

Rising 11th Grade IB Literature Summer 2023 Reading List:

1. *The Tragedy of Macbeth* by William Shakespeare

(Available online at <https://www.folger.edu/explore/shakespeares-works/macbeth/read/>)

2. *Chronicle of a Death Foretold* by Gabriel Garcia Marquez

(Available online at

<https://docs.google.com/viewer?a=v&pid=forums&srcid=MDg1NTQ0NDE4MTMzMjMzYBMTMzMDIyNzk3NzY5NDUwNTMwNDIBUDFucUtnVTRBQ11KATAuMQEBdjI>)

The assessment for both texts will be a multiple-choice comprehension test. There will also be a multiple-choice literary device test. These assessments will take place during the first week of school. Below, you'll find the glossary of literary techniques that you must know. You need to be able to apply these techniques to literary examples.

Literary Terms to Know for Diagnostic Test!!! (First Week of Classes)

Directions: Look up definitions for terms you do not know and type them below the appropriate table. It will be helpful to include an example as well.

Prose – Novel and Short Story

Allegory Alliteration Allusion Ambiguity Anaphora Antagonist Antithesis Archetype Atmosphere/Mood Audience Bildungsroman Chapter Character Characterization Chronological order Climax Colloquial language Conflict - internal and external Connotation Convention Denotation Denouement Detail	Dialect Dialogue Diction Disrupted Narrative Double entendre Epiphany Eponymous character (Macbeth in <i>Macbeth</i>) Exposition Falling action Fiction Figurative Language Flashback Flash forward/prolepsis Foil Foreshadowing Genre Hyperbole Imagery Interior monologue Irony Literal language Linear structure Metaphor	Monologue Motif Narrator Narrative perspective (point of view): -1 st person -2 nd person -3 rd person omniscient -3 rd person limited Novel Onomatopoeia Oxymoron Pace Paradox Paragraph Paraphrase Parody Personification Plot Prose Protagonist Purpose Register Repetition	Resolution Rising Action Satire Sensory imagery: -auditory -visual -olfactory -gustatory -tactile Setting Short story Simile Stream-of-consciousness Style Subject Symbol Syntax Theme Tone Understatement / overstatement Verisimilitude Voice – narrative
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Type definitions and examples of unfamiliar prose terms here:

Poetry

Alliteration Anaphora Antagonist Antithesis Apostrophe Assonance Audience Blank verse Caesura (ae) Character Characterization Climax Conflict Connotation Consonance Contrast Convention Couplet Denotation Diction	End-stopped Enjambment Epilogue Exposition Falling action Fiction Figurative language Flashback Foil Foot Foreshadowing Form: - Ballad - Closed/Fixed Form - Dramatic monologue - Elegy - Epic - Free verse - Lyric	- Narrative - Ode - Open form - Sonnet (Shakespearean or Elizabethan; Petrarchan) Hyperbole Iamb Image Imagery Irony Line breaks Metaphor Meter Onomatopoeia Oxymoron Paradox Personification Rhyme -Exact -Para/Half -Slant	Rhythm Setting Simile Speaker Stanza - Octave - Quatrain - Sestet - Tercet Stress/unstress Subject Symbol Theme Tone Understatement/overstatement Verse -metrical verse -free verse
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Type definitions and examples of unfamiliar poetry terms here:

Nonfiction Literary Terms

Allusion Anecdote Archetype Autobiography Bias Biography Bibliography Captions Caricature Cartoon Cause and Effect Character Chronicle Cliché Chronological order Compare / Contrast Connotation Defining/Evaluating	Denotation Dialect Dialogue Diction Didactic Editorial Essay Eulogy Euphemism Explaining a process Fact/Opinion Genre Humor Hyperbole Irony Memoir Narrative	-Circular -Disrupted -Linear or sequential Narrative perspective (point of view): -1 st person -2 nd person -3 rd person omniscient -3 rd person limited Narrator Nonfiction Oration/Speech Paradox Parallelism Paraphrase Plot Propaganda	Prose Rhetoric: -Call to action -Appeals (logos, pathos, ethos) -Rhetorical question -Statistics -Syntax -Tone Travel Narrative Sarcasm/Verbal Irony Satire Sensory Details Setting Stereotype Suspense Symbol
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Type definitions and examples of unfamiliar nonfiction literary terms here:

Glossary of Dramatic Terms

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 "Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

Antagonist

A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play *Antigone*; Teiresias 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.

Catastrophe

The action at the end of a tragedy that initiates the denouement or falling action of a play. One example is the dueling scene in Act V of *Hamlet* in which Hamlet dies, along with Laertes, King Claudius, and Queen Gertrude.

Catharsis

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

Character

An imaginary person that inhabits a literary work. Literary characters may be 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 Bianca. Othello is a major character who is dynamic, exhibiting an ability to change.

Climax

The turning point of the action in the plot of a play or story. The climax represents 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.

Comedy

A type of drama in which the characters experience reversals of fortune, usually for the better. In comedy, things work out happily in the end. Comic drama may be either romantic--characterized by a tone of tolerance and geniality--or satiric. Satiric works offer a darker vision of human nature, one that ridicules human folly. Shaw's *Arms and the Man* is a romantic comedy; Chekhov's *Marriage Proposal* is a satiric comedy.

