**English Reviewer**

**Parts of Speech**

**Parts of Speech:**

* **Parts of Speech** – The **classification of words** **based on their roles or functions** in a sentence. Each word in a sentence plays a specific part that contributes to the sentence’s overall meaning and clarity.
* These are essential in mastering grammar, constructing sentences correctly, and improving reading and writing comprehension.
* There are eight major parts of speech: Noun, Pronoun, Verb, Adjective, Adverb, Preposition, Conjunction, and Interjection.

**Noun:**

* **Definition** – A noun is a word that names a person, place, thing, idea, quality, or event. It answers the questions: *Who? What?*
* **Function** – Nouns serve as subjects (doers of action), objects (receivers of action), complements, or objects of prepositions in a sentence.
* **Types of Nouns:**
* **Proper Noun** – Specific names of people, places, or things (always capitalized)
* e.g., Jamine Rosco, Asia, Coca-Cola, Mavuika
* **Common Noun** – General names not capitalized unless at the beginning of a sentence
* e.g., man, country, school
* **Concrete Noun** – Names something that can be perceived by the five senses
* e.g., table, apple, rain
* **Abstract Noun** – Names ideas, qualities, or feelings that cannot be seen or touched
* e.g., honesty, bravery, love
* **Collective Noun** – Refers to a group considered as one unit
* e.g., class, family, team
* **Count Noun** – Can be counted (has singular and plural forms)
* e.g., book/books, chair/chairs
* **Mass Noun** – Cannot be counted individually and has no plural form
* e.g., water, sugar, rice
* **Examples in Sentences:**
* The **teacher** gave a **lecture** on **courage**.
* The **team** celebrated its **victory** with a party.

**Pronoun:**

* **Definition** – A pronoun is a word that **takes the place of a noun** to avoid unnecessary repetition.
* **Function** – Helps create smoother and more concise sentences by substituting nouns that have already been mentioned or are obvious from context.
* **Types of Pronouns**:
* **Personal Pronouns** – Refer to specific people or things
* e.g., I, you, he, she, it, we, they
* **Possessive Pronouns** – Show ownership
* e.g., mine, yours, his, hers, ours, theirs
* **Reflexive Pronouns** – Refer back to the subject of the sentence
* e.g., myself, yourself, himself
* **Relative Pronouns** – Introduce dependent clauses and relate to a noun
* e.g., who, which, that
* **Interrogative Pronouns** – Used to ask questions
* e.g., who, what, which
* **Indefinite Pronouns** – Refer to nonspecific people or things
* e.g., someone, anybody, few, none
* **Demonstrative Pronouns** – Point to specific things
* e.g., this, that, these, those
* **Examples in Sentences:**
* **She** gave the book to **him**.
* **Someone** left **their** umbrella in the room.

**Verb:**

* **Definition** – A verb expresses an action, condition, or state of being.
* **Function** – It is the heart of a sentence. Without a verb, there is no complete thought. Verbs indicate what the subject is doing or what is happening to it.
* **Types of Verbs**:
* **Action Verbs** – Show physical or mental actions
* e.g., run, eat, think, dance
* **Linking Verbs** – Connect the subject to a description or condition
* e.g., is, are, become, seem
* **Helping Verbs (Auxiliary Verbs)** – Combine with the main verb to show tense, mood, or voice
* e.g., has, will, can, should, must
* **Tenses of Verbs:**
* **Present Tense** – Indicates current actions (e.g., walks)
* **Past Tense** – Indicates completed actions (e.g., walked)
* **Future Tense** – Indicates actions yet to happen (e.g., will walk)
* **Examples in Sentences**:
* The dog **barked** loudly.
* She **is** very tired.
* They **have finished** their homework.

**Adjective:**

* **Definition** – An adjective describes or modifies a noun or pronoun. It provides information about the quality, quantity, size, color, or condition of the noun.
* **Function** – It helps clarify and add detail to nouns and pronouns.
* **Types of Adjectives:**
* **Descriptive Adjectives** – Describe qualities (e.g., tall, bright, noisy)
* **Quantitative Adjectives** – Indicate quantity or amount (e.g., few, many, several)
* **Demonstrative Adjectives** – Point to specific nouns (e.g., this, that, these)
* **Possessive Adjectives** – Show ownership (e.g., my, your, his, her)
* **Interrogative Adjectives** – Ask questions (e.g., which, what, whose)
* **Comparative/Superlative Adj**ectives – Show degree of comparison
* **Comparative**: taller, better
* **Superlative**: tallest, best
* **Examples in Sentences**:
* The **red** car is **faster** than the **blue** one.
* **Several** students joined the competition.

