**Summary of Key Chapters/Topics + Works We Discussed**

1. **Scene, Episode, Plot** Read: “Cold” 157-182, LE 1-7, 11-18, “Happy Endings,” “21” (flash fiction by Jim Crace)
2. **Character** Read: LE 19-36, Hattie McDaniel poem, “And Then You’re Gone,” “But Now I’m Back” (online)
3. **Theme** Read: LE 37-47, 50-52 **+** “Hello, Little Girl,” and “I Know Things Now” from *Into the Woods*
4. **Point of View** Read: LE 55-78 **+** “Happy Ending,” Midas scene in *Metamorphoses*
5. Review for Midterm: “Mrs. Midas”
6. Critical Analysis: practice comparison “Workshop” and “Theme for English B”
7. **Rhythm** Read: IP 163-182 + Poems to Practice scanning (handout)
8. **Song** **lyrics as poetry** IP 124-143 (songs you brought in)
9. **Images** LE 113-140 (and blazon/anti-blazon poetry) “You Have a Face that’s Sweeter than Grape Mash”
10. **Sound** IP 144-161 + “Casey at the Bat,” “Ozymandius,” “On the Steps of the Palace”
11. **Poetic Form: Open** IP 204-225“Workshop,” “Theme for English B,” “Peter Keegan Dreams of Heaven,” “Pomegranate”
12. **Poetic form: closed** IP 183-203 “One Art,” “The World is Too Much with Us,” The New Colossus,” “Lonely Hearts,” Do Not Go Gentle,” American Sonnet,” “Sonnet”
13. **Figurative Language** IP 104-123 + “After great pain,” “Hope is the thing,” Toward a Winter Solstice,” “Gone from my Sight”

**Key Terms for Review**

**Scene, Episode, Plot** *LE* 1-7, 11-18

* Incident/ scene/ episode
* Plot
* Exposition, rising action, climax, falling action (denouement)
* Conflict
* Foreshadowing/flashback
* Open ending/closed ending
* Reflexive plots/ self-conscious narrative/ metafiction

**Character** *LE* 19-36

* Round characters/flat characters/stock characters

**Theme** *LE* 37-47, 50-52

* Thesis/theme/moral of the story

**Point of View** *LE* 1-7, 11-18

* Protagonist/antagonist vs. hero/heroine and villain
* Foreground/background point of view
* Reliable/unreliable narrators
* 1st-person, 2nd-person, 3rd-person & omniscient narrators

**Song** **lyrics as poetry** *IP* p. 143

* Ballad
* Folk ballads
* Ballad stanza
* Literary ballad
* Blues
* Rap

**Images** *LE* pp.113-212; *IP* pp. 84-97

* Image
* Imagery
* haiku

**Rhythm** *IP* pp. 181-182

* Stressed/unstressed syllables
* prosody
* scansion
* cesura (caesura)
* run-on line/end-stopped line
* metrical foot
* iambic (especially iambic pentameter)
* anapest
* trochee
* dactyl
* spondee
* accentual meter

**Sound** *IP* p.162

* Alliteration (initial or internal)
* Cacophony/Euphony
* Onomatopoeia
* Rhyme
	+ End / internal,
	+ Masculine / feminine
	+ eye rhyme
* Consonance (slant rhyme)
* Assonance

**Poetic Form: Open** *IP* p. 225

* Open form
* Free verse
* Prose poetry
* Concrete poetry

**Poetic form: Closed** *IP* pp. 203

* Fixed form
* Closed form
* Open form
* Blank verse
* Couplet, Closed couplet
* Quatrain
* Epic
* Epigram
* sonnet
* Italian sonnet (Petrarchan)
* English sonnet (Shakespearean)
* Villanelle
* Epigram
* haiku

**Figurative Language**

* Metaphor, Implied metaphor, Mixed metaphor
* Simile
* Personification
* Apostrophe
* Overstatement (hyperbole)
* Understatement
* Metonymy
* Synecdoche
* Paradox