td>Silas Marner (George Eliot, i.e. Mary Ann Evans)</td>
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<td>Faust, Part 1 (Johann Wolfgang von Goethe)</td>
<td>The Stranger (Albert Camus)</td>
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<td>For Whom the Bell Tolls (Ernest Hemingway)</td>
<td>A Streetcar Named Desire (Tennessee Williams)</td>
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<td>The Grapes of Wrath (John Steinbeck)</td>
<td>The Sun Also Rises (Ernest Hemingway)</td>
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<td>The Handmaid’s Tale (Margaret Atwood)</td>
<td>A Tale of Two Cities (Charles Dickens)</td>
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<td>Inferno (Part I of Divina Commedia) (Dante Alighieri)</td>
<td>Their Eyes Were Watching God (Zora Neale Hurston)</td>
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<td>Jane Eyre (Charlotte Brontë)</td>
<td>Things Fall Apart (Chinua Achebe)</td>
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<td>Les Misérables (The novel, not the musical!) (Victor Hugo)</td>
<td>The Trial (Franz Kafka)</td>
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<td>Middlemarch (George Eliot, i.e. Mary Ann Evans)</td>
<td>Who’s Afraid of Virginia Woolf? (Edward Albee)</td>
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<td>Mrs. Dalloway (Virginia Woolf)</td>
<td>Wuthering Heights (Emily Brontë)</td>
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**NOTE:** Please secure parental permission before reading any work listed.
Advanced Honors & AP English Literature and Composition
Review Form for Major Works (CIRCLE ONE: Epic Poem OR Drama OR Novel)

Full Title of Work: __________________________________________ Year of Publication: _________
Genre: ___________ Historical Era / Cultural Movement: ____________________________
Author: ______________ Birth–Death Dates / Places: _______________________________

Setting(s) [times and places as well as significant socio-economic and historical aspects]
Primary: ________________________________________________________________
Secondary: ______________________________________________________________
Other: _________________________________________________________________

Major Characters
Protagonists / Archetypes: ________________________________________________
Antagonists / Archetypes: ________________________________________________
Primary Foils [to whom?] / Archetypes: _____________________________________
Primary Love Interests & Sidekicks / Archetypes: ______________________________

Minor Characters
Of Significant Plot Function / Archetypes: _________________________________
Of Symbolic Function / Archetypes: _________________________________________
Other: ________________________________________________________________

Central Conflicts [identify both sides, eg “X vs. Y”]
Primary External: _______________________________________________________
Primary Internal: _______________________________________________________ 
Secondary: _____________________________________________________________

Key Plot Points
Exposition / Status Quo: _________________________________________________
[Subplot(s) E:] __________________________________________________________
Rising Action: __________________________________________________________
[Subplot(s) RA:] _________________________________________________________
Dramatic Climax / Height of Dramatic Tension: _____________________________
[Subplot(s) DC:] _________________________________________________________
Falling Action: _________________________________________________________
[Subplot(s) FA:] _________________________________________________________
Resolution / Catastrophe / Denouement: ____________________________________
[Subplot(s) R:] _________________________________________________________
Narrative Style [point of view / perspective, distinctive literary style / devices used, and narrator’s name / character traits]: ____________________________________________________  
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Themes [full statements of the lessons or messages of the work, not 1-word “concepts”]
Primary: ____________________________________________________  
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Secondary: ____________________________________________________  
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Other: ____________________________________________________  
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Symbols, Metaphors, and Allegories: ____________________________________________  
____________________________________________________________________________________  
____________________________________________________________________________________  
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Mythological, Biblical, Literary, Historical, Scientific, and Cultural Allusions: __________  
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Irony and Other Significant Literary Devices / Notable Aspects: _____________________________  
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QUOTES!!! [include at least 3, from beginning, middle, and end of work]
[SPECIAL NOTE: Many students do not fill this part in – and later express EXTREME REGRET!]  

