

## Elaborate – Work it out! Name \_\_\_\_\_ - \_\_\_\_\_

You have been told to **elaborate**. You must add more explanation, details, examples, and information. An artist starts with a few lines, a sketch, and gradually adds more lines to complete his drawing.

1. Definition – Define an important concept. Negative definition – tell what something is **not**
2. Classification – Tell what group, category, or class your subject belongs to
3. Examples (or Negative Examples– Tell what Joe did **not** do, but could have done if he had wanted to.)
4. Contrast – talk about something else that is **related** but different.
5. Paraphrase – rephrase an idea in your own words
6. Quotations from the text – Why do all the work yourself? Let others do some of the talking for you.
7. Similes and metaphors – create your own imaginative comparisons of unlike things
8. History and background – go back in time
9. Cause and effect – tell how something got started and what the results, effects, and consequences were
10. Change – Describe the change in a person or situation by **contrasting** what the person (or situation) was like ***in the beginning*** with what the person was like ***at the end***.
11. Analyzing the component parts – take something apart, list the parts, and tell how they fit together
12. Facts and statistics
13. Anecdotes and tales – very short stories that begin *in time*.
14. Changing perspective – switch personal perspective: walk in someone else's moccasins and describe how he would see the problem
15. “**What if ... not...?**” **What if** students were **not** quiet during fire drills? **What** would have happened **if** the U.S had **not** dropped a nuclear bomb on Hiroshima? **What if** Jacques Cousteau had **not** been in a car accident?
16. Who, What, When, Where, Why, and How – Get all the facts and background
17. Dialogue – record a conversation
18. Thoughts and Feelings. In a story, pause to discuss your thoughts & feelings

**Transitional Phrases and Elaboration Techniques** Use transitional phrases to help you elaborate

Techniques	Transitional Phrases
1. Definition	in other words, which means, namely
2. Classification	in the category of, in the class of, belonging to, as a part of
3. Examples (and non-examples)	“For example, ...” for instance, also, As an illustration, to illustrate, in that
4. Contrast	however, on the other hand, but, by contrast although, nevertheless, nonetheless, rather
5. Paraphrase	“In other words,” “that is to say,” “in effect”
6. Quotations from the text.	On page * Joe says, “....”
7. Similes and metaphors	likewise; similarly, like, as, more * than,
8. History and Background	In the beginning, in the past, originally, at its origin, gradually, through the years
9. Cause and effect	so, therefore, as a result, because, consequently
10. Change	In the beginning, later, afterward, next, eventually, finally, subsequently
11. Analyzing the component parts	On one level, * is composed of, in its composition
12. Facts and statistics	besides, along with, in addition
13. Anecdotes and tales	“There was once ...” Many years ago ... Last year
14. Changing perspective	from this point of view, from this vantage point, from this perspective
15. What if ... not...	
16. Tell Who, What, When, Where, Why, and How	
17. Dialogue. a conversation between two (or more) people.	
18. Describe the setting	above, across, around, throughout, beyond, behind, along, outside, below
<b>Other Transitions:</b> elsewhere, especially, for this reason,	instead of “because,” use “in that” or “in so far as”
meanwhile, in the meantime,	Jack was persistent <b>in that</b> he never gave up

Rule	Abbreviation	What to Check and Edit
1.	SP	Spelling rules
2.	. ? !	Punctuation
3.	CAP	Capitalization rules
4.		Underline or Quotation Marks
5.	FR	<b>NO</b> Fragments
6.	R-O	<b>NO</b> Run-on sentences or comma splice
7.	V A	Subject-verb Agreement
8.	V T	proper Tense of Verb
9.		Adjectives or Adverbs
10.		Correct word: to, two, too / then, than / there, their, they're / your, you're its, it's / who's, whose / here, hear / new, knew
<b>What to Revise or Rewrite</b>		
11.		<b>NO</b> Contractions
12.	VOC	<b>NO</b> Dull Words such as "thing," "stuff," "a lot," "it".
13.	REP; REDUN	<b>NO</b> Repetitive words or Redundancy; do not repeat the same word so often
14.	VAGUE	Use more specific, precise, concrete words
15.	VAR	Sentence Variety (in length, in first words, in verbs)
16.	AWKW; REWORD	Awkward wording; rewrite this sentence; rephrase and reword it
17.	? LOGIC	Sentence does not make sense; cause & effect problems; you may have to add a sentence to show how ideas are logically connected
18.	COMB	Combine these sentences into one
19.	Para	Paragraph (topic sentence, body, "clincher"); coherence; sequence
20.	ANTEC	Unclear Antecedents
21.	TRANS	Use Transitional phrases
22.	INTRO	Use an Introduction strategy.
		insert words, move words
		reverse word order

## Author's Purpose Stem Statements.

Why do authors use figurative language (similes, metaphors, personification, hyperbole, imagery)? Here is a list of stem statements to get you started discussing why authors use certain literary tricks and techniques. You will have to make inferences about what was going on in the author's mind when he or she chose to use figurative language.

