

The D-I-D-L-S Packet

DICTION

The author's choice of words and their connotations (See handout.)

What words appear to have been chosen specifically for their effects?

What effect do these words have on your mood as the reader?

What do they seem to indicate about the author's tone?

IMAGERY

The use of descriptions that appeal to sensory experience

What images are especially vivid? To what sense do these appeal?

What effect do these images have on your mood as a reader?

What do they seem to indicate about the author's tone?

DETAILS

Facts included or those omitted

What details has the author specifically included?

What details has the author apparently left out?

(NOTE: This is only for analysis. Do not write about these omitted details in an essay.)

What effect do these included and excluded details have on your mood as a reader?

What do these included and excluded details seem to indicate about the author's tone?

LANGUAGE

Characteristics of the body of words use
(slang, jargon, scholarly language, etc.)

How could the language be described?

How does the language affect your mood as a reader?

What does the language seem to indicate about the author's tone?

SYNTAX

The way the sentences are constructed (See extended handout.)

Are the sentences simple, compound, declarative, varied, etc.?

How do these structures affect your mood as a reader?

What do these structures seem to indicate about the author's tone?

DICTION

Diction is simply the words the writer chooses to convey a particular meaning. When analyzing diction, look for specific words or short phrases that seem to have stronger **connotations** than the others. Diction is NEVER the entire sentence!

Also, look for a pattern (or similarity) in the words the writer chooses (ex. Do the words imply sadness, happiness, etc?). This pattern helps to create a particular kind of diction. This **pattern** can also include repetition of the same words or phrases. Repeating the same word or phrase helps the reader emphasize a point, feeling, etc.

Effective diction is shaped by words that are clear, concrete, and exact. Good writers avoid words like pretty, nice, and bad because they are not specific enough. Instead, they rely on words that invoke a specific effect in order to bring the reader into the event being described.

Examples:

A coat isn't *torn*; it is *tattered*. The US Army does not *want* revenge; it is *thirsting* for revenge. A door does not *shut*; it *slams*.

Excerpt with Sample Diction Analysis

Again at eight o'clock, when the dark lanes of the Forties were lined five deep with throbbing taxicabs, for the theater district, I felt a sinking in my heart. Forms leaned together in the taxis as they waited, and voices sang, and there was laughter from unheard jokes, and lighted cigarettes outlined unintelligible gestures inside. Imagining that I, too, was hurrying toward gayety and sharing their intimate excitement, I wished them well. -F. Scott Fitzgerald, *The Great Gatsby*

Form	Effect	Meaning
Diction: "throbbing taxicabs"	The word "throbbing" conveys the hectic activity of the Roaring Twenties flapper scene while also suggesting that there is underlying pain or injury undermining all the fun and partying that occurs.	The idea of pain in the midst of celebration permeates the whole novel, which may be a characteristic of life in post WWI America that Nick is highlighting; even the protagonist of the novel, Gatsby, throws enormous parties but suffers inwardly because Daisy, his love, does not attend them and does not love him because of them.

Avoid saying: "The writer used diction..." – since this is obvious (diction IS the words on the page; without them, the page would be blank ☺).

Instead, say: "The writer creates a _____ diction through the use of..." OR "The language of the text conveys _____."

Categories of Diction – These are good qualifying adjectives (useful for thesis statements and topic sentences)

Words describing an entire body of words in a text—not isolated bits of diction*

Artificial	false	Literal	apparent, word for word
Bombastic	pompous, ostentatious	Moralistic	puritanical, righteous
Colloquial	vernacular	Obscure	unclear
Concrete	actual, specific, particular	Obtuse	dull-witted, undiscerning
Connotative	alludes to; suggestive	Ordinary	everyday, common
Cultured	cultivated, refined, finished	Pedantic	didactic, scholastic, bookish
Detached	cut-off, removed, separated	Plain	clear, obvious
Emotional	expressive of emotions	Poetic	lyric, melodious, romantic
Esoteric	understood by a chosen few	Precise	exact, accurate, decisive
Euphemistic	insincere, affected	Pretentious	pompous, gaudy, inflated
Exact	verbatim, precise	Provincial	rural, rustic, unpolished
Figurative	erving as illustration	Scholarly	intellectual, academic
Formal	academic, conventional	Sensuous	passionate, luscious
Grotesque	hideous, deformed	Simple	clear, intelligible
Homespun	folksy, homey, native, rustic	Slang	lingo, colloquialism
Idiomatic	Peculiar, vernacular	Symbolic	representative, metaphorical
Inspid	uninteresting, tame, dull	Trite	common, banal, stereotyped
Jargon	vocabulary for a profession	Informal	casual, relaxed, unofficial
Learned	educated, experienced	Vulgar	coarse, indecent, tasteless

The topic sentence. Let's play Madlibs!