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TIMELINE: LITERATURE IN Text

Marriage Is a Private Affair (1939): B. Mbara

The Lesson (1978): Sliko

Veryday Use (1973): Walker


Damballah (1941): Wideman

Shiloh (1982): Mason

My Horse in the Night (1983): AxATA

Happy Endings (1985): Atwood

Cathedral (1988): C.

Tender Lover (1983): Wasserstein

How Far She Went (1985): Hood

There Was a Melin, There Was a Woman (1986): Kincaid

The Cancer Swimmer (1984): Sanchez-Scott

Fences (1987): Wilson

The Things They Carried (1989): O'Brien

Thomas and Beulah (1986): Thomas

To the Gate (1989): Hegi

Beloved (1987): Morrison

M. Butterfly (1990): Hwang

The Tenant (1998): Mukherjee


Andre's Mother (1990): McNally

Eleven," "Barb Q," "There Was a Melin, There Was Woman," "Woman Hollering Creek" (1995): Cisneros


Indian Education (1992): Alexie

Angels in America (1993): Kushner

School Sheres (1994): Song

Facts from the Nuclear Family (1995): McKenty

Does your house have lions? (1995): Col

The Art of Now (1995): Lopez

Only Sand and Children Tell the Truth (1996): Taylor

The Kiss (1997): Alvarez

"Tak a Husband" (1997): Hirshfield

"The Tumblers" (1998): English


"Long Distance" (1999): Pastan

Camlif fence (2000): Alveda

"Diamond Dust" (2001): Desai

Glossary

Allegory: A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities. The most famous example in English is John Bunyan's Pilgrim's Progress, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature. Kay Boyle's story "The Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

Alliteration: The repetition of consonant sounds, especially at the beginning of words. For example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the valley of the Elwy.

Anapest: Two unaccented syllables followed by an accented one, as in "comprehend" or "intervene." An anapestic meter rises to the accented beat as in Byron's lines from "The Destruction of Sennacherib": "And the sheen of their spears was like stars on the sea, when the blue wave rolls nightly on deep Galilee.

Antagonist: A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play Antigone; Tiresias is the antagonist of Oedipus in Sophocles' Oedipus the King.

Aside: Words spoken by an actor directly to the audience which are not "heard" by the other characters on stage during a play. In Shakespeare's Othello, Iago voices his inner thoughts a number of times as "asides" for the play's audience.

Assonance: The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, till rising and gliding out I wandered off by myself.

Aubade: A love lyric in which the speaker complains about the arrival of the dawn, when he must part from his lover. John Donne's "The Sun Rising" exemplifies this poetic genre.

Ballad: A narrative poem written in four-line stanzas, characterized by swift action and narrated in a direct style. The anonymous medieval ballad "Barbara Allan" exemplifies the genre.

Blank verse: A line of poetry or prose in unrhymed iambic pentameter. Shakespeare's sonnets, Milton's epic poem Paradise Lost, and Robert Frost's meditative poems such as "Birches" are written in blank verse.

Allegory: A narrative in which a desire to communicate a secondary meaning shapes the form of the text. The desire to communicate a secondary meaning shapes the form of the text. For example, John Bunyan's Pilgrim's Progress, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature. Kay Boyle's story "The Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

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Glossary

Catastrophe  The action at the end of a tragedy that initiates a denouement.

Catharsis  The purging of the feelings of pity and fear that, according to Aristotle, occurs in the audience of tragic drama. The audience experiences catharsis at the end of the play, following the catastrophe.

Characterization  The means by which writers present and reveal characters. Techniques of characterization are complex, writers typically reveal characters through their speech, dress, manner, and actions.

Comedy  A type of drama in which the characters experience reversals of fortune, usually for comic effect. Comedy may be episodic or structural. An episodic comedy has a series of events that are unrelated, whereas a structural comedy has a series of events that are related. A structural comedy may be episodic or structural. An episodic comedy has a series of events that are unrelated, whereas a structural comedy has a series of events that are related.

