Literary Terminology

1. Alliteration. Alliteration is the repetition of identical beginning consonant sounds. You may have been introduced to alliteration with the tongue twister, “Peter Piper picked a peck of pickled peppers.” The repetition of the consonant p makes this line memorable. Alliteration adds emphasis to meaning and a rhythmic quality to a line of poetry or a sentence in a short story.

2. Flashback. In flashback, the author interrupts the scene of a narrative to tell about earlier events. The event is often told from a particular character’s point of view, perhaps as he or she recalls an event from memory: “Lana thought back to her first visit to the beach.” This technique allows writers to reveal more about character and plot without disturbing the momentum of the story. Look for time order words such as when, after, before, and earlier to help you detect flashback.

3. Foreshadowing. An author often gives hints or clues as to what will happen in a story. This technique is called foreshadowing. Foreshadowing prepares the reader for what is to come, at the same time creating suspense. For example, as a boy is packing for a camping trip, the author may describe a multi-tooled camping knife in great detail. That same knife will become significant later as a tool for making a fire when the boy finds himself alone in the wilderness. The author has left a clue as to its importance.

4. Hyperbole. Pronounced “hi PER bowl lee,” hyperbole simply means exaggeration. Authors use hyperbole for emphasis or humorous effect. The sentence “She tramped through the house like an elephant thundering through the jungle” is an example of hyperbole. It creates a vivid but exaggerated picture of how a girl moves through a house.

5. Irony. Does it seem like it always rains on the weekends, never on weekdays? That’s ironic. There are three types of irony. When things happen that are in direct contrast to what we expect (or would like to happen), situational irony occurs. When people say one thing but mean the opposite—such as saying “Isn’t this a lovely day?” on the rainy Saturday you had hoped to play a baseball game—they use verbal irony. The third type, dramatic irony, happens when the reader knows something the character doesn’t—that the character is about to have a surprise party, for example.

6. Metaphor. Metaphor is one of the most commonly used literary devices. A metaphor compares two things directly, without using the words like or as. One famous metaphor comes from William Shakespeare’s As You Like It: “All the world’s a stage, And all the men and women merely players.” Here, and throughout the rest of this speech, Shakespeare says that daily life is pretty much like a stage play. Metaphor is a sort of shorthand, allowing an author to convey a lot of information in a very condensed way. While, Extended metaphors continue the comparison throughout the work. In the novel A River Runs Through It, Norman Maclean uses the river as an extended metaphor for life. Extended metaphors are a common structure in poetry.

7. Onomatopoeia. Splash, fizz, honk, whoosh, buzz—all of these words are examples of onomatopoeia (ah no MAH toe PEE uh), or the technique of forming words that imitate specific sounds. Onomatopoetic words precisely fill a void, bridging a critical gap between sound and written language.

8. Paradox. A paradox is a statement that at first seems self-contradictory but that upon reflection makes sense. The phrase “less is more” is an example of a paradox. In poetry, paradoxes are used to provoke fresh insight from old ideas.

9. Personification. Personification gives human characteristics to animals, objects, or ideas. You’ve probably read some of Aesop’s fables. In fables, the animals exhibit human qualities such as greed, compassion, cleverness, and wisdom, usually in order to teach a lesson about life. Personification helps us relate the unfamiliar to the familiar and strengthens the meaning of a poem or story.

10. Pun. Puns are plays on words that have similar meanings, as in the following example: “When you step on a scale and discover you have gained ten pounds, it’s time to scale back your eating habits.” Although puns are usually clever and witty, they often make us groan when we understand the double meanings of the words. Authors use puns most often to add humor, but also to call attention to dialogue or to illuminate character.

11. Refrain. “Jingle bells, jingle bells, jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh!” This is probably one of the most famous examples of a refrain, a word, phrase, or series of lines that is repeated, adding rhythm and emphasis to a song or poem. Speechmakers also use refrains to make speeches more dramatic, rhythmic, and memorable.