"In [name of work], [Author] writes in a [connotation] [level of formality] style. Her use of [connotation vocab] and [level of formality vocab] language [achieves this purpose]."

For example: "In *Heart of Darkness*, Joseph Conrad writes in a highly connotative, formal style. His use of abstract, poetic, and ornate language establishes existential themes of fate and meaninglessness."

Levels of Diction

High or formal diction usually contains language that creates an elevated tone. High or formal diction is free of slang, idioms, colloquialisms, and contractions. It often contains polysyllabic words, sophisticated syntax, and elegant word choice. An example:

Discerning the impracticable of the poor culprit's mind, the elder clergyman, who had carefully prepared himself for the occasion, addressed to the multitude a discourse on sin, in all its branches, but with continual reference to the ignominious letter. So forcibly did he dwell upon this symbol, for the hour or more during which his periods were rolling over the people's heads, that it assumed new terrors in their imagination, and seemed to derive its scarlet hue from the flames of the eternal pit. Hawthorne, Nathaniel. *The Scarlet Letter*.

Neutral diction uses standard language and vocabulary without elaborate words and may include contractions. An example:

The shark swung over and the old man saw his eye was not alive and then he swung over once a gain, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it. Then, on his back, with his tail lashing and his jaws clicking, the shark plowed over the water as a speedboat does. The water was white where his tail beat if and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped. The shark lay quietly for a little while on the surface and the old man watched him. Then he went down very slowly. Hemingway, Ernest. *The Old Man and the Sea*

Informal or low diction is the language of everyday use. It is relaxed and conversational. It often includes common and simple words, idioms, slang, jargon, and contractions. An example:

Three quarts of milk. That's what was in the icebox yesterday. Three whole quarts. Now they ain't none. Not a drop. I don't mind folks coming in and getting what they want, but three quarts of milk! What the devil does anyone want with three quarts of milk! Morrison, Toni. *The Bluest Eye*.

Types of Diction

1. **Slang** refers to recently coined words often used in informal situations. Slang words often come and go quickly, pushing in and out of usage within months or years.
2. **Colloquial** expressions are nonstandard, often regional, ways of using language appropriate to informal or conversational speech and writing. The characteristic "ayah" of Maine or the Southern word "y'all" are examples.
3. **Jargon** consists of words and expressions characteristic of a particular trade, profession, or pursuit. Some examples of nautical jargon from *The Secret Sharer* by Joseph Conrad are "cuddy," "mizzen," and "binnacle."
4. **Dialect** is a nonstandard subgroup of a language with its own vocabulary and grammatical features. Writers often use regional dialects or dialects that reveal a person's economic or social class. Mark Twain makes use of dialect in the following passage:

"Sho, there's ticks a plenty. I could have a thousand of 'em if I wanted to."

"Well, why don't you? Becuz you know mighty well you can't. This is a pretty early tick, I reckon. It's the first one I've seen this year." (Twain, Mark. *The Adventures of Tom Sawyer*. New York: Grosset and Dunlap, 1946.)
5. **Concrete diction** consists of specific words that describe physical qualities or conditions. The following passage uses concrete dictions to describe an experience:

The tears came fast, and she held her face in her hands. When something soft and furry moved around her ankles, she jumped, and saw it was the cat. He would himself in and about her legs. Momentarily distracted from her fear, she squatted down to touch him, her hands wet from the tears. The cat rubbed up against her knee. He was black all over, deep silky black, and his eyes, pointing down to his nose, were blush green. The light made them shine like blue ice. Pecola rubbed the cat's head; he whined, his tongue flicking with pleasure. The blue eyes in the black face held her. Morrison, Toni. *The Bluest Eye*.
6. **Abstract diction** refers to language that denotes ideas, emotions, conditions, or concepts that are intangible. Some examples of abstract diction from Joseph Conrad's *Heart of Darkness* are such words as *impenetrable*, *incredible*, *inscrutable*, *inconceivable*, and *unfathomable*.
7. **Denotation** is the exact, literal definition of a word independent of any emotional association or secondary meaning.
8. **Connotation** is the implicit rather than explicit meaning of a word and consists of the suggestions, associations, and emotional overtones attached to a word. For example, the word "house" has a different emotional effect on the reader than does the word "home," with its connotation of safety, coziness, and security.