"What do you think I am, a *mind reader*?" the student asks sarcastically.

"Yes," replies the teacher. "You have just read several thousand words and ideas which flowed from the author's *mind*. Use those words and ideas you have just read to piece together what must have been going on in the author's mind when he or she crafted the figurative language.

- to create a mood of
- to create an impression in the reader's mind
- to emphasize the difference between
- to increase tension
- to build anticipation
- to convey conflict
- to reveal an aspect of character
- to represent the idea of / the emotion of
- to reinforce an idea
- to develop the idea that
- to make a comparison
- to contrast ... and ...
- to suggest that
- to create irony
- create suspense
- to create humor
- to portray the emotion of
- to create sympathy for the protagonist
- to create hostility for the antagonist
- to emphasize an important decision the character must make
- to provoke a crisis in the story
- to draw attention to a turning point in the story
- to

Expand these stem statements with your own inferences and details from the story.

## Author's Purpose in non-fiction and fiction

1. Why did the author write this piece? What is the overall purpose of the writing?
2. Why did the author use this technique in this part of the piece? What is the purpose of this PART of the writing piece?

For Primarily **Non-fiction**, possible responses:

- A. to inform, to give information
- B. to describe, to give a description
- C. to explain historical background
- D. to explain causes and effects
- E. to explain a process, "how to do something"
- F. to persuade or convince the reader
- G. to move the reader to take action
- H. to entertain
- I. to be humorous
- J. to grab the reader's attention
- K. to support an argument
- L. to appeal to the reader's curiosity
- M. to praise someone or something
- N. to express thanks or gratitude
- O. to protest against something
- P. to mourn the loss of someone or something
- Q. to console the reader
- R. to frighten the reader
- S. to anger the reader
- T. to encourage the reader
- U. others

Where would this writing piece most likely appear?

- A. in an encyclopedia
- B. in an editorial
- C. on the front page of a newspaper
- D. in a scholarly journal
- E. in the entertainment section of a newspaper or magazine
- F. in a political advertisement
- G. website; internet page
- H. other

## Stem Statements for Stop & Say Something: Use ALL 5 strategies!

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### Question

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- I wonder why that is ...
- When will that happen ...
- Why did ...
- I don't see ...
- I wonder ...
- I can't understand ...

### Connect

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- I remember when I ...
- I knew someone that did ...
- That reminds me of the time when ...
- I know the feeling ...
- I thought of ... when ...
- ... is like the character in the other book we read ...
- We learned about this in ... class ...
- This part refers back to page ... because ...
- Back in chapter ... the author ...

### Predict - Infer

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- Based on the title, the central idea is probably that ...
- I think the next thing that will happen is ...
- I'll bet that ... I predict that ...
- I feel that [name of character] will ...
- [Name of character] must have been the one who ...
- I think the title means that ...
- The heading in this section probably refers to ...
- The author seems to be suggesting that ...

### Clarify

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- [Paraphrase a difficult sentence.]
- The central idea is that ...
- This paragraph seems to be saying that ...
- The main idea of this section is that ...
- So that's what ... means.
- Now I understand why ... did ...
- I finally figured out that ...
- That makes sense now because ...
- I wasn't sure about ..., but now I know that ... because ...
- The ending surprised me because ...

### Evaluate (the characters)

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- I liked ... best as a character because ...
- I thought [name of character] was foolish because ...
- [Name of character] made a (good/bad) choice because ...
- This character seems like a ... type of person

### Evaluate (the author)

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- I enjoyed this book/article because ...
- I think the author's message is that ...
- The author most likely wrote this in order to ...
- This story could have been better if ...
- If I had written this story ...
- The part I liked best was ... because ..
- I thought the ending was ... because ..
- The author creates suspense by ...
- I noticed the author used [name of literary element] in order to ...

## AEP: Annotate Every Paragraph!

**For each paragraph**, you must say something. Keep it brief (unless you are paraphrasing). Start with the title!

1. The title suggests that ....
2. What just happened in that paragraph?
3. This shows that X is what kind of character?
4. The character (X) really wants to ...
5. The character (X) is learning that ...
6. What is character (X) feeling right now?
7. What's being hinted at here?
8. Take a guess: what's going on here?
9. Take a guess: what is about to happen?
10. Why is the author using *italics* now?
11. What's with the exclamation points here?
12. Who is speaking right now?
13. What's the **time period**?
14. How much time has passed since ....?
15. This must be a **flashback** to ...
16. This is probably **ironic** in that ...
17. This **metaphor** (or **simile**) suggests that ...
18. This is good/bad / fabulous/tragic / happy/sad because ...
19. This relates to what was said in lines \_\_\_\_\_ in that ...
20. **Paraphrase** – Take a difficult sentence and put it into your own words.
21. Other