12. Repetition. Repetition is simply the act of repeating words and phrases throughout a work, or repeating literary devices such as metaphors, symbols, or types of imagery. Repetition calls attention to the idea that is being repeated and gives it added importance. For example, an author may use an image of a watch several times during a story. The image may be emphasizing the idea that time passes by swiftly. You can be sure that whatever is being repeated in a story or poem is essential to understanding its complete meaning.
13. Simile. Like a metaphor, a simile compares two things. The difference is that a simile uses explicit words to make the comparison, such as *like* or *as*. Similes have the same effect as metaphors: they say a great deal using very few words. Here is an example: “The ants trailed under the canopy of leaves like a train moving slowly into the station.” Note that the comparison is unexpected; we don’t usually associate ants with trains. Yet the comparison helps us picture the ants moving at a slow, steady pace, one after the other, like the cars on a train.

14. Symbol. A symbol is a person, place, or object that has significance beyond its surface meaning. Symbols are common in everyday life; people use flags to represent countries, doves to represent peace, roses to represent love. In literature, symbols are usually not so obvious. For example, on a literal level a plow is just a farm tool, but it can take on deeper significance depending on its context. In a story about a family establishing a farm during the 1800s, the plow may come to symbolize the demanding and endless drudgery of pioneer life.

15. Tone. The tone is the emotion created by the author’s use of language or by a character’s words and actions. It is also the author’s attitude or feeling toward a person, a thing, a place, an event, or a situation. For example, the tone may be formal, informal, playful, ironic, optimistic, or pessimistic. Varying the words and punctuation can change the tone of a character’s speech dramatically.

<table>
<thead>
<tr>
<th>Dialogue</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Will you give me the key?” he pleaded.</td>
<td>Begging</td>
</tr>
<tr>
<td>“May I please have the key?” he asked.</td>
<td>Polite</td>
</tr>
<tr>
<td>“Give me the key right now!” he screamed.</td>
<td>Angry</td>
</tr>
</tbody>
</table>

16. Understatement. Understatement is the opposite of hyperbole. It minimizes or lessens the importance of what is meant. For example, if you are sweltering in 100-degree heat in Atlanta and you say, “It’s a little warm here,” you have made an understatement.

17. Genres. Fiction is a literary genre based on imagination and not necessarily on fact. Short stories and novels are examples. Nonfiction, on the other hand, is a literary genre based on fact. Essays, editorials, and biographies are works of nonfiction. Poetry is a literary genre that may encompass a variety of metered or rhythmically measured lines and is intended to evoke an emotional experience in the reader. Drama is a literary genre intended to be performed by actors on a stage.

In the fiction section of this standard, you will be asked questions about literary elements found in works of American fiction from different time periods. In addition to the literary terms previously discussed, you will need to review terms more specific to fiction. These include terms relating to the work’s structure. The most common structure of a novel or story is chronological. The story is arranged in order of time from the beginning to the end. The following structures are less common: An epistolary novel is a novel written in the form of letters, diary/journal entries, postcards, or email. There may be several letter writers, but the author is omniscient. Alice Walker’s The Color Purple is an example of a contemporary epistolary novel. In a frame narrative, a story is told within a story. A narrator often relates the story. The Legend of Sleepy Hollow, by Washington Irving, is an example. In medias res is a Latin term for “in the middle of things.” The novel or story begins with a significant moment. The rest of the novel fills in the events leading up to the significant moment. Flashback is used extensively in this novel structure. A Farewell to Arms, by Ernest Hemingway, is written in this structure.

18. Rhyme. Rhyme is the repetition of sounds, most commonly heard at the ends of lines in poetry, as in “Twinkle, twinkle, little star / how I wonder what you are.” Rhyme can occur at every line, every other line, or wherever the poet decides. Not all poems rhyme, nor do they have to, but rhyme can emphasize ideas or images and unify thought, as well as add a musical quality to a poem. When you read a poem that has rhyme, look at the rhyming words and see how they contribute to the overall meaning of the poem. Here are some different types of rhyme:

<table>
<thead>
<tr>
<th>Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>End rhyme</td>
<td>Rhymes that occur at the end of a line of poetry; the most common type of rhyme</td>
</tr>
<tr>
<td>Example</td>
<td>My dog was bad, Now I am mad.</td>
</tr>
<tr>
<td>Internal rhyme</td>
<td>Rhyme occurring within a line of poetry</td>
</tr>
</tbody>
</table>
| Example         | The first line from Edgar Allen Poe’s poem “The Raven”:  
|                 | “Once upon a midnight dreary, while I pondered, weak and weary,” |
Modern drama, also called a near rhyme, half rhyme, or off rhyme. The final consonant sounds are the same but the vowel sounds are different.