PRACTICE – Complete the following exercises to reinforce analysis of diction.

1. Langston Hughes, from “Theme for English B”

List Words from Text with Strong Connotations or In/Formality:

The instructor said,
Go home and write a page tonight.
And let that page come out of you—
Then, it will be true.

I wonder if it's that simple?

Category/Pattern of Diction:

I am twenty-two, colored, born in Winston-Salem.

I went to school there, then Durham, then here

to this college on the hill above Harlem.

I am the only colored student in my class.

The steps from the hill lead down into Harlem,

through a park, then I cross St. Nicholas,

Eighth Avenue, Seventh, and I come to the Y,

the Harlem Branch Y, where I take the elevator

up to my room, sit down, and write this page.

Statement Relating Pattern to Purpose:

2. Flannery O'Connor, from “A Good Man is Hard to Find”

Category/Pattern of Diction (circle evidence in text):

The old lady settled herself comfortably, removing her white cotton gloves and putting them up with her purse on the shelf in the front of the back window. The children's mother still had on slacks, but had her head tied up in a green kerchief, but the grandmother had on a navy blue sailor hat with a bunch of white violets on the brim and a navy blue dress with a small white dot in the print. Her collar and cuffs were white organdy trimmed with laves and at her neckline she had pinned a spray of cloth violets containing a sachet. In case of an accident anyone seeing her dead on the highway would know at once that she was a lady.

Statement Relating Diction to Effect:

3. William Shakespeare, from *As You Like It*

Category/Pattern of Diction (circle evidence in text):

"All the world's a stage,
 And all the men and women merely players;
 They have their exits and their entrances,
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,
 Mewling and puking in the nurse's arms;
 And then the whining schoolboy, with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths, and bearded like the pard,* *leopard*
 Jealous in honor, sudden and quick in quarrel,
 Seeking the bubble reputation
 And so he plays his part.

Statement Relating Diction to Effect:

4. Zora Neale Hurston, from *Their Eyes Were Watching God*

Category/Pattern of Diction (circle evidence in text):

Through pollinated air she saw a glorious being coming up the road. In her former blindness she had known him as shiftless Johnny Taylor, tall and lean. That was before the golden dust of pollen had beglamed his rags and her eyes.

In the last stages of Nanny's sleep, she dreamed of voices. Voices far-off but persistent, and gradually coming nearer. Janie's voice. Janie talking in whispery snatches with a male voice she couldn't quite place. That brought her wide awake. She bolted upright and peered out of the window and saw Johnny Taylor lacerating her Janie with a kiss.

"Look at me, Janie. Don't set dere wid yo' head hung down. Look at yo' ole grandma!" Her voice began snagging on the prongs of her feelings. "Ah don't want to be talkin' to you lak dis. Fact is Ah done been on mah knees to mah Maker many's de time askin' please—for Him not to make de burden too heavy for me to bear."

Effect of Diction on Passage as a Whole:

Imagery – the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.

5 Sense Categories of Imagery

Visual – dealing with sight, seeing

Auditory – dealing with hearing, sounds, noises, listening

Tactile – dealing with the touch, warmth/cold, texture of feeling

Olfactory – dealing with smelling, our nose

Gustatory – dealing with taste, ingestion, eating, drinking

Other categories (not limited to): natural, mechanical, decayed/rotten, nautical, morbid, domestic, etc.

Excerpt with Sample Imagery Analysis

Again at eight o’clock, when the dark lanes of the Forties were lined five deep with throbbing taxicabs, for the theater district, I felt a sinking in my heart. Forms leaned together in the taxis as they waited, and voices sang, and there was laughter from unheard jokes, and lighted cigarettes outlined unintelligible gestures inside. Imagining that I, too, was hurrying toward gayety and sharing their intimate excitement, I wished them well. -F. Scott Fitzgerald, *The Great Gatsby*

Form	Effect	Meaning
Imagery: “Forms leaned together in the taxis as they waited, and voices sang, and there was laughter from unheard jokes, and lighted cigarettes outlined unintelligible gestures inside.”	The imagery suggests distance and estrangement. Nick does not see people leaning together; he sees only “forms.” Moreover, there is laughter, but he does not hear the jokes. Cigarettes, the source of light, are dim and distant enough that Nick cannot understand the gestures they outline.	Throughout the novel, people only know one another as shapes, and they only get to know one another dimly. There is an impersonal nature to all of the relationships in the novel, as further analysis of key friendships and love relationships reveals.