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**G**ive an opinion

**R**e-state a difficult sentence - **Paraphrase**

**A**sk or **A**nswer a question

**M**ake a connection with another part of the text

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## Reading Journal Guidelines

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- Always write the date in the margin.
- Always write the time started and the time finished in the margin.
- Write the page numbers of the book you are writing about in the margin.
- Vocabulary definitions or words you have to look up should be kept in a separate place.
- Do NOT just retell the story.
- Write about setting, character, point of view, mood, irony, conflict, theme, or a key event in the story.
- Whenever you are stuck for something to write about, consider the following topics:
  1. What were your feelings about the book in the first chapters; the middle of the book; at the end of the story?
  2. Did this book make you laugh, cry, smile, cringe, cheer? Explain.
  3. What connections are there between the book and your own life?
  4. What are the best parts of the book? Tell why. What are the worst parts?
  5. What is the author saying about life and living through this book?
  6. What parts of the book seem most believable? Why? What parts seem most unbelievable?
  7. In what ways are you like any of the characters? Explain.
  8. Has this book helped you in any way? Explain.
  9. What character would you like to be in this book? Why? What personality traits of this character would you like to have?
  10. What is the most important element in this book (an event, a character, a feeling, a place, a decision)? Explain why it is important. What is the most important word in the book? The most important passage?



# **TYPES OF PARAGRAPHS**

**1. DESCRIPTION**

**2. IDEA / EXAMPLES**

**3. DEFINITION**

**4. CLASSIFICATION**

**5. COMPARISON / CONTRAST**

**6. CAUSE / EFFECT**

**7. NARRATIVE, SEQUENCE  
OR PROCESS**

**8. ARGUMENT (CLAIM etc.)**

**Emotions** from *Emotional Intelligence*, Goleman, 1995

**Anger**

fury  
outrage  
resentment  
wrath  
exasperation  
indignation  
vexation  
acrimony  
animosity  
annoyance  
irritability  
hostility  
*violence*

**Sadness**

cheerlessness  
loneliness  
self-pity  
melancholy  
gloom  
sorrow  
dejection  
grief  
despair  
*severe depression*

**Fear**

misgiving  
qualm  
apprehension  
concern

nervousness  
anxiety  
wariness  
consternation  
dread  
fright  
terror  
*phobia*  
*panic*

**Enjoyment**

amusement  
relief  
pleasure  
satisfaction  
contentment  
gratification  
delight  
bliss  
pride  
thrill  
joy  
rapture  
(happiness ?)  
euphoria  
ecstasy  
*mania*

**Love**

acceptance  
friendliness  
affinity  
kindness  
trust  
devotion  
adoration  
agape

**Surprise**

wonder  
amazement  
astonishment  
shock

**Disgust**

aversion  
distaste  
disdain  
scorn  
contempt  
revulsion  
abhorrence

**Shame**

embarrassment  
chagrin  
regret  
remorse  
guilt  
contrition  
humiliation  
mortification

**Virtues** (from tradition)

Prudence  
Justice  
Temperance  
Fortitude  
(Courage)  
(Honor)  
(Respect)  
Faith  
Hope  
Charity

**Sins**

(Despair)  
Pride  
Envy  
Anger  
Sloth  
Avarice  
Gluttony  
Lust

**The Four Gifts** from *Seven Habits of Highly Effective Families*. Covey, 2000.

Self-awareness  
Conscience  
Will-power  
Imagination

## Determining the theme of a literary work.

**Theme** – a statement about life, human nature, the way the world works.

The theme has three aspects:

1. the subject matter or **basic plot**
2. the **thread** or unifying idea (usually an underlying motive)
3. the **thesis** or statement about life

The following examples are **BAD** themes:

1. "The theme of this story is love." (No, **the theme must be a complete thought** such as, "Love frequently involves suffering and heart-break.")
2. "The theme of this story is that Jason needs to have more courage." (No, **the theme must apply to many different stories** and situations such as, "Courage is not the lack of fear; it's the struggle through fear.")
3. "You should never tell a lie." No, this statement is a good piece of advice, but **a theme is not a piece of advice**; it's a statement about the way the world works such as, "Liars eventually gain a reputation of being untrustworthy.)

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**For Reflection:** Brainstorm these reflection questions on a **scrap sheet before** formulating your lessons.