**Example**
parable and chitter, spoiled and spilled

<table>
<thead>
<tr>
<th>Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consonance</td>
<td>A kind of slant rhyme; words have the same beginning and ending consonant sounds but a different vowel.</td>
</tr>
</tbody>
</table>

**Example**
chitter and chatter, spoiled and spilled

<table>
<thead>
<tr>
<th>Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assonance</td>
<td>Not a true rhyme. Uses repetition of similar vowel sounds. May occur in the initial vowel as in alliteration.</td>
</tr>
</tbody>
</table>

**Example**
All and awful, feet and sweep, lake and fate

19. **Rhyme scheme.** The rhyme scheme is the pattern of rhymes in a poem. Each new rhyme in a stanza is represented by a different letter of the alphabet. For example, in a four-line poem in which every other line rhymes, the rhyme scheme is abab. In a six-line poem with every two lines rhyming, the scheme is aabbcc. While sound devices and figures of speech are important in poetry, the structure of a poem is often its most distinctive characteristic. Poems are written in stanzas, or lines. These stanzas are in fixed form or free form. **Fixed form** is what most people consider typical poetry: it’s written in traditional verse and generally rhymes. Some fixed form poems have specific requirements on length, rhyme scheme, and number of syllables. A sonnet, for example, is a 14-line rhymed poem. **Free form,** or free verse poetry, follows no specific guidelines about rhyme, meter, or length. Free verse tries to capture the cadence of regular speech. Some stanzas may rhyme but not in a regular scheme. Blank verse is a poem written in unrhymed iambic pentameter, a pattern of five iambic feet per line. An iambic foot is one unstressed syllable followed by a stressed syllable. The subject matter of poems is also important. Some poems are **narrative** poems. The main purpose of a narrative poem is to tell a story. A **ballad** is a narrative poem, often of folk origin, intended to be sung. It consists of simple stanzas and usually has a refrain. **Lyric** poetry expresses a person’s thoughts or feelings. Elegies, odes, and sonnets are types of lyric poems.

20. **Allusion:** An implied or indirect reference to a person, place, or thing that is fictitious, historical, or real. For example, if you call a situation a catch-22, you are alluding to Joseph Heller’s novel *Catch-22*, which describes a problematic situation in which there is no right or easy answer.

21. **Conceit:** An elaborate or extended simile or metaphor. Colonial poet Anne Bradstreet used a conceit when she compared her husband to the sun.

22. **Metonymy:** A figure of speech where the name of a thing is being substituted for another word or term closely associated with it. For example, we may use the White House to refer to the president.

23. **Synecdoche:** A figure of speech closely related to metonymy. A part is used to represent the whole or vice versa. Examples include using hands to refer to sailors (all hands on deck), wheels to represent car (buy some new wheels), or Central to refer to the members of the Central High School basketball team (Central won the tournament).

24. **Drama:** The last part of this standard focuses on drama, or dramatic literature. You will need to identify and analyze types of dramatic literature. The two most common types are tragedies and comedies. A **tragedy** is a serious play that ends in disaster and sorrow. A **comedy** is a lighthearted play intended to use the audience. Comedies usually end happily. You also need to review terms that are more specific to drama. **Dramatic conventions** are rules in which the actors and audience engage during a play. Some conventions relate to how the audience and the actors interact. For example, the audience knows to become aware of the meaning and importance in which the audience is being addressed, and the actors should. Expressionism refers to both a type of drama and the way it is portrayed on the stage. This dramatic style exaggerates reality. On the stage, expressionism is known for its use of bright lights, loud sounds, colorful scenery, and expressive dialogue. Minimalism is the opposite of expressionism. It relies on sparse scenery and limited dialogue. **Dramatic irony** is a situation in which the audience knows more than the character onstage. A character does or says something of greater importance than he or she knows. The audience, however, is aware of the meaning and importance of the act or speech. Tragedies and comedies are not the only kinds of drama. Here’s a short list of the other kinds of drama you’ll be expected to recognize:

A **political drama** is a drama or play with a political component, advocating a certain point of view or describing a political event. **Modern drama**, like all modern literature, explores themes of alienation and disconnectedness. Modern drama, which became
popular in the early 1900s, strives to let the audience feel as if it is peering in on real-life situations and experiencing real-life emotions. The **theatre of the absurd** refers to plays written in the 1950s and 1960s with the basic belief that human existence is absurd, or without meaning. The play itself often lacks the usual conventions of plot, character, or setting. Edward Albee’s *The American Dream* (1960) is considered the first American absurdist drama.