PRACTICE- Complete the following practices for identifying imagery, categorizing the imagery, and determining the effect.

Passage 1: from “Song of Myself” by Walt Whitman

"I understand the large hearts of heroes,
 The courage of present times and all times.
 ...I am the hounded slave, I wince at the bite of the dogs.
 Hell and despair are upon me, crack and again crack the marksmen,
 I clutch at the rails of the fence, my gore dribs, thinned with the ooze of my skin..."

- A. Circle common IMAGERY words from excerpt:

- B. Give category of IMAGERY

- C. Connect imagery to an effect (why this kind of imagery?):

Passage 2: *A Christmas Carol* by Charles Dickens

“Once upon a time - of all the good days in the year, on Christmas Eve - old Scrooge sat busy in his countinghouse. It was cold, bleak, biting weather; foggy withall; and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already - it had not been light all day - and candles were flaring in the windows of the neighboring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.”

- A. Circle common IMAGERY words from excerpt:

- B. Give category of IMAGERY

- C. Connect imagery to an effect (why this kind of imagery?):

Passage 3: Snow-Bound: A Winter Idyll by John Greenleaf Whittier

“... Within our beds awhile we heard
 The wind that round the gables roared,
 With now and then a ruder shock,
 Which made our very bedsteads rock.
 We heard the loosened clapboards tost* *tossed
 The board-nails snapping in the frost;
 And on us, through the unplastered wall,
 Felt the light sifted snow-flakes fall.
 But sleep stole on, as sleep will do
 When hearts are light and life is new;
 Faint and more faint the murmurs grew,
 Till in the summer-land of dreams
 They softened to the sound of streams,
 Low stir of leaves, and dip of oars,
 And lapsing waves on quiet shores...”

A. Circle common imagery. Give category of imagery:

B: Connect category of imagery to overall effect:

Passage 4: *Romeo and Juliet*, Act IV, Scene 5 by William Shakespeare

“Ha! Let me see her. Out, alas! She's cold,
 Her blood is settled, and her joints are stiff;
 Life and these lips have long been separated.
 Death lies on her like an untimely frost
 Upon the sweetest flower of all the field.”

A. Circle common imagery. Give category of imagery:

B: Connect category of imagery to overall effect:

Passage 5: “Preludes” by TS Eliot

I
 The winter evening settles down
 With smell of steaks in passageways.
 Six o'clock.
 The burnt-out ends of smoky days.
 And now a gusty shower wraps
 The grimy scraps
 Of withered leaves about your feet
 And newspapers from vacant lots;
 The showers beat
 On broken blinds and chimney-pots,
 And at the corner of the street
 A lonely cab-horse steams and stamps.

A. Circle common imagery. Give category of imagery:

B: Connect category of imagery to overall effect:

And then the lighting of the lamps.

II
 The morning comes to consciousness
 Of faint stale smells of beer
 From the sawdust-trampled street
 With all its muddy feet that press
 To early coffee-stands.
 With the other masquerades
 That time resumes,
 One thinks of all the hands
 That are raising dingy shades
 In a thousand furnished rooms.

A. Circle common imagery. Give category of imagery:

B: Connect category of imagery to overall effect:

C. Compare and contrast the imagery in stanza 1 and 2 from “Preludes”

Details: The facts included OR omitted by the writer/speaker.

The kinds of details that a writer includes about his subject are very helpful in determining her attitude toward that subject or tone.

1. What are the types of details included in the passage? What do they have in common (category)?
2. How might the passage be different if they were changed/different?

Practice 1: Based on the details in this passage, what is the speaker's attitude toward hobbits?

"I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which allows them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow naturally leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs (especially after dinner, which they have twice a day when they can get it). Now you know enough to go on with." --J.R.R. Tolkien. *The Hobbit*.

Relevant Details:

Effect on author's attitude toward hobbits:

Passage 2: Based on the details in this passage, what is the speaker's attitude toward the setting of the doctor's office?

In his chamber the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who, if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was memory and longing for France.

