Final Exam Review ENG120

Know these literary works alongside their general information, background information on the authors, and how to apply the multiple theories:

1. Nathaniel Hawthorne “The Birthmark” pp. 385
2. Kate Chopin, “The Story of an Hour” pg. 568
3. “Girl” by Jamaica Kincaid
4. “Lusus Naturae” by Margaret Atwood
5. “A Rose for Emily” by William Faulkner pg. 658
6. “The Yellow Wallpaper” by Charlotte Gilman pg 571
7. “Head, Heart” by Lydia Davis
8. Aphra Behn “On Her Loving Two Equally”
9. “Identity Card” by Mahmoud Darwish pg 814
10. Emily Dickinson “Because I Could Not Stop for Death” pg. 872
11. Robert Frost “The Road Not Taken” pg 892-893
12. Drama “Trifles” play pg 1197

Literary Terms:

1. Protagonist: The main character
2. Antagonist: The force that contends with or opposes the main character
3. Static Character: A character in a piece of literature whose basic personality or behavior remains constant throughout the story
4. Dynamic Character: A character in a piece of literature whose basic personality or behavior undergoes a change in the course of the story
5. Setting: The time, place, and chief circumstances in which the events of a story occur
6. Exposition: The beginning of the story; in a plot diagram of a story it is where the line starts off
7. Rising Action: Those events that lead to a point in the action
8. Climax: The point of highest interest or dramatic intensity
9. Falling Action: All the action that follows the climax and leads to the story ending
10. Resolution: It is the ending—the part in which the problems are solved
11. Physical Conflict: Person vs. person or person vs. nature
12. Social Conflict: Person vs. society
13. Psychological Conflict: Person vs. self or person vs. unknown
14. Symbol: Any object, person, or action which signifies something more abstract or general
15. Theme: A statement that expresses the basic meaning of the story; it unifies the story and states the author’s message about life
16. Allusion: A reference in literature to a familiar person, place, thing, or event
17. First Person Narration: The narrator is a character who can reveal only his/her own thoughts and feelings
18. Third Person Objective Narration: The narrator is an outsider who can report only what he/she sees and hears
19. Third Person Limited: The narrator is an outsider who can see Narration into the mind of one of the characters
20. Omniscient Narration: The narrator is an all-knowing outsider who can enter the minds of all the characters
21. Plot: A story’s series of events
22. Mood: The feeling the author creates for the reader
23. Foreshadowing: The dropping of important hints by the author to prepare the reader for what is to come and to help him/her anticipate the outcome
24. Flashback: When the action in the story goes back in time (this can be mentally or physically for the story’s characters, but the reader is still witnessing these past events out-of sequence in terms of the overall story)
25. Personification: A figure of speech that gives human qualities to an animal or non-living thing
26. Hyperbole: A figure of speech using absurd overstatement for poetic, comic, or imaginative effect
27. Onomatopoeia: A figure of speech in which the sound of the words is suggestive of their meaning
28. Imagery: Language that appeals to the senses (sight, sound, smell, taste, and touch); vivid description
29. Simile: A figure of speech that compares 2 different things using “like” or “as”
30. Metaphor: A figure of speech that compares 2 different things without using “like” or “as”

Quiz 1 Questions:

1. A literary critic reviews and analyzes literature. True
2. What are the 2 types of conflict? External and internal conflict
3. The narrative usually centers around the protagonist
4. The conflict which directly involves the protagonist and antagonist is character vs character
5. List 2 conflicts and explain them?

Character vs self: the character would struggle with making a major decision or with 2 different emotions or experiences such as: Vice and virtue, or good and evil.

Character vs character: it is when another character in the narrative acts as an obstacle towards the main character from achieving his or her goal.

1. The correct order in which works of literature are categorized: Short story, Novella, Novel
2. What is the narrative’s Point of view in the following paragraph: “The world around me was closing in. I could hardly breathe as they looked at me, staring, wondering what I would do.” First-person
3. A simile will not use “like” or “as”. False ( simile uses like and as )
4. According to literary critic Louise Rosenblatt, what is so specifically important about literature and the reading process? What happens during the process

Poetry:

* [Stanza](https://poemanalysis.com/literary-device/stanza/): is a group of lines set off from others by a blank line or indentation
* [Sonnet](https://poemanalysis.com/poetic-form/sonnet/): is a fourteen-line poem with a set [rhyme scheme](https://poemanalysis.com/definition/rhyme-scheme/), often divided into [quatrains](https://poemanalysis.com/poetic-form/quatrain/), [octaves](https://poemanalysis.com/poetic-form/octave/), and [sestets](https://poemanalysis.com/poetic-form/sestet/).
* [Lyric](https://poemanalysis.com/genre/lyricism/): is a personal piece of poetry that tends to be shorter, melodic, and contemplative.
* [Elegy](https://poemanalysis.com/genre/elegy/): is a mournful poem, especially a [lament](https://poemanalysis.com/poetic-form/lament/) for the dead.
* [Villanelle](https://poemanalysis.com/poetic-form/villanelle/): is a nineteen-line poem comprising five triplets with a closing quatrain.
* Rhyme and Rhyme Scheme
* Rhyme is the repetitive pattern of sounds found in poetry

[Speaker](https://poemanalysis.com/diction/speaker-in-poetry/) is one who narrates the poem.

In poetry, we tend to think that the poet is the speaker himself.

However, it is not always the case.

Sometimes, poets assume an imaginative character and write the poem from their [perspective](https://poemanalysis.com/literary-device/perspective/).

Generally, the poem is told from the perspective of a [first-person](https://poemanalysis.com/literary-device/first-person-point-of-view/) speaker or a [third-person](https://poemanalysis.com/literary-device/third-person-point-of-view/) speaker.

Poets also use the [second-person point of view](https://poemanalysis.com/literary-device/second-person-point-of-view/) in order to communicate directly with readers.

Understanding the speaker helps us to know the poem’s [tone](https://poemanalysis.com/definition/tone/) and [mood](https://poemanalysis.com/definition/mood/).

## Tone and Mood

Diction is another significant aspect of poetry.

It refers to the language, sound, and form used in a particular piece of poetry.

The tone or [attitude](https://poemanalysis.com/literary-device/attitude/) of a poem’s speaker and the mood of the entire text is part of poetic diction

Literary Elements

1. Narrative and Point of View:  
   1st person narration  
   2nd person narration  
   3rd person narrative
2. Characterization: the process where the author introduces and describes the character
3. . The character can be described.
   1. directly by the author
   2. indirectly through the actions, thoughts, and speech of the character.
4. **Conflict:** It is a literary device used for expressing a resistance the protagonist of the story finds in achieving his aims or dreams. The conflict is a discord that can have external aggressors or can even arise from within the self. It can occur when the subject is battling his inner discord, at odds with his surroundings or it may be pitted against others in the story. ( an obstacle that steps the protagonist away from achieving his goal)
5. An internal or psychological conflict arises as soon as a character experiences two opposite emotions or desires; usually virtue or vice, or good and evil inside him. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique tension in a storyline marked by a lack of action.
6. [External conflict](http://literarydevices.net/external-conflict/), on the other hand, is marked by a characteristic involvement of an action wherein a character finds himself in struggle with those outside forces that hamper his progress.
7. The most common type of an [external conflict](http://literarydevices.net/tag/external-conflict/) is where a protagonist fights back against the antagonist’s tactics that impede his or her advancement.
8. **Types of External Conflict** There are different types of external conflicts found in stories among which the most common are: Character vs. Character, Character vs. Society, and Character vs. Nature
9. Character vs. Character: when a character struggles against other characters in the story, for instance in [*Harry Potter*](http://literarydevices.net/tag/harry-potter/) series. Harry engages himself in a battle against Harry Lord Voldemort.
10. Character vs. Society: when the main character stands up to support his beliefs and struggles against the social forces,
11. Character vs. Nature: In this type of external conflict, the protagonist struggle against the forces of nature
12. Battling Inner Demons: Person Vs. Self:Also known as internal conflict, person vs. self focuses on a character wrestling with a major decision.
13. **Major and minor themes** are two types of themes that appear in literary works.
14. A major theme is an idea that a writer repeats in his work, making it the most significant idea in a literary work.
15. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme.
16. It is important not to confuse a theme of a literary work with its subject.
17. Subject is a topic which acts as a foundation for a literary work
18. Theme is an opinion expressed on the subject.
19. Usually, it is up to the readers to explore a theme of a literary work by analyzing characters, plot and other [literary devices](http://literarydevices.net/literary-devices/).
20. **Presentation of Themes**
21. A writer presents themes in a literary work through several ways.
22. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about.
23. Similarly, themes are presented through thoughts and conversations of different characters.
24. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme.
25. Finally, the actions and events taking place in a narrative are consequential in determining its theme.
26. **Function of Theme:** Theme is an element of a story that binds together various other essential elements of a narrative.
27. It is a truth that exhibits universality and stands true for people of all cultures.
28. Theme gives readers better understanding of the main character’s conflicts, experiences, discoveries and emotions as they are derived from them.
29. Through themes, a writer tries to give his readers an insight into how the world works or how he or she views human life.
30. Exposition is a literary device used to introduce background information about events, settings, characters etc. to the audience or readers.
31. The word comes from the Latin language and its literal meaning is “a showing forth.”
32. Exposition is crucial to any story, for without it nothing makes sense.
33. There are many ways to present an exposition and they include monologues, dialogues, in-universe media (newspaper, letters, reports, journal etc.), a [protagonist](http://literarydevices.net/protagonist/)’s thoughts or a narrator’s explanation of past events.
34. It is one of the four rhetorical modes of communication – the other three being narration, description and argumentation.
35. There are five main elements in a plot. The first is the [exposition](http://literarydevices.net/exposition/) or the introduction. This is known as the beginning of the story where characters and [setting](http://literarydevices.net/setting/) are established.
36. The [conflict](http://literarydevices.net/conflict/) or main problem is introduced as well.
37. The second element of a plot is known as the [rising action](http://literarydevices.net/rising-action/) which occurs when a series of events build up to the [conflict](http://literarydevices.net/tag/conflict/). The main characters are established by the time the rising action of a plot occurs and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered.
38. The third element of a plot is known as the [climax](http://literarydevices.net/climax/) or the main point of the plot. This is the turning point of the story and is meant to be the moment of highest interest and emotion. The reader wonders what is going to happen next.
39. The fourth element of a plot is known as [falling action](http://literarydevices.net/falling-action/) or the winding up of the story. Events and complications begin to resolve and the result of actions of the main characters are put forward.
40. The last element of a plot is the resolution or the conclusion. It is the end of a story and ends with either a happy or a tragic ending.