**Adverb:**

* **Definition** – An adverb modifies a verb, an adjective, or another adverb. It provides information about manner, time, place, frequency, and degree.
* **Function** – It answers questions like *How? When? Where? How often? To what extent?*
* **Adverbs of Manner** – how? (e.g., quickly, carefully)
* **Adverbs of Time** – when? (e.g., now, yesterday, soon)
* **Adverbs of Place** – where? (e.g., here, outside, everywhere)
* **Adverbs of Frequency** – how often? (e.g., always, never, rarely)
* **Adverbs of Degree** – to what extent? (e.g., very, almost, too)
* **Examples in Sentences:**
* She speaks **fluently**.
* He **often** visits his grandmother.
* We will leave **soon**.

**Preposition:**

* **Definition** – A preposition shows the relationship between a noun or pronoun and another word in the sentence.
* **Function** – It connects the noun to the rest of the sentence, usually indicating **direction, location, time**, or **cause**.
* **Common Prepositions – In**, on, at, under, over, besides, behind, across, though, during, with, without.
* **Prepositional Phrase** – A phrase that begins with a preposition and ends with a noun or pronoun
* e.g., under the table, during the meeting, with confidence
* **Examples in Sentences:**
* The book is **on** the table.
* They went **through** the tunnel.
* She was born **in** August 4.

**Conjunction:**

* **Definition** – A conjunction is a word that connects words, phrases, or clauses.
* **Function** – It shows the logical relationship between sentence elements such as **addition, contrast, choice, cause/effect**, or **conditions**.
* **Types of Conjunction**:
* **Coordinating Conjunctions** – Connect equal elements (e.g., and, but, or, so, yet)
* **Subordinating Conjunctions** – Connect a dependent clause to an independent clause (e.g., although, because, while, if)
* **Correlative Conjunctions** – Paired conjunctions (e.g., either…or, neither…nor, not only…but also)
* **Examples in Sentences**:
* I like coffee, **but** I prefer tea.
* We stayed home **because** it was raining.
* Neither the teacher **nor** the students noticed the mistake.

**Interjection:**

* **Definition** – An interjection is a short exclamatory word or phrase that expresses strong emotion or reaction.
* **Function** – It usually stands alone or is inserted at the beginning of a sentence and is often followed by an exclamation point.
* Common interjections are: Wow! Oh no! Yay! Oops! Aha! Ugh!
* **Examples in Sentences:**
* **Wow!** That was an amazing performance.
* **Oh no!** I forgot my wallet.

**Common Masculine and Feminine Word Pairs:**

|  |  |  |
| --- | --- | --- |
| **Masculine** | **Feminine** | **Notes** |
| Actor | Actress | "Actor" is now often used for both genders. |
| Waiter | Waitress | "Server" is the modern gender-neutral term. |
| Prince | Princess | Common royal titles. |
| King | Queen | Still widely used. |
| Father | Mother | Parental roles. |
| Brother | Sister | Sibling terms. |
| Boy | Girl | Basic gender terms. |
| Man | Woman | General adult terms. |
| Son | Daughter | Family relationship. |
| Nephew | Niece | Extended family. |
| Uncle | Aunt | Relatives. |
| God | Goddess | Religious/mythological use. |

**Less Common Masculine and Feminine Word Pairs:**

|  |  |  |
| --- | --- | --- |
| **Masculine** | **Feminine** | **Notes** |
| Widower | Widow | Surviving spouse. |
| Landlord | Landlady | Property owners; "landlord" often used generically. |
| Wizard | Witch / Sorceress | Magic users; "witch" becoming neutral. |
| Monk | Nun | Religious roles. |
| Abbot | Abbess | Monastery/convent leaders. |
| Duke | Duchess | Noble titles. |
| Emperor | Empress | Ruler titles. |
| Stallion | Mare | Male and female horses. |
| Fox | Vixen | "Vixen" also used slangily. |
| Gander | Goose | Male and female geese. |
| Drake | Duck | Used in waterfowl. |
| Dog | Bitch | Female dog, also offensive slang. |
| Ram | Ewe | Male and female sheep. |
| Boar | Sow | Male and female pigs. |
| Buck | Doe | For deer, rabbits, antelope. |
| Rooster | Hen | Chickens. |