John Steinbeck , *The Pearl*

Relevant Details:

Effect on author's attitude toward doctor's office setting:

Language – The literal or figurative use of language to convey meaning.**Literally:** words function exactly as defined

Ex: The car is blue. | He caught the football.

Figuratively: imply meaning; not literal; you do the work

Ex: I've got your back. | It's raining cats and dogs.

Figurative Language Term	Definition	Example
Simile	a direct comparison of unlike things using like or as	Her eyes are like the sun.
Metaphor	a direct comparison of unlike things	The man's suit is a rainbow
	<i>Also know Mixed, Extended, and Dead Metaphors</i>	<i>see PowerPoint</i>
Conceit	an extended metaphor comparing two unlike objects with powerful effect	Comparing a lover's eyes to a storm
Hyperbole	a deliberate exaggeration for effect	I'd die for a piece of candy
Understatement/Litote	represents something as less than it is; often a deliberate double negative	A million dollars is just okay
Personification	attributing human qualities to inhuman objects	The teapot cried for water
Pun	play on words – Uses words with multiple meanings	Shoe menders mend soles.
Symbol	something that represents/stands for something else	the American Flag represents our nation
	<i>Also know Natural, Conventional, and Literary Symbols</i>	<i>see PowerPoint</i>
Analogy	comparing two things that have at least one thing in common	A similar thing happened...
Oxymoron	Use or words seemingly in contradiction to each other	bittersweet chocolate
Allusion	Indirect (or direct) reference to well-known art, history, tradition, etc.	She was a true Venus – beautiful in all regards
Synesthesia	When one kind of sensory stimulus evokes the experience of another.	The blue sky tasted so fresh
Euphemism	Pleasantly connotative word replacing an inappropriate or harshly connotative word	The man passed away in his sleep last night
Paradox	A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity.	"What a pity that youth must be wasted on the young."
Apostrophe	directly addresses an absent or imaginary person or a personified abstraction, such as love. It is an address to someone or something that cannot answer.	Oh, red rose, why do your thorns make me bleed?
Situational Irony	when events turn out the opposite of what was expected	A traffic cop gets a parking ticket
Dramatic Irony	when facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience, or other characters in the work	Hamlet doesn't know that Polonius is behind the curtain. The audience does, though!
Verbal Irony	when the words literally state the opposite of the writer's meaning	"Duke is the best team ever" – UNC fan
Allegory	The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning.	<i>Animal Farm</i> as allegorical retelling of Russian Revolutions
Synecdoche	a part of something represents the whole	Check out my new wheels! It's a Ford Taurus
Metonymy	replaces the name of a thing with the name of something else with which it is closely associated	Uncle Sam wants you to join the Army!
Idiom	Colloquial metaphor – informal metaphor used by a particular group of people	It's raining cats and dogs

Practice – Identify and analyze the types of figurative language present in the poem. Consider the effects of these decisions on the poem. How might the poem be different if different figurative language were used (eg: simile instead of metaphor)?

Once by the Pacific by Robert Frost

The shattered water made a misty din.
 Great waves looked over others coming in,
 And thought of doing something to the shore
 That water never did to land before.
 The clouds were low and hairy in the skies,
 Like locks blown forward in the gleam of eyes.
 You could not tell, and yet it looked as if
 The shore was lucky in being backed by cliff,
 The cliff in being backed by continent;
 It looked as if a night of dark intent
 Was coming, and not only a night, an age.
 Someone had better be prepared for rage.
 There would be more than ocean-water broken
 Before God's last Put out the Light was spoken.

Additional Notes:

Syntax: how a sentence is arranged in terms of order, grammar, and punctuation

Consider the following patterns and structures:

- Does the sentence length fit the subject matter? Why is the sentence length effective?
- What variety of sentence lengths are present? Sentence beginnings – Variety or Pattern?
- Why the arrangement of ideas in sentences? Why the particular arrangement of ideas in paragraph?
- Examine sentence beginnings. Is there a good variety or does a pattern emerge?
- Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
- What words/phrases are emphasized based on their position in the sentences?