Chorus  A group of characters in Greek tragedy (and in later forms of drama) who comment on the action of the play or provide information about the protagonists or the setting. The chorus is an important element in Greek tragedy, but occurs rarely in later forms of drama.

Climax  The turning point of the action in the plot of a play or story. The climax of a play or story is the point of greatest tension in the work. The climax of John Updike's "A&P," for example, occurs when Sammy quits his job as a cashier.

Conflict  A struggle between opposing forces in a story or play, usually resolved by the end of the work. Conflict can be internal (within a character) or external (between characters or between a character and a force greater than the character). Conflict is a requirement of a play, but not of a novel or short story.

Connotation  The associations called up by a word that go beyond its dictionary meaning. Connotation is the metaphorical meaning against its connotations, or suggested and implied associational implications.

Convention  A customary feature of a literary work, such as the use of a chorus in Greek tragedy. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Couplet  A pair of rhymed lines that may or may not constitute a separate stanza in a poem. Shakespeare's sonnets end in rhymed couplets, as in "For thy sweet love remembered such wealth brings / I thought I'd list, perhaps, to watch his woods with kings."

Denouement  The resolution of the plot of a literary work. The denouement of a play follows the catastrophe, with the stage littered with corpses. During the denouement, the action may slow down, and the passions of the audience may subside. The denouement is the final scene in which the participants may talk about their experience of the play. The denouement is the section of a play or story where the traumatic denouement of the play or story is concluded.

Desdemona  A major or minor, static (unchanging) or dynamic (capable of change). In Shakespeare's "Othello" Desdemona is a major character, but one who is static, like the minor character Iago. Othello, on the contrary, is dynamic.

Dramatic moment  A moment in a play that causes the audience to pause and reflect on the significance of the action. A dramatic moment is a moment of intense emotional or intellectual intensity. The reader or the audience experiences a dramatic moment in a play or story when the conflict is resolved or when the character makes a choice.

Dramatic irony  A situation in which the audience knows something that the characters do not. Dramatic irony is a common device in drama, and is often used to create suspense or to elicit a response from the audience.


Edith Stein  Edith Stein, also known as Saint Edith Stein, was a German nun and scholar who wrote extensively on literature, philosophy, and religious topics. She is best known for her work on Augustine, and was canonized in 1998.

Emily Dickinson  Emily Dickinson was an American poet who wrote over 1,775 poems that were published posthumously. Dickinson's poems are known for their use of nature imagery and their focus on themes of love,girlhood, and death.

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Enjambment  Enjambment is a poetic device in which a sentence continues from one line to the next without a pause. "I like to think some day, possibly, there will be opened books where these are written down."

Enjambment  In the following lines from Peter Meinke's "Advice to My Son," the references to flowers illustrate double dactyls, two dactyls per line: "To watch his woods with kings, / I thought I'd list, perhaps, to watch his woods with kings."

Epic  An epic poem is a long narrative poem that tells the story of a hero or a group of heroes. The hero of an epic is often a god or a demi-god. Epic poems are known for their use of heroic language, and their focus on themes of war, heroism, and love.

Epic of Gilgamesh  The Epic of Gilgamesh is a Mesopotamian epic poem that tells the story of a king named Gilgamesh. The poem is known for its use of heroic language, and its focus on themes of heroism, love, and the search forimmortality.

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Emily Dickenson  Emily Dickinson was an American poet who wrote over 1,775 poems that were published posthumously. Dickinson's poems are known for their use of nature imagery and their focus on themes of love, girlhood, and death.

Enjambment  Enjambment is a poetic device in which a sentence continues from one line to the next without a pause. "I like to think some day, possibly, there will be opened books where these are written down."

Enjambment  In the following lines from Peter Meinke's "Advice to My Son," the references to flowers illustrate double dactyls, two dactyls per line: "To watch his woods with kings, / I thought I'd list, perhaps, to watch his woods with kings."