**Obscure and Archaic Pairs:**

|  |  |  |
| --- | --- | --- |
| **Masculine** | **Feminine** | **Notes** |
| Czar / Tsar | Czarina / Tsarina | Russian royal titles. |
| Reeve | Reevess | Old English leadership term. |
| Sultan | Sultana | Muslim royalty. |
| Signor | Signora | Italian titles (Mr./Mrs.). |
| Señor | Señora | Spanish titles (Mr./Mrs.). |
| Bridegroom | Bride | Often shortened to “groom.” |
| Bachelor | Spinster | Outdated; "spinster" has negative connotation. |

**Figures of Speech**

**Metaphor:**

* **Metaphor** – Is a figure of speech that compares two **unrelated things** by stating that one *is* the other, **without using** “like” or “as.” It **implies a shared quality** or symbolic resemblance between them. Rather than saying something is *like* something else, it says it *is* that thing
* **Rules:**
* Do **not** use comparison words like “as” or “like.”
* The comparison is **implied**, not stated directly.
* Should involve **two distinct ideas** that share a hidden similarity.
* **Purpose:**
* To create **strong imagery** or **emotional** impact.
* To make **abstract concepts** easier to understand.
* **Examples:**
* Time is a thief. (Time steals moments from our lives.)
* She has a heart of stone. (Emotionless or cold.)
* The classroom was a zoo. (Chaotic and noisy.)

**Metonymy:**

* **Metonymy** – Is a figure of speech where an object or concept is **referred to by something closely associated with it**, not a part of it. The substitute term suggests something broader or more abstract.
* **Rules:**
* The substituted word must be **closely related** (not a part of it).
* Common in politics, literature, and everyday speech.
* **Purpose:**
* To create **symbolic meaning**, brevity, or familiarity.
* Often used in **journalistic and poetic** language.
* **Examples:**
* The pen is mightier than the sword. (“Pen” = writing; “sword” = warfare)
* The White House issued a statement. (White House = U.S. government)
* He drank the whole bottle. (Actually drank the liquid inside.)

**Onomatopoeia:**

* **Onomatopoeia** – Is the use of words whose **sound imitates** or suggests their meaning. These words mimic natural or mechanical sounds.
* **Rules**:
* The word must **sound similar** to the thing it describes.
* Common in **children’s literature, poetry, and comic books**.
* **Purpose:**
* To create a **vivid, sensory effect** (especially sound).
* Makes writing more **lively or expressive**.
* **Examples:**
* The bees buzzed by the flowers.
* The fire crackled in the night.
* The car zoomed down the road.

**Oxymoron:**

* **Oxymoron** – An oxymoron places **two opposing or contradictory words side by side** to create a unique or paradoxical meaning.
* **Rules**:
* Combines **contradictory terms** (usually adjective + noun or adverb + adjective).
* Should form a meaningful or poetic phrase despite the contradiction.
* **Purpose:**
* To highlight **contrast** or **complexity**.
* Creates **irony** or **thought**-**provoking** imagery.
* **Examples:**
* Deafening silence.
* Bitter sweet.
* Seriously funny.

**Paradox:**

* **Paradox** – A **paradox** is a statement or situation that **seems to contradict itself**, yet reveals a deeper or hidden truth.
* **Rules:**
* Must contain an apparent **contradiction**.
* Upon reflection, the contradiction **makes logical or philosophical** **sense**.
* **Purpose:**
* To provoke **thought** or highlight **complexity or irony.**
* **Examples:**
* *Less is more.*
* *I know one thing: that I know nothing.*
* *This is the beginning of the end.*

**Personification:**

* **Personification** – Personification gives **human qualities or actions** to **non-human** objects, animals, or abstract concepts.
* **Rules**:
* The non-human subject must be described doing **human-like actions or emotions**.
* Should enhance imagery or emotional impact.
* **Purpose:**
* To **humanize** abstract or inanimate things.
* Makes descriptions more **relatable** or **vivid**.
* **Examples:**
* *The wind whispered through the trees.*
* *The sun smiled down on us.*
* *Time marched forward without mercy.*