Syntax Terms

Sentence Lengths	
telegraphic	shorter than 5 words in length
short	approximately 5 words in length
medium	approximately 18 words in length
long	long and involved – 30 words or more length

Sentence Functions	
declarative	makes a statement
imperative	gives a command
interrogative	asks a question
exclamatory	makes an exclamation

Common PUNCTUATION and EFFECTS	
Ellipses (...) a trailing off; equally etc.; going off into a dreamlike state	Colon (:) a list; a definition or explanation; a result
Dash (--) interruption of a thought; an interjection of a thought into another	Italics (<i>slanted words</i>) for emphasis
Semicolon (;) parallel ideas; equal ideas; a piling up of detail	Capitalization (HELLO) for emphasis
	Exclamation Point (!) for emphasis; for emotion

Sentence Structures	
simple sentence	contains one subject and one verb <i>The singer bowed to her adoring audience.</i>
compound sentence	contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon <i>The singer bowed to the audience, but she sang no encores.</i>
complex sentence	contains an independent clause and one or more subordinate clauses <i>You said that you would tell the truth.</i>
compound-complex sentence	contains two or more principal clauses and one or more subordinate clauses <i>The singer bowed while the audience applauded, but she sang no encores.</i>

Sentence Patterns	
Loose/Cumulative sentence	makes complete sense if brought to a close before the actual ending <i>Her moving wings ignited like tissue paper, enlarging the circle of light in the clearing and creating out of the darkness the sudden blue sleeves of my sweater, the green leaves of jewelweed by my side, the ragged red trunk of a pine.</i>
Periodic sentence	makes sense only when the end of the sentence is reached <i>In the almost incredibly brief time which it took the small but sturdy porter to roll a milk-can across the platform and bump it, with a clang, against other milk-cans</i>

	<i>similarly treated a moment before, Ashe fell in love.</i>
Balanced sentence	the phrases and clauses balance each other by virtue of their likeness of structure, meaning, or length <i>He maketh me to lie down in green pastures; he leadeth me beside the still waters</i>
Natural order of a sentence	involves constructing a sentence so the subject comes before the predicate <i>Oranges grow in California.</i>
Inverted order of a sentence (sentence inversion)	involves constructing a sentence so the predicate comes before the subject (this is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect) <i>In California grow oranges.</i>
Split order of a sentence	divides the predicate into two parts with the subject coming in the middle <i>In California oranges grow.</i>
Juxtaposition	a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit <i>The apparition of these faces in the crowd; /Petals on a wet, black bough.</i>
Parallel structure (parallelism)	refers to a grammatical or structural similarity between sentences or parts of a sentence; it involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased <i>He was walking, running and jumping for joy.</i>
Repetition	a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis <i>"...government of the people, by the people, for the people, shall not perish from the earth"</i>
Rhetorical question	a question that expects no answer; it is used to draw attention to a point and is generally stronger than a direct statement <i>If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?</i>
Rhetorical fragment	a sentence fragment used deliberately for a persuasive purpose or to create a desired effect <i>Something to consider.</i>
Anaphora	the repetition of the same word or group of words at the beginning of successive clauses <i>"We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills."</i>
Epistrophe	The repetition of the same word or group of words at the end of successive clauses <i>"Wherever they's a fight so hungry people can eat, I'll be there. Wherever they's a cop beatin' up a guy, I'll be there."</i>
Chiasmus	a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first <i>"Ask not what your country can do for you; ask what you can do for your country"</i>
Asyndeton	a deliberate omission of conjunctions in a series of related clauses <i>"I came, I saw, I conquered."</i>
Polysyndeton	the deliberate use of many conjunctions for special emphasis to highlight quantity or mass of detail or to create a flowing, continuous sentence pattern <i>The meal was huge – my mother fixed okra and green beans and ham and apple pie and green pickled tomatoes and ambrosia salad and all manner of fine country food – but no matter how I tried, I could not consume it to her satisfaction.</i>
Zeugma	the use of the verb that has two different meanings with objects that complement both meanings <i>He stole both her car and her heart that fateful night.</i>

Additional Notes:

Syntax Practice

From Charlotte's Web by E.B. White

Next morning when the first light came into the sky and the sparrows stirred in the trees, when the cows rattled their chains and the rooster crowed and the early automobiles went whispering along the road, Wilbur awoke and looked for Charlotte.

From The Adventures of Huckleberry Finn by Mark Twain

Col Grangerford was very tall and very slim, and had a darkish-pale complexion, not a sign of red in it anywheres; he was clean-shaved every morning all over his thin face, and he had the thinnest kind of lips, and the thinnest kind of nostrils, and a high nose, and heavy eyebrows, and the blackest kind of eyes, sunk so deep back that they seemed like they was looking out of caverns at you, as you may say.