Epic  An epic poem is a long narrative poem that tells the story of a hero or a group of heroes. The hero of an epic is often a god or a demi-god. Epic poems are known for their use of heroic language, and their focus on themes of war, heroism, and love.

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Gesture The physical movement of a character during a play. Gesture is used to reveal character and may include facial expressions as well as movements of other parts of an actor's body. Sometimes a playwright will be very explicit about both bodily and facial gestures, including such stage directions. See stage direction.

Iamb An unstressed syllable followed by a stressed one, as in "time and place." John Donne uses hyperbole in his poem "Song: Go and Catch a Falling Star."

Hyperbole A figure of speech involving exaggeration. John Donne used hyperbole in his poem "Song: Go and Catch a Falling Star."

Irony A contrast or discrepancy between what is said and what is meant or between what happens and what is expected in life and in literature. In verbal irony, characters say the opposite of what they mean. In irony of circumstance or situation, the opposite of what is expected occurs. In dramatic irony, a character speaks in ignorance of a situation or event known to the audience or to the other characters. Flannery O'Connor's short stories employ all these forms of irony, as does Poe's "Cask of Amontillado."

Iliad A long, narrative poem in stanzas of varied length, meter, and form. Usually a serious poem on an exalted subject, such as Horace's "Eheu fugaces," but sometimes a more lighthearted presentation of the "murmur of innumerable bees," which attempts to capture the sound of a swarm of bees buzzing. Most often, however, onomatopoeia refers to words and groups of words, such as "buzz."

Imagery The pattern of related comparative aspects of language, particularly of images, in a work. Imagery refers to representations of a sense impression, a feeling, or an idea. Imagery is one of the most important of literary uses of language. Shakespeare employs a wide range of metaphor in his sonnets and his plays, often in such density and profusion that readers are kept busy analyzing and interpreting and unraveling them. Compare connotation.

Ode A long, stately poem in stanzas of varied length, meter, and form. Usually a serious poem on an exalted subject, such as Horace's "Eheu fugaces," but sometimes a more lighthearted presentation of the "murmur of innumerable bees," which attempts to capture the sound of a swarm of bees buzzing. Most often, however, onomatopoeia refers to words and groups of words, such as "buzz."

Onomatopoeia The use of words to imitate the sounds they describe. Words such as "buzz."

Parody A humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation. Examples include Bob Mekety's parody of photography and the Zen parable, "Learning to Be Silent."

Personification The endowment of inanimate objects or abstract concepts with animate or living qualities. An example: "The yellow leaves flaunted their color gaily in the breeze."

Pentameter The measured pattern of rhythmic accents in poems. See meter.

Poetry A genre of creative writing that uses rhythm and rhyme to convey emotion and meaning. Poetry is one of the oldest forms of human expression and has been used by cultures around the world for thousands of years. Poetry can be written in a variety of forms, including free verse, sonnets, haikus, and villanelles. Poetry can also be used to express ideas and emotions, as well as to tell stories and convey messages.

Prose A form of language in which writers and speakers mean exactly what their words denote. See also foot.

Pronoun A word such as "I" or "he." Pronouns are often substituted for an object or person in a sentence in order to avoid repetition or to make a sentence more concise.

Rhetoric A branch of literature that deals with the art of speaking and writing persuasively. Rhetoric is concerned with the principles of effective communication, including the use of language, tone, and style, as well as the techniques of persuasion, such as irony, metaphor, and rhetorical questions.

Royal Prose A term used to describe the poetic language of the court, which was characterized by its ornateness and beauty. Royal prose was often used in literature to evoke a sense of grandeur and majesty.

Scansion The pattern of metrical stress in a line of poetry. Scansion involves counting the number of syllables in each foot and determining the type of foot that is used in a line. Scansion can be used to analyze the meter of a poem and to identify the type of meter that is used in a particular line.