Comic relief

The use of a comic scene to interrupt a succession of intensely tragic dramatic moments. The comedy of scenes offering comic relief typically parallels the tragic action that the scenes interrupt. Comic relief is lacking in Greek tragedy, but occurs regularly in Shakespeare's tragedies. One example is the opening scene of Act V of *Hamlet*, in which a gravedigger banters with Hamlet.

Conflict

A struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters. Lady Gregory's one-act play *The Rising of the*

Moon exemplifies both types of conflict as the Policeman wrestles with his conscience in an inner conflict and confronts an antagonist in the person of the ballad singer.

Convention

A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a particular rhyme scheme in a villanelle. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Denouement

The resolution of the plot of a literary work. The denouement of *Hamlet* takes place after the catastrophe, with the stage littered with corpses. During the denouement Fortinbras makes an entrance and a speech, and Horatio speaks his sweet lines in praise of Hamlet.

Deus ex machina

A god who resolves the entanglements of a play by supernatural intervention. The Latin phrase means, literally, "a god from the machine." The phrase refers to the use of artificial means to resolve the plot.

Dialogue

The conversation of characters in a literary work. In fiction, dialogue is typically enclosed within quotation marks. In plays, characters' speech is preceded by their names.

Diction

The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values. We can speak of the diction particular to a character, as in Iago's and Desdemona's very different ways of speaking in *Othello*. We can also refer to a poet's diction as represented over the body of his or her work, as in Donne's or Hughes's diction.

Dramatic monologue

A type of poem in which a speaker addresses a silent listener. As readers, we overhear the speaker in a dramatic monologue. Robert Browning's "My Last Duchess" represents the epitome of the genre.

Exposition

The first stage of a fictional or dramatic plot, in which necessary background information is provided. Ibsen's *A Doll's House*, for instance, begins with a conversation between the two central characters, a dialogue that fills the audience in on events that occurred before the action of the play begins, but which are important in the development of its plot.

Falling action

In the plot of a story or play, the action following the climax of the work that moves it towards its denouement or resolution. The falling action of *Othello* begins after Othello realizes that Iago is responsible for plotting against him by spurring him on to murder his wife, Desdemona.

Foil

A character who contrasts and parallels the main character in a play or story. Laertes, in *Hamlet*, is a foil for the main character; in *Othello*, Emilia and Bianca are foils for Desdemona.

Foreshadowing

Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

Fourth wall

The imaginary wall of the box theater setting, supposedly removed to allow the audience to see the action. The fourth wall is especially common in modern and contemporary plays such as Hansberry's *A Raisin in the Sun*, Wasserstein's *Tender Offer*, and Wilson's *Fences*.

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, providing detailed instructions in the play's stage directions. Shaw's *Arms and the Man* includes such stage directions. See *Stage direction*.

Monologue

A speech by a single character without another character's response. See *Dramatic monologue* and *Soliloquy*.

Props

Articles or objects that appear on stage during a play. The Christmas tree in *A Doll's House* and Laura's collection of glass animals in *The Glass Menagerie* are examples.

Protagonist

The main character of a literary work--Hamlet and Othello in the plays named after them, Gregor Samsa in Kafka's *Metamorphosis*, Paul in Lawrence's "Rocking-Horse Winner."

Resolution

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

Rising action

A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax. See *Climax*, *Denouement*, and *Plot*.

Setting

The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

Soliloquy

A speech in a play that is meant to be heard by the audience but not by other characters on the stage. If there are no other characters present, the soliloquy represents the character thinking aloud. Hamlet's "To be or not to be" speech is an example. See *Aside*.

Stage direction

A playwright's descriptive or interpretive comments that provide readers (and actors) with information about the dialogue, setting, and action of a play. Modern playwrights, including Ibsen, Shaw, Miller, and Williams tend to include substantial stage directions, while earlier playwrights typically used them more sparsely, implicitly, or not at all. See *Gesture*.

Staging

The spectacle a play presents in performance, including the position of actors on stage (“blocking”), the scenic background, the props and costumes, and the lighting and sound effects. Tennessee Williams describes these in his detailed stage directions for *The Glass Menagerie* and also in his production notes for the play.

Subject

What a story or play is about; to be distinguished from plot and theme. Arthur Miller’s *The Crucible* is about the Salem Witch Trials and how a community turned against its members out of fear and vengeance. Its plot concerns how Miller describes and organizes the actions of the play's characters. Its theme is the overall meaning Miller conveys – that a modern-day “witch hunt” for Communists was taking place with the McCarthy hearings.

Tragedy

A type of drama in which the characters experience reversals of fortune, usually for the worse. In tragedy, catastrophe and suffering await many of the characters, especially the hero. Examples include Shakespeare's *Othello* and *Hamlet*; Sophocles' *Antigone* and *Oedipus the King*, and Arthur Miller's *Death of a Salesman*. See *Tragic flaw* and *Tragic hero*.

Tragic flaw

A weakness or limitation of character, resulting in the fall of the tragic hero. Othello's jealousy and too trusting nature is one example. See *Tragedy* and *Tragic hero*.

Tragic hero

A privileged, exalted character of high repute, who, by virtue of a tragic flaw and fate, suffers a fall from glory into suffering. Sophocles' Oedipus is an example. See *Tragedy* and *Tragic flaw*.

Glossary of Dramatic Terms taken from: http://highered.mheducation.com/sites/0072405228/student_view0/drama_glossary.html
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