From "A Way You'll Never Be" by Ernest Hemingway

In the grass and the grain, beside the road, and in some places scattered over the road, there was much material: a field kitchen, it must have come when things were going well; many of the calfskin-covered haversacks, stick bombs, helmets, rifles, sometimes one butt-up, the bayonet stuck in the dirt, they had dug quite a little to the last; stick bombs, helmets, rifles, entrenching tools, ammunition boxes, star-shell pistols, their shells scattered about, medical kits, gas masks, empty gas-mask cans, a squat tri-podded machine gun in a nest of empty shells, full belts protruding from the boxes, the water cooling can empty and on its side, the breech block gone, the crew in odd position, and around them, in the grass, more of the typical papers.

Opening sentence of The Wars by Timothy Findley

She was standing in the middle of the railroad tracks.

From "Once More to the Lake" by E. B. White

Summertime, oh summertime, pattern of life indelible, the fade-proof lake, the woods unshatterable, the pasture with the sweetfern and the juniper forever and ever, summer without end; this was the background, and the life along the shore was the design, the cottages with their innocent and tranquil design, their tiny docks with the flagpole and the American flag floating against the white clouds in the blue sky, the little paths over the roots of the trees leading from camp to camp and the paths leading back to the outhouses and the can of lime for sprinkling, and at the souvenir counters at the store the miniature birch-bark canoes and the postcards that showed things looking a little better than they looked.

from In Our Time. by Ernest Hemingway

They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. It rained hard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him down stairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. Finally the officer told the soldiers it was no good trying to make him stand up. When they fired the first volley he was sitting down in the water with his head on his knees.

Tone is more than merely an author's attitude toward his or her subject, audience, and/or characters; it is the stylistic means by which an author conveys his or her attitude(s) in a work of literature. Tone is an integral part of a work's meaning because it controls the reader's response, which is essential to fully experiencing literature. In order to recognize tonal shift and to interpret complexities of tone, the reader must be able to make inferences based on an active reading of the work.

Tonal Scale of Author/ Speaker's Attitude

reverence	love	happiness	calm	hope	irony	fear	sadness	anger	hate
admiring adoring amazed awed deferential elegiac fawning flattering honoring humbled nostalgic obsequious respectful submissive venerating worshipful	affectionate ardent compassionate enamored fond impassioned infatuated lustful narcissistic passionate Platonic rapturous romantic sentimental tender wistful zealous	blissful buoyant ecstatic elated exalting exultant fervent jubilant thrilled carefree cheerful delightful gay gleeful jovial joyful merry mirthful pleased	content composed mellow mild passive peaceful placid satisfied sedate serene submissive tranquil undisturbed unruffled	anticipatory assured confident eager expectant halcyon idealistic intrepid naïve optimistic Pollyannaish positive rose-colored sanguine trusting	absurd acerbic biting caustic cynical derisive flippant humorous icy inconsistent jeering mocking paradoxical playful sarcastic sardonic scornful smirking sneering witty wry	agitated alarmed angst-ridden anguished anxious appalled apprehensive averse dismayed disquieted distressed dreading horrified intimidated pessimistic sinister spooky startled terrified timid timorous trrepid troubled uneasy	bleak dejected depressed despairing despondent disconsolate dismal empty forlorn funereal gloomy grave grievous hopeless lamenting lugubrious melancholic miserable morose pitiful regretful remorseful solemn somber sorrowful sullen woeful	acrimonious aggravated antipathetic bitter bristling choleric consternated enraged exasperated frustrated furious futile galled hostile incensed indignant irascible irate irritated miffed outraged perturbed petulant riled vexed wrathful	abhorrent averse contemptuous despising desisting disdainful disgusted jealous loathing malevolent malicious misanthropic misogynistic piqued rancorous repugnant repulsed resentful spiteful vengeful

Reader's Perception of Speaker or Character

affable	compassionate	perceptive	sincere
aloof	condescending	pernicious	subservient
arrogant	confident	pedantic	triumphant
audacious	credulous	petulant	unreliable
austere	demoralized	proud	unsophisticated
benevolent	detached	querulous	vain
bold	didactic	rational	vapid
cerebral	fatuous	shallow	vivacious
	foolish	insightful	
	gullible	insipid	
	haughty	insolent	
	humble	judgmental	
	imperious	keen	
	inane	loathsome	
	incredulous	naïve	
	insecure	pathetic	