**1. Basic Plot.** For Reflection: On a scrap sheet of paper answer these questions: Who wins? Who loses? Why do they win? How do they win? What does this victory (or loss) say about the real world? What life lesson can modern American readers in the 21<sup>st</sup> century learn from this victory? Copy the Lesson Here:

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**2. Thread.** The thread is the most important *motive* for the main character (or the unifying **idea** running through the "cloth" of your story). Circle one or two of these ideas that appear in the novel and think about the lesson that these important ideas suggest.

love  
freedom  
self-awareness  
glory

greed  
guilt  
popularity  
revenge

justice  
redemption  
attention  
fame

survival  
power  
family  
the respect of one's peers

**For Reflection:** The way these **threads** run through the story says something about life. For example, the story might answer this question: what is more important in life, popularity or love? revenge or freedom? Does self-awareness lead to wisdom? On a scrap sheet of paper, choose two threads and think about what the author is saying about these topics or threads. Copy the Lessons Here:

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**3. Thesis. Life Lesson.** Statements about life and the way the world works. Here are some classic examples. (Your thesis should say something about the **thread**.) Circle one (or two) of these *or* formulate a life lesson that could easily fit in this list.

1. There is a kind of natural *justice* in the world: "What goes around, comes around." "As you sow, so shall you reap." "Chickens come home to roost."
2. There is no *justice* in the world. Life is unfair. Bad things happen to good people. Wicked people sometimes prosper.
3. Evil people often are successful; but sooner or later they are punished.
4. Sometimes even the best planning and preparation do not guarantee success. "The best laid plans of mice and men oft go awry."
5. Adversity builds character. People who are not faced with challenges never grow.
6. Appearances are not always what they seem. One must look beyond the surface. "You can't judge a book by its cover."
7. "A man is known by the company he keeps." "Tell me who your friends are, and I'll tell you who you are."
8. Wisdom is acquired through experience, not in books.
9. The best kind of learning comes from doing things not by memorizing facts.
10. Sometimes knowledge does not bring happiness. As the old saying says, "Ignorance is bliss."
11. "Money cannot buy happiness." The best things in life are free.
12. "You can't make a silk purse out of a sow's ear."
13. "You can lead a horse to water, but you can't make him drink."
14. People do not really love the truth; they crucify their prophets.
15. The love of life is so strong that people will tell themselves any lie in order to convince themselves that they still have a life worth living.
16. When man is good he is like an angel; when he is bad he is worse than an animal.
17. We cannot escape our history. Eventually our own past or the past of our family determines our future.
18. If you give in to hatred you lower yourself to the level of the people that hate you. The thirst for revenge ultimately destroys the avenger.

19. Man can never feel completely “at home” in the world. He must struggle against the forces of nature: weather, disease, animals, crop failures, and natural disasters.
  20. Suffering in this world is inescapable. Even when we try to alleviate suffering we unwittingly add to mankind’s pain.
  21. It is very difficult to live in total isolation. The individual needs society. It is sometimes more difficult, however, to live in society.
  22. Man cannot be truly happy in civilized society; he needs the excitement and challenge of living closer to nature.
  23. History is determined not by the actions of great men but by chance or accident or fate or “the gods.” Each man really has very little control over his destiny.
  24. “Laugh and the world laughs with you; cry and you cry alone.”
  25. Technology seems to increase mankind’s power over nature; but we have become so dependent on technology that we now are controlled by technology as much as we used to be controlled by nature.
  26. Playing helps young people prepare for adult responsibilities.
  27. The daily routines of a busy life can prevent us from taking the time to think about life’s important questions.
  28. Other:
- 
- 

**4. What the main character learns toward the end.** For Reflection: On a scrap sheet of paper answer these questions: what important life lesson did the **protagonist** learn as a result of these experiences? (Quote the character’s words and thoughts.) Copy what the character learned here:

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**5. Setting.** For Reflection: Every place says something about life! Consider the location of the story. Choose an important scene and think about its description. For example, a story that takes place in a circus probably has a very different message from a story that takes place on a battlefield. What life lesson does the setting suggest? Lesson:

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### **Justifying your Answers with Evidence from the Text**

On your scrap sheet of paper, find three quotations from the text for each of the five sections above!!

## Author's Tone or Attitude

How do you describe an author's ***tone*** or the author's ***attitude*** toward the subject he or she is writing about? Do **NOT** just say "positive" or "negative"!

admiring  
ambivalent - having *both* positive and negative feelings at the same time  
amused  
angry  
apologetic  
bitter  
concerned  
contemptuous – full of scorn (or scornful – mocking something inferior)  
(highly) critical  
enthusiastic  
even-handed  
grateful  
humorous  
indignant – angry because of injustice (or wounded pride)  
matter-of-fact – straightforward, without embellishments, objective  
optimistic – full of hope that everything will work out for the best  
pessimistic – always expecting the worst to happen  
reverent – deeply, almost religiously, **respectful**  
sarcastic – saying the opposite of what you mean  
satirical – making fun of someone (or s/thing) in order to teach a lesson  
serious\* – not joking (\*about a topic that is usually humorous; use only in this sense!)  
sincere  
skeptical – doubting the truth of something

How do you describe an author's perspective? Describe the author's relationship to the events or subject he or she is writing about.