25. **Theme.** is the central idea of a text. It refers to universal views on life and society that can be discerned from the reading of a text. The theme is not the same as the main idea, which focuses strictly on the content. The theme is also not the same as the plot. Most literary works have one or more themes that are expressed through the plot.

26. **Denotation** is the dictionary definition of a word; the **connotation** of a word is a meaning or idea associated with the word.

27. **Reference books:** a dictionary is your best source for the definition and spelling of words. You can also discover a word’s origin or etymology in a dictionary. Which reference source would you use to learn about the Greek myth behind the term? To get more detailed information on subject areas, you can look in an encyclopedia. If you need help with diction or just don’t want to keep using the same word over and over, you should turn to a thesaurus to find synonyms and related words.

28. **Narration.** Narrative writing tells a story. This story can be true (like a firsthand account in a magazine article) or completely made up (a short story with talking dragons). Narrative writing usually has a story with a plot, a climax, and a resolution of events in the story.

29. **Description.** As its name suggests, descriptive writing uses language to describe a person, place, or thing. Descriptive writing is often filled with colorful, precise language, since the goal of good descriptive writing is to make a person, place, or thing come alive in the mind of a reader. A character sketch— a picture of a person captured in words—is one example of descriptive writing.

30. **Persuasion.** Persuasive writing is designed to influence the reader’s thoughts in some way. Politicians use persuasive speeches to convince voters to cast their ballots for them. Editorials in local newspapers are written to convince readers that one particular viewpoint is better than the other.

31. **Exposition.** Expository writing is used to provide information on a topic or to explain something. A common encyclopedia entry is a good example of expository writing. Good writers combine elements of different modes of writing in their work, regardless of its main focus. For example, expository writers often include descriptive writing to enhance the appeal of their encyclopedia article. Editorials will include exposition to support the writer’s position. Gifted politicians often use a narrative style in their speeches to persuade people to vote for them. You will be asked to identify these different elements.

32. **Persuasive Techniques (used in mass media):** These include the **bandwagon** technique, which appeals to people’s desire to fit in and be part of the group. The basic premise is you’re either with us or against us! **Card stacking** refers to the persuasive technique of only presenting information that supports an idea. Negative or contradictory information is not presented. **Stereotyping** creates a simplified picture of a complex situation, individual, or group. Most advertisers and writers today use stereotyping sparingly because of the negatives associated with it. Writers might also use **rhetorical questions**, or questions to which no answer is needed, to try to force readers to agree with them.

33. **Parallelism** is the repetition of similar parts of a sentence or of several sentences to show that the phrases or sentences are of equal importance. (In Content Domain IV, you will be asked about parallelism as it relates to verb tenses and phrases.) In order to be parallel, the phrases or sentences must share the same grammatical structure. Parallelism also provides a certain rhythm to the work. The sentence “I came, I saw, I conquered” would not make quite the impact if it were rewritten “I came, saw, and conquered.”

34. **Repetition** is part of parallelism. Good writers may repeat words or phrases throughout their writing to emphasize a point. Be careful not to overdo this rhetorical strategy. If you repeat the same words and phrases too much, your writing becomes dull, not emphatic.

35. **Analogy** is another important rhetorical device. Like a simile, an analogy compares two items. An analogy, however, can be more extensive than a simile. A good writer may use an analogy to help convey difficult ideas by comparing them to things or ideas most people know. For example, an expository piece on maintaining your health might compare your body to a car. Most people know that cars need fuel, just as the body needs food. A car needs to have its oil checked regularly, just as humans need to have their blood pressure checked. This analogy might continue throughout the article.

36. **Language.** Language makes literature. The words and phrases an author uses create literary works. Language and word choices vary with different literary genres. For example, the way you express your thoughts in a poem is very different than the way you express your thoughts in an essay. One of the first choices a writer makes about language is which word to use.
37. **Diction** refers to the word choices a writer makes. Read the following sentences and reflect on how changing one word can change its meaning. Sentence 1: “Hey, y’all, let’s go to the store.” Sentence 2: “Hey, you guys, let’s go to the store.” *Y’all* in the first sentence and *you guys* in the second gives you information about where the story occurs. The diction might also influence your opinion of the speaker. Diction is not the only choice to influence writing. Authors employ a variety of techniques to express meaning and engage the reader. Some may use **figurative language**, or figures of speech, to convey meaning other than the literal meaning of the word. Metaphors and similes are examples of figures of speech.