**Pun:**

* **Pun** – A **pun** is a play on words that **exploits multiple meanings** of a term or words that **sound alike** for humorous or rhetorical effect.
* **Rules:**
* Can be based on **homophones** (same sound, different meanings) or **wordplay**.
* Must involve **double meaning** or **twisting context**.
* **Purpose:**
* To **entertain**, create **wit**, or **add humor** to writing or speech.
* **Examples:**
* *Time flies like an arrow. Fruit flies like a banana.*
* *I was struggling to figure out how lightning works, but then it struck me.*

**Simile:**

* **Simile** – A **simile** is a comparison of two different things using **“like” or “as.”** Unlike a metaphor, it directly points out the similarity.
* **Rules:**
* Use “like,” “as,” “as if,” or “as though.”
* Clearly compares two unlike things based on a shared trait.
* **Purpose:**
* To create clear, relatable imagery.
* Helps the reader visualize abstract ideas.
* **Examples:**
* *Her smile was as bright as the sun.*
* *He fights like a lion.*
* *It’s soft like a cloud.*

**Synecdoche:**

* **Synecdoche** – Synecdoche is when a **part of something is used to refer to the whole**, or vice versa.
* **Rules:**
* **Part-for-whole** (e.g., "wheels" for car)
* Or **whole-for-part** (e.g., "the law" for a police officer)
* Must be literally **part of the thing**.
* **Purpose**
* To create **familiar, compact** expressions.
* **Examples:**
* *All hands-on deck!* (hands = people)
* *He’s got a nice set of wheels.* (wheels = car)
* *The suits arrived at the office.* (suits = business people)

**Understatement:**

* **Understatement** – An **understatement** intentionally makes something seem **less important or serious** than it is.
* **Rules**:
* Often uses **ironic tone**.
* Common in British humor and satire.
* **Purpose:**
* To create **irony or humor**.
* Can add **modesty or soften** harsh truths.
* **Examples:**
* *(After getting stabbed) “It’s just a scratch.”*
* *The hurricane caused a bit of trouble.*
* *He’s not the worst singer I’ve heard.*

**Alliteration:**

* **Alliteration** – Alliteration is the **repetition of the same consonant sound** at the beginning of multiple closely placed words.
* **Rules**:
* Applies only to **consonant sounds**, not just letters.
* Must be in **succession** or close proximity.
* **Purpose**:
* To create **musicality, rhythm, or emphasis**.
* Often found in **poetry, slogans, and tongue twisters**.
* **Examples:**
* *Peter Piper picked a peck of pickled peppers.*
* *She sells seashells by the seashore.*
* *Wild winds whipped wildly.*

**Anaphora:**

* **Anaphora** – Anaphora is the repetition of a word or phrase at the beginning of successive clauses, sentences, or lines.
* **Rules:**
* Must be at the **start** of each repeated unit.
* Often used in **rhetoric, speeches, and poetry**.
* **Purpose:**
* To **emphasize** a point and create **rhythmic impact.**
* **Examples:**
* *Every day, every night, in every way, I am getting better.*
* *I have a dream… I have a dream… I have a dream… – Martin Luther King Jr.*

**Antithesis:**

* **Antithesis** – Antithesis is the **juxtaposition of contrasting ideas** in balanced or parallel phrases or clauses.
* **Rules:**
* Must use **parallel structure**.
* Contrasts must be **clear and direct**.
* **Purpose:**
* To highlight **differences** or show **conflict.**
* **Examples:**
* It was the best of times, it was the worst of times.
* Speech is silver, but silence is golden.

**Apostrophe:**

* **Apostrophe** – Apostrophe is a figure of speech in which the speaker directly addresses a person who is absent, an inanimate object, or an abstract idea as if it could hear or respond.
* **Rules:**
* The subject being addressed is usually **non-living, absent, or imaginary**.
* Common in **poetry, drama, and elegies**.
* **Purpose:**
* To **express deep emotion** (grief, passion, love, etc.).
* To add **drama or personality** to writing.
* **Examples:**
* *O death, where is thy sting?*
* *Twinkle, twinkle, little star, how I wonder what you are.*
* *Oh, Freedom! How you elude us still!*

**Assonance:**

* **Assonance** – Assonance is the repetition of vowel sounds within nearby words, especially in stressed syllables.
* **Rules:**
* Vowel sounds (a, e, i, o, u) must **repeat**, not necessarily the letters.
* Often used in **poetry** and **song lyrics** for musicality.
* **Purpose:**
* To create **internal rhyming**, rhythm, and fluid sound.
* Enhances the **mood and tone** of the text.
* **Examples:**
* *The rain in Spain stays mainly in the plain.*