- has direct experience
- empathizes with the people he/she is writing about
- writes from deep personal knowledge of ...
- writes with passion about ...
- is an objective witness
- is coldly analytical
- does not have direct knowledge of ...

**Mood** – the emotions a *reader* feels.

Authors create a certain mood in the reader's mind by:

1. carefully describing the **setting** (when and where a story takes place)
2. using specific **sensory details** (words that appeal to sight, hearing, touch, smell, and taste)
3. creating similes and metaphors (comparisons of unlike things)
4. introducing **characters**: a dangerous character will create a fearful mood; a funny character will create a light-hearted or humorous mood.
5. (in poetry) using certain sounds: e.g., letters such as l, z, v, m might create a relaxing mood; p, k, x, make sounds that could create a hostile mood.

Here are some common moods that readers experience:

ecstatic, hopeful, optimistic, pessimistic, regretful, sorrowful,  
despairing, cheerful, friendly, calm, secure, gloomy, anxious, fearful,  
terrified

A. Describe a specific place in great detail. Choose the details carefully so that you create a certain mood. Do not mention any kind of emotion in your description. Share with a partner and have the partner identify the mood you created.

B. List five well-known characters from books, movies, or television. Identify the mood each character helps to create.

C. Choose three different moods. For each one, create a simile or metaphor. Share with a partner and have the partner identify the mood you created through the comparison.



Character Traits: Name of character \_\_\_\_\_

resourceful	humorous
youthful	bold or daring or reckless
gentle	timid or cowardly
ruthless or heartless	organized
apathetic	restless
obedient	curious
domineering	outspoken or frank
peculiar	lethargic
hardworking	hypocritical
trustworthy	wise
loyal	insane
helpful	angry
studious	well-mannered or courteous
aggressive	stubborn
conceited or vain	persistent or determined
self-centered	sensitive
ambitious	depressed
energetic	religious
humble	manipulative
indecisive	addictive or dependent

Choose a character. Identify one trait this character possesses. Justify your choice by quoting three specific details from the text.

## Loaded Words and Phrases

**POSITIVE CONNOTATIONS** try to create a **favorable** impression in the reader's mind.

**NEGATIVE CONNOTATIONS** try to create an **unfavorable** impression

**NEUTRAL** expressions try to give information objectively without an implied judgment.  
examples:

**POSITIVE CONNOTATION:** Joe is firm in his principles. The reader admires Joe for not changing his ideas and opinions according to what is popular or advantageous.

**NEGATIVE CONNOTATION:** Joe is stubborn and close-minded. The reader dislikes Joe's inflexible insistence that he is always correct.

Use words and expressions with positive and negative connotations when you try to persuade an audience or produce a certain effect in the reader!

Practice. Tell whether the word or phrase has **POSITIVE** or **NEGATIVE** connotations. Write POS or NEG on the line provided:

1. \_\_\_\_\_ Fred is unique.  
\_\_\_\_\_ Fred is weird.
2. \_\_\_\_\_ The president has been studying the problem thoroughly.  
\_\_\_\_\_ The president was put on the spot.
3. \_\_\_\_\_ Sheila is a snob.  
\_\_\_\_\_ Sheila is very dignified.
4. \_\_\_\_\_ Let's be spontaneous.  
\_\_\_\_\_ We have no plan of action.
5. \_\_\_\_\_ The music is energetic.  
\_\_\_\_\_ The music is noisy.
6. \_\_\_\_\_ The mob gathered outside the theater.  
\_\_\_\_\_ The large crowd gathered outside the theater.
7. \_\_\_\_\_ The suspect claimed that he was at home at the time.  
\_\_\_\_\_ The suspect showed that he was at home at the time.
8. \_\_\_\_\_ Hank took responsibility for the mistake.  
\_\_\_\_\_ Hank admitted that he was guilty of the error.
9. \_\_\_\_\_ The general was indecisive.  
\_\_\_\_\_ The general was not rash.

B. Identify the POSitive, NEGative, or NEUTral expression in each triplet. Then write a sentence containing the type of expression that is missing.

- e.g., \_\_\_\_\_ The decorations were elaborate.  
\_\_\_\_\_ - The decorations were gaudy.  
\_\_\_\_\_ - (The decorations were tastefully done.)