38. **Imagery**, or description intended to elicit a sensory response, allows an author to show, rather than tell, a reader something. You have heard the phrase “a picture is worth a thousand words.” Well, writers use imagery to convey more than they could with literal words.

39. **Symbolism** is another way in which writers use language to express something more than the literal meaning of the words. A symbol is something that stands for something else. For example, an object may symbolize an idea.

40. **Plot**. Literature commonly follows a specific pattern or plot structure. It often begins with **exposition** that may introduce the characters, establish the setting, and reveal the problem or conflict. The tension may build through a series of **complications** (incidents that either help or hinder the protagonist in finding a solution). This is the **rising action**. The **climax** is the peak or turning point of the action. The problem is resolved. At this point the reader usually knows the outcome. The **denouement** or **falling action** is the part after the climax. It gives any necessary explanation and ends with **resolution**, the sense that the story is complete.

41. **Conflict**. Every plot has a conflict. The conflict is what triggers the action in the story. Here are some common conflicts in literature:
- person vs. person
- person vs. nature
- person vs. self
- person vs. society
- person vs. machine

42. **Character development**. The plot of a story focuses on the lives of one or more characters. The main character is usually the **protagonist**, the central character and the one with whom the reader often identifies. The **antagonist** is a character (or force) that opposes the protagonist. An author may reveal character through the character’s thoughts, words, appearance, and actions, or through what other characters say or think. An author may also tell us directly what the character is like. Characters that grow or change throughout the story are **dynamic** or **round**; characters that seem to stay the same are **static** or **flat**. Understanding the characters is a key element to understanding the piece of literature. Here are some common questions about characterization:
- Who is the main character? Give five traits of this character.
- Who are the minor characters? How do they affect the plot?
- How is one character similar to or different from another?
- How is the main character involved in the conflict?

43. **Setting**. The setting is when and where a story takes place. You may be asked to determine why the setting is important or how the setting affects the characters. The setting can clarify conflict, illuminate character, affect the mood (see #6 below), and act as a symbol. The setting itself can be an antagonist in a person vs. nature conflict.

44. **Mood**. The mood in a piece of literature is a feeling or emotion created by the words and setting. Some authors create the mood by using imagery along with the setting. The example below shows how the mood of a story can change by making a few alterations: Imagine a group of people in an old, three-story house. The people are whispering and walking very slowly. They are easily startled. Some are visibly shaking. The mood created here is one of scary suspense. A reader will wonder what scared the people and may feel some suspense about the events to come. **Now**, change the mood by imagining the people talking loudly. They are gesturing at various rooms in the house and whistling appreciatively. They seem excited about the old, colored glass windows. A reader could assume that these people are about to move into the old house. The mood is no longer scary and suspenseful. It is now light and optimistic.

45. **Irony**. Irony is a form of speech intended to convey the opposite of the actual meaning of the words. You are probably most familiar with **verbal irony**, or sarcasm. The speaker’s intended message is far different than the usual meaning of the words. For example, a teenager might tell his or her mother, “I just love cleaning up my room.” when, in fact, the teenager means that he hates to clean his room. **Irony of fate** refers to developments that are far from what is expected or believed to be deserved. One example of irony of fate would be famed composer Ludwig von Beethoven’s loss of hearing.

46. **Point of View**. The point of view comes from which a story is told. The point of view depends upon who the narrator is and how much he or she knows. **First person**– the events are told by a character in the story using his or her own words. First-person stories have narrators who use I, me, and my throughout the story. The sentence, “I knew it was risky, but I was willing to take that chance,” is an example of first-person point of view. **Second person**– The narrator addresses the reader directly using the word you. This perspective is not as common as either the first- or third-person points of view. **Third person**– A speaker outside the action.
narrates the events using *he*, *she*, and *they*. In **third-person omniscient**, the narrator may see and know everything, even the thoughts of all the characters. In **third-person limited**, the narrator tells the events from the perspective of one character, focusing on this character’s thoughts and feelings.