Sonnnet A 14-line poem in iambic pentameter with a specific rhyme scheme. Sonnets are often used to express love and beauty and to explore the complexities of human emotions.

Structure The organization of a work of literature, including its form, content, and purpose. Structure refers to the way in which a work is organized and how its parts relate to one another. Structure can be used to analyze the meaning of a work and to identify its themes and messages.

Synesthesia A literary device that involves the mixing of senses, such as when colors are used to describe sounds or when words are used to describe physical sensations. Synesthesia is a common device in literature, as it can be used to create a vivid and immersive experience for the reader.

Tragedy A dramatic work that deals with serious and often tragic events. Tragedy often explores the themes of human nature, fate, and morality, and it can be used to explore the complexities of human emotions and to examine the nature of good and evil.

Utopia A work of fiction that describes an ideal society or state of affairs. Utopia is a common device in literature, as it can be used to explore the nature of society and to examine the ideals and values that are held by a particular community or culture.

Verse A form of language that is written in the form of poetry. Verse can be written in a variety of forms, including free verse, sonnets, haikus, and villanelles. Verse is often used to express ideas and emotions, as well as to tell stories and convey messages.

Vernacular A language that is used by the common people, as opposed to the language used by the educated or the upper classes. Vernacular is a common device in literature, as it can be used to create a sense of authenticity and to reflect the social and cultural realities of a particular community or culture.
Plot

The unified structure of incidents in a literary work. See

Resolution

The sorting out or unraveling of a plot at the end of a play, novel, or story. See

Connotation, Denotation, Diction, Figurative language, Image, Imagery, Irony, Metaphor, Narrator, Point of view, Syntax, Tone.

Climax

The point at which the action of the plot turns in an unexpected direction (or the reversal). See

Sonnet

A fourteen-line poem in iambic pentameter. The sonnet divides into two parts: an eight-line octave and a six-line sestet, rhyming abab cdcd gg. The Petrarchan sonnet is a Shakespearean sonnet, with the third line rhyming with the last line.

Punctuation

The use of symbols to indicate pauses, division, or relationships in written text. Punctuation can affect the meaning and flow of a sentence.

Subject

What a story or play is about; to be distinguished from plot and theme. Faulkner's Subject of the story is the overall meaning Faulkner conveys.)

Subplot

A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot. The story of Rosencrantz and Guildenstern forms a subplot within the overall plot of Hamlet.

Subjective

Relating to the thinking and feeling of an individual person; not objective.

Table of Contents

A list of the major sections and subtopics of a book or document, usually placed at the beginning.

Tone

The mood or attitude expressed by the author or narrator in a literary work.
Theme The idea of a literary work abstracted from its details.

Tale A story that narrates strange happenings in a direct manner, without detailed descriptions of

Tragedy A type of drama in which the characters experience reversals of fortune, usually for the

Tone The implied attitude of a writer toward the subject and characters of a work, as, for example,

Terza rima A three-line stanzaic pattern with interlocking tercet rhymes:

Unities The idea that a play should be limited to a specific time, place, and storyline. The events

Syntax The grammatical order of words in a sentence or line of verse or dialogue. The organization of words and phrases and clauses in sentences of prose, verse, and dialogue.

Tragic flaw A weakness or limitation of character, resulting in the fall of the tragic hero. Othello's

Villanelle A nineteen-line lyric poem that relies heavily on repetition. The first and third lines alternate

Irony.

Tragicomedy Works of drama that include and blend tragic and comic elements in fairly equal

Understatement A figure of speech in which a writer or speaker says less than what he or she

Trochee An accented syllable followed by an unaccented one, as

Examples include Bishop's "One Art," Roethke's "The Waking," and Thomas's "Do not go gentle into

Tragedy

Frost's "Birches." See "The Gap"

Antigone

Oedipus the King

Death of a Salesman.

Acquainted with the Night.

Frost's "Acquainted with the Night."