1. \_\_\_\_\_ Joe wolfed his food.  
\_\_\_\_\_ Joe had a hearty appetite.  
\_\_\_\_\_
2. \_\_\_\_\_ The furniture was from the 1920's.  
\_\_\_\_\_ The furniture was an antique.  
\_\_\_\_\_
3. \_\_\_\_\_ The teacher's voice put an end to the students' unruly behavior.  
\_\_\_\_\_ The teacher screamed at the students.  
\_\_\_\_\_
4. \_\_\_\_\_ Carol spends much of her time playing chess.  
\_\_\_\_\_ Carol is obsessed with chess.  
\_\_\_\_\_
5. \_\_\_\_\_ John predicts that he will win.  
\_\_\_\_\_ John is confident of victory.  
\_\_\_\_\_
6. \_\_\_\_\_ His clothes are inexpensive.  
\_\_\_\_\_ His clothes are cheap.  
\_\_\_\_\_
7. \_\_\_\_\_ Parents want to guide their children.  
\_\_\_\_\_ Parents want to control their children.  
\_\_\_\_\_
8. \_\_\_\_\_ Lisa borrowed the ideas.  
\_\_\_\_\_ Lisa stole the ideas.  
\_\_\_\_\_
9. \_\_\_\_\_ Joe squandered his money on trinkets.  
\_\_\_\_\_ Joe spent his money on various items.  
\_\_\_\_\_
10. \_\_\_\_\_ Jill surrendered to peer pressure.  
\_\_\_\_\_ Jill followed the advice of her friends.  
\_\_\_\_\_
11. \_\_\_\_\_ What is that aroma?  
\_\_\_\_\_ What is that stench?  
\_\_\_\_\_ - \_\_\_\_\_
12. \_\_\_\_\_ - \_\_\_\_\_ Dave is a beast.  
\_\_\_\_\_ Dave is muscular.  
\_\_\_\_\_

## Analyzing Similes and Metaphors – comparisons of unlike things

Similes and metaphors have four parts:

1. a thing
2. something else the thing is compared to
3. an image created by the comparison
4. the author's purpose in creating this comparison/image

For each Simile/Metaphor you encounter, fill in the chart below.

A. \_1. \_\_\_\_\_ is compared to \_2. \_\_\_\_\_ ,  
which creates an image of \_3. \_\_\_\_\_ and which  
we associate with \_ (3 continued & elaborated) \_\_\_\_\_  
\_\_\_\_\_. Through this comparison, the  
author wanted \_4. \_\_\_\_\_  
\_\_\_\_\_

B. \_1. \_\_\_\_\_ is compared to \_2. \_\_\_\_\_ ,  
which creates an image of \_3. \_\_\_\_\_ and which  
we associate with \_ (3 continued & elaborated) \_\_\_\_\_  
\_\_\_\_\_. Through this comparison, the  
author wanted \_4. \_\_\_\_\_  
\_\_\_\_\_

C. \_1. \_\_\_\_\_ is compared to \_2. \_\_\_\_\_ ,  
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\_\_\_\_\_. Through this comparison, the  
author wanted \_4. \_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_

[illegible]

# Literary Elements

1) **Allusion** – a reference to a well-known Person, Place, Thing, or Event (all proper nouns). **Allusions** help you make connections to well-known songs, films, or stories from the Bible or history. “Fred would never tell a lie. He’s the kind of guy who would admit if he chopped down a cherry tree.” This allusion is a reference to a well-known story about George Washington.

2) **Analogy** – an extended and complex comparison of two objects. Not only are the two objects as a whole compared, but the parts that make up both objects can be compared to each other. “Boys are like dogs ....” [Think of the many characteristics of boys and of dogs that can be compared to each other.]

3) **Anecdote** – a very brief story used to illustrate or make a point.

4) **Antithesis** – placing opposite or contrasting ideas in the same sentence. “People who have no **vices** have very few **virtues**.” The **juxtaposition** of these two opposites creates antithesis.

5) **Character** – a “person” in a story. Sometimes the person is an animal with a human personality or an imaginary creature e.g., Death

a) **static** characters do **not** change much or grow in the story

b) **dynamic** characters grow, change, and develop as the story progresses.

6) **Characterization** - the techniques an author uses to create a character:

1. Description
2. Thoughts and feelings
3. Words and actions
4. What other characters say about the character you are analyzing

7) **climax** - the most exciting or suspenseful action *or* the turning point in the relation between the two major characters in conflict.

8) **conflict** - a struggle between characters or opposing forces:

- 1) between two characters
- 2) between a character and “society”
- 3) between a character and the forces of nature (bad weather, disease, wild animals)
- 4) between different emotions and desires within one character

The first three types of conflict are **external conflict**; number 4 is **internal conflict**.

9) **connotation** – the favorable or unfavorable idea that one associates with a word; the positive or negative connection one makes with certain words. e.g., *motherhood* and *apple pie* are words with favorable **connotations**; we associate thoughts of love and comfort with these words. *The connotation is implied or suggested.*

10) **denotation** – the basic definition of a word without anything favorable or unfavorable implied

11) **diction** – the choice of words and expressions. An author's diction can be called, formal, informal, colloquial, professional, scholarly, or business-like.

12) **flashback**- an *interruption* in the sequence of a story in which events from a previous past are inserted; occurs when the story itself "jumps back" in time. In *Anne Frank*, the play begins in 1946. Then we jump back in time to 1941. A flashback is NOT grandpa describing life in the good old days.