### Literary Periods

A **literary period** is an artistic attitude of shared characteristics. These characteristics may include the style of writing, the genre, or the subject matter. The work of a certain literary period may be a response to historical events, but it is not the same as the historical period.

- **Native American Period, pre-1620–1840.** Native American literature is an oral tradition of song and stories. Any written literature is an account of these songs and stories. Much of Native American literature focuses on the natural world and the sacred world and the importance of land and place. The dates for this period refer to the period of Native American dominance in the New World.

- **Colonial Period or Puritanism, 1620–1750.** During this period, the newly arrived colonists were creating villages and towns and establishing new governments, while protesting the old regime of the British. Literature of this period reflects the religious influence of the Puritans. Famous writers include William Bradford, who writes about the establishment of the new colony; Anne Bradstreet, whose poetry focuses on daily life and family relationships; and Jonathan Edwards, a Puritan minister whose writing reflects the moral attitudes of the time.

- **Revolutionary Period and Nationalism, 1750–1815.** During this period, American writers focused on explaining and justifying the Revolution. Political writings by Thomas Paine, Benjamin Franklin, and Thomas Jefferson belong to this time period. With the Revolution behind them, Americans found time to ponder what it really meant to be American. An even greater focus on nationalism, patriotism, and American identity arose following the War of 1812, which removed the last British troops from North America.

- **Romanticism and Transcendentalism, 1800–1855.** Romanticism was a philosophical attitude that developed in reaction to previous decades in which reason and rational thought dominated. Writers celebrated individualism, nature, imagination, creativity, and emotions. As Americans expanded westward, the rebellious spirit of Romanticism guided them, and as Eastern cities such as Boston and New York became centers of intellectual thought and culture, the romantic ideal inspired them to ask questions and pursue lively philosophical debates. The philosophy of Transcendentalism, exemplified by Ralph Waldo Emerson, eventually evolved; it stressed respect for the individual and the intuitive pursuit of a greater truth. Writers from this period include Washington Irving, Nathaniel Hawthorne, Herman Melville, Walt Whitman, Ralph Waldo Emerson, and Henry David Thoreau.

- **Realism, 1850–1900.** This period, which includes the Civil War, significant industrial invention, and extensive westward expansion, is one of the most turbulent and creative in American history. Hinting at the modern movement yet to come, writers turned to realism in an effort to articulate the tensions and complex events of the time. Authors made it their mission to convey the reality of life, harsh as it might seem. Characters reflected real people, determined yet flawed, struggling to overcome the difficulties of war, family, natural disasters, and human weaknesses. Some authors, such as Mark Twain, focused on a particular region of the country, seeking to represent accurately the culture and beliefs by presenting its **local color**. This literature emphasized accurate portrayals of the physical landscape as well as the habits and the speech of the area’s people. Other writers of this period include Ambrose Bierce, Stephen Crane, Willa Cather, and Emily Dickinson - **Naturalism, 1880–1940.** This period, which overlaps with Realism, was an extension of realism. Writers during this period focused on grim reality, observing characters much as scientists might observe animals. They sought to discover the natural laws that govern human lives. Unlike the Transcendentalists, Naturalists viewed nature as indifferent, not noble. The characters in these works were often helpless victims of nature, the environment, and their own heritage. Writers of this period include Frank Norris, Theodore Dreiser, Jack London, and James T. Farrell.

- **Modernism, 1900–1950.** Wars, economic prosperity, along with the Depression, commercialism, and increased population, marked the first half of the Twentieth Century in the United States. The independent, individualistic spirit that was distinctively American seemed threatened. Writers such as Ernest Hemingway, F. Scott Fitzgerald, and T. S. Eliot explored themes of alienation and change and confronted people’s fears and disillusionments. Modernists sought to capture the essence of modern life in both the form and content of their work. To reflect the fragmentation of the modern world, the modernist constructed their works out of fragments, omitting expositions, transitions, resolutions, and explanations used in traditional literature. In poetry, they abandoned traditional forms and meters in favor of free verse, whose rhythms they improvised to suit individual poems. The themes of their works were usually implied instead of stated, creating a sense of uncertainty and forcing readers to draw their own conclusions. In general, Modernist works demanded more from readers than the works of early American writers. **Imagism** - A literary movement that flourished between 1912 and 1927 comprised of American and British poets. Led by Ezra Pound and Amy Lowell, the Imagist poets rejected nineteenth-century poetic forms and language. The movement’s goal was to achieve clarity of expression through the use of precise visual images. Early in the movement, the name was often written in the French form Imagism. The Imagists wrote short poems that used ordinary language and verse of dry clarity to create sharp, exact, concentrated pictures. The movement was a revolt against the prevailing careless thinking and Romantic optimism of the time period. Writers in the movement included Ezra Pound, Amy Lowell, Hilda Doolittle (H.D.), Richard Arlington, John Gould Fletcher, Harriet Monroe, Wallace Stevens, D.H. Lawrence, and F.S. Flint. T.S. Eliot was influenced by the Imagist movement. During this time, African-American literature flourished, inspired by
writers such as Langston Hughes and Zora Neale Hurston of the Harlem Renaissance. Characteristics of modern literature include extensive use of symbolism, irony, and understatement. Writers experimented with new techniques, such as stream of consciousness, in which the random, seemingly unconnected thoughts of a character are revealed. Readers must often use a good deal of inference to understand character and theme, as meaning is suggested more than directly stated.

-Postmodern Period, 1950–present. This period includes unprecedented prosperity, the Civil Rights Movement, the Women’s Rights Movement, the end of the Cold War, and the transformation of the world order. Writers of this period have embraced this dismantling of the old reality. Postmodernists blur reality and create nontraditional works without traditional structure or narrative. Its writings are often critical and ironic, concentrating on surface realities and the absurdity of daily life. Distinctions between high and low culture are also distorted. This period has also addressed social issues related to gender and race. Beat poets like Jack Kerouac, William S. Burroughs, and Allen Ginsberg are Postmodernists. Other writers of this period include Norman Mailer, J. D. Salinger, Kurt Vonnegut, and Joyce Carol Oates.

Grammar that could be covered on the EOCT
*see your notes, practice exercises, and grammar book for additional help &/or the following website:
http://owl.english.purdue.edu/owl/section/1/5/

- Main and subordinate clauses
  - A main clause (independent) has a subject and verb and can stand alone as a complete sentence.
  - A subordinate clause (dependent) may or may not have a subject and verb, and can NOT stand alone as a complete sentence.
- Phrases:
  - appositive phrase- a noun or pronoun with modifiers that is placed next to a noun or pronoun to add information and details. Example: I gave Dean, my younger brother, my old desk.
  - gerund phrase- a gerund (verb that acts as a noun) with modifiers or a compliment, all acting together as a noun. Example: I suggested lending her my boat.
  - participial phrase- a participle (verb that acts as an adjective) that is modified by an adverb or adverb phrase or that has a complement. Example: The fish swimming near us now are lovely.
  - infinitive phrase- an infinitive (verb with the word to and acts as a noun, adjective, or adverb) with modifiers, a complement, or a subject, all acting together as a single part of speech. Example: We started to pack our equipment.
  - prepositional phrase- a preposition accompanied by a noun or pronoun called the object of the preposition. Example: She walked near the table and chairs.
- Punctuation marks (e.g., end punctuation, commas, colons, semicolons, quotation marks, ellipses, and hyphens)
- Verb tense consistency and agreement
- Proper placement of modifiers.
- Precise word choice
- Spelling
- Parallel structure-objects linked together have to be similar in tense and number. In this case, the verbs studied, outlined, and taking are a series of actions joined together by the conjunction and. However, the sentence in the question is incorrect because the verbs—studied, outlined, and taking—are not in the same tense. Changing taking to took corrects this problem because now all the verbs—studied, outlined, and took—are in the past tense.

Notes:
A more comprehensive study guide, complete with test-taking strategies and tips, can be found online at:
http://www.doe.k12.ga.us/Curriculum-Instruction-and-Assessment/Assessment/Pages/EOCT-Guides.aspx

A practice EOCT (released test from 2004) can be found online at:
http://www.gadoe.org/Curriculum-Instruction-and-Assessment/Assessment/Pages/EOCT-Released-Tests.aspx

Remember this is 15% of your overall grade...please study well ahead of time and try your very best! I am here to help if you need extra tutoring after school between now and the EOCT.

Good Luck!  Ms. Hayes 😊