**Critical Approaches: -**

There are essentially three participants in what could be called the literary encounter or interaction: the *text*, the *source* (the *author* and other factors that produce the text), and the *receiver* (the *reader* and other aspects of *reception*)

The Text: Focuses on the natural aspects of the text (the text as a world/ an organic whole that explores timeless concerns). Focuses on CONTENT.

This broad category encompasses approaches that de-emphasize questions about the author/source or the reader/reception in order to focus on the work itself.

Focuses on the formal aspects of the text, such as:

1. Form: What literary category? Literary Genre?
2. Structure: order of ideas in a literary work
3. Language: stylistics, tone, stylistics, figurative language (metaphors and similes)
4. Elements of fiction: plot, characterization, point of view, setting and theme

-In avoiding relevance to actual authors and readers or to the world of economic power or social change, also avoids political issues or commitments.

-Some historical or ideological critics have therefore argued that formalism supports the powers that be. It disregards: historical, political, ideological, as well as biographical or psychological aspects of the text.

**The Writer:**

The Source: Focuses on context

Author-based readings interested in the designing intention “behind” the text.

* 1. Why did the writer produce the text?
  2. What did he really mean?
* Verbal irony (i.e., using words in a non-literal way)
* Situational irony (i.e., a difference between the expected and actual outcomes of a situation or action)
* Dramatic irony (i.e., an audience knowing something the characters don’t)

Biographical Criticism:

Is a result of a widely shared confidence in the ideas that art and literature were the direct expressions of the artist’s or writer’s genius and that criticism of great works supported veneration of the great persons who created them.

The source of the work extends beyond the life of the person who wrote it to include not only the writer’s other works but also the circumstances of contemporary publishing; contemporary literary movements; the history of the composition, editing, and publication of this particular text, with all the variations; and other contributing factors.

*When* was this literary work written and published? *Who* wrote it? *What* do you know about the author, about the time of publication? What about the main issues that were of concern at the time? An approach to place the text in context.

Critiques:

All the accessible information about a writer’s life cannot definitively explain the writings

“trust the tale, not the teller.”

The Reader: Focuses on reception

Issues of RELEVANCE to current times.

Those who focused on the text and those who focused on the source had sought objective, scientific systems that disregarded changing times, political issues, or the reader’s personal response.

Reader-Response Criticism

Among critics who challenge New Critical assumptions, reader-response critics regard the work not as what is printed on the page but as what is experienced through each act of reading. According to such critics, the reader effectively performs the text into existence the way a musician performs music from a score.

Reader-response critics ask not what a work means but what a work does to and through a reader.

A critic might examine specific documents of a work’s reception, from contemporary reviews to critical essays written across the generations since the work was first published. Sometimes we have available diaries or autobiographical evidence about readers’ encounters with particular works.