13) **foreshadowing** – 1.) the *hints* an author gives as to the outcome of the story; 2.) the *direct mention* of a future event but without the important details.

14) **hyperbole** – exaggeration or overstatement.

15) **idiom** – a peculiar expression which does not make literal sense; e.g., "raining cats and dogs"; that "caught my eye"; I'm "fed up with" this.

16) **images (imagery)** – sensory language (words that appeal to the five senses) including **similes**, **metaphors**, and **symbols**, which authors use to create an impression or mood, reinforce an idea, or reveal a character. A series of images is referred to as **imagery**.

17) **irony** - the difference between what is expected and what is. Three kinds of irony:

- **situational irony** - the difference between what is expected and what actually happens; a result that is the direct *opposite* of what one expected. *Kidnappers have so much trouble with their hostage that they pay money to have the hostage released. For Christmas, Jim sells his gold pocket watch in order to buy his wife Della an expensive brush for her beautiful hair; Della has cut and sold her beautiful hair to buy a gold watch chain for Jim's pocket watch.*
- **verbal irony** - the act of saying one thing and meaning something else,
  1. **sarcasm** - "*That was really clever of you to fail the easiest test we've ever had.*"
  2. **exaggeration (hyperbole)** - "*I'm so hungry I could eat a horse.*"
  3. **understatement** - *The two hockey players had a little disagreement.*
- **dramatic irony** - occurs when the readers or audience knows more than the characters. In *Anne Frank*, the audience knows the fate of the characters.

18) **Loaded Words** – words that are “loaded” with positive or negative **connotations**. These words carry an implied value judgment. Their goal is to create in the reader (by suggestion or hint) a favorable or unfavorable impression.

19) **metaphor** - a comparison (of two **unlike things**) that does not use *like*, *as*, or *than*.  
*My sister is a monster.*

20) **mood** - emotions *the reader* feels

21) **oxymoron** – putting together two words of opposite meanings. “jumbo shrimp,” “old news,” “bittersweet”

22) **paradox** – an apparent contradiction. A statement that seems to go against itself, but which makes sense after close examination. “You shouldn’t worry about what everyone thinks of you, but you should worry about your reputation.”

23) **personification** - giving non-livings things the characteristics of human or of living things. *The trees wept at his departure. The clouds stared menacingly from the sky.*

24) **Perspective** – 1. the angle from which the author views the events; 2. the author’s attitude toward the events; 3. The author’s relationship to the events: Does the author have direct experience of the events or does the author rely on the testimony of others?

25) **plot** - in a story the events or actions that are related by cause and effect; these events have a beginning, middle, and end. The actions lead to or cause subsequent actions until a resolution is reached. Plot consists of

- exposition - background information
- complications - problems a character encounters
- rising action - series of ever-increasing conflicts
- climax - (see below)
- resolution - the end of the main conflict; how the conflict is resolved

26) **Point of View**- the angle from which the story is told. Who tells the story (the narrator)? How reliable or trustworthy is the narrator? There are different points of view

1. **third-person omniscient** - narrator is a “god” who knows all
2. **third-person limited** - narrator follows the thoughts of one character
3. **first-person** - narrator is also a character in the story

27) **protagonist** - the main character in a work of literature; the antagonist is another important character that opposes the *protagonist*. (See Conflict and Characterization)



28) **setting** - *when* and *where* a story takes place. Can the story be moved to a different time period and location without changing other major elements? The **setting** suggests a worldview or a philosophy of life

29) **simile** - a comparison of two **unlike things** using *like*, *as*, *than*. *My brother behaves like a monster.*

30) **suspense** – a feeling of uncertainty mixed with fear as when one is left dangling by a thin rope from a high precipice

31) **symbolism** - using concrete objects to stand for or represent abstract ideas or emotions.

32) **theme** - the author's message to the reader; a statement about life, human nature, the way the world is (not the way the world should be). *e.g., Sometimes wicked people prosper while good people suffer.* State the theme in a *sentence*, not a phrase.

33) **tone** - attitude or emotion of *the author* toward his subject.

**"Proverbs to read by"**

1. Absence makes the heart grow fonder.
2. All's fair in love and war.
3. Beauty is in the eye of the beholder.
4. Faint heart never won fair lady.
5. Marry in haste, repent at leisure.
6. The course of love never did run smooth.

**Relationships**

7. To err is human (To forgive divine).
8. A man is known by the company he keeps.
9. A man of straw needs a woman of gold.
10. A wink is as good as a nod, to a blind man.
11. Blood is thicker than water.
12. Don't blow your own trumpet.
13. Do unto others as you would have them do to you.
14. He that hurts another, hurts himself.
15. He who wronged you will hate you.
16. A Joy shared is a joy doubled; a grief shared is a grief halved.
17. Laugh and the world laughs with you. Cry and you cry alone.
18. Never let the sun go down on your anger.
19. Persuasion is better than force.
20. You can catch more flies with honey than with vinegar.
21. Spare the rod and spoil the child.
22. You made your bed, now you must lie in it.

**Life**

23. A [near] miss is as good as [missing by] a mile.
24. As one door closes, another always opens.
25. Cut your coat according to the cloth.
26. Familiarity breeds contempt.
27. Fortune favors the brave.
28. It never rains but it pours.
29. The best things in life are free.
30. The family that prays together, stays together.
31. The receiver is as bad as the thief.
32. While there's life there's hope.
- Health & Food**
33. A drowning man will clutch at a straw.
34. Better to be poor and healthy rather than rich and sick.
35. Better to wear out than rust out.
36. Bread never falls but on its buttered side.
37. Cleanliness is next to Godliness.
38. Greediness burst the bag.
39. Grumbling makes the loaf no larger.
40. Half a loaf is better than none.
41. Hunger is the best sauce.
42. It is no use crying over spilt milk.
43. The nearer the bone the sweeter the meat.
44. The proof of the pudding is in the eating.
45. There's many a slip, twixt cup and the lip.
46. Too many cooks spoil the broth.
47. What can't be cured must be endured.
48. You can't unscramble a

scrambled egg.

49. Listen to the pot calling the kettle black.

50. Many a true word is spoken in jest.

### **Wisdom**

51. A change is as good as a rest.

52. Empty barrels make the most noise.

53. Innocent as a newborn babe.

54. It's an ill wind that blows no one some good.

55. It is better to stay silent and be thought a fool, than to open one's mouth and remove all doubt.

56. Still waters run deep.

57. The darkest hour is before the dawn.

58. Two heads are better than one.

59. You can't tell a book by its cover.

60. Wisdom is better than strength.

61. A bad workman blames his tools

62. Many hands make light work.

### **Animal related**

63. Curses, like chickens, come home to roost.

64. His bark is worse than his bite.

65. If you lie down with dogs, you'll get up with fleas.

66. It's no use closing the stable door after the horse has bolted.

67. Kill two birds with the one stone.

68. Let sleeping dogs lie.

69. Putting the cart before the horse.

70. There's no use in flogging a dead horse.

71. You can lead a horse to water, but you can't make him drink.

72. You can't make a silk purse out of a sow's ear.

### **Rural**

73. A chain is no stronger than its weakest link.

74. A rolling stone gathers no moss.

75. As you sow, so shall you reap.

76. Empty bags cannot stand upright.

77. The grass is always greener on the other side of the fence.

78. The longest journey begins with the first step.

79. You can't get blood out of a stone.

80. If you slip, make it part of the dance.

81. He has enough who is content.

82. He is rich that is satisfied.

83. A good conscience is a soft pillow.

84. Don't throw the baby out with the bathwater.

85. Don't put all your eggs in one basket.

86. Possession is nine tenths of the law.

87. The gods help those who help themselves.

88. Fools rush in where angels fear to tread.

89. The squeaky wheel gets the grease.

90. One word of truth outweighs the whole world.

91. God's help is nearer than the door.

92. He who saves one life saves the whole world.

**Approaching the Text:**

1. Why am I reading this? For fun, for entertainment, for knowledge, for inspiration, for self-improvement?
2. What type of text is it? Who published it? When? Where?
3. Guess at the central idea by studying the title. (Use a complete statement.)

**Questioning the Text:**

**Structure:**

4. How is the text organized and structured?

**Topic, Information, Ideas:**

5. What do I learn about the topic as I read?
6. What information or ideas are important for my purpose?
7. How do the ideas relate to what I already know?
8. What is the central idea? (Answer must be a complete statement.)

**Language:**

9. What words or phrases are powerful or unique?
10. What do the author's words cause me to see or feel?
11. What words do I need to define to understand the text better? (Context Clues)
12. What difficult sentences do I need to paraphrase?
13. What words and phrases are repeated? Why does the author use repetition?
14. What similes, metaphors, or other figures of speech is the author using? And what impression is he trying to create, or what is the author suggesting?

**Perspective:**

15. Who is the intended audience for this text?
16. What is the author's focus? What aspect of the topic is the author concentrating on?
17. What is the author saying about the topic?
18. What is the author's attitude about the topic?
19. What is the author's tone? How does the author's language show his perspective?
20. What is the author's relationship to the topic?

**Re-examining the Details in the Text to Help You Answer Your Questions:**

21. Re-read the text looking for patterns. Look for changes and transitions as well. How are details and ideas related? How does the structure contribute to the meaning of the text?
22. Now that you have studied the text, go back to the guess you made about the central idea and confirm, correct, or improve your statement.
23. What are the most important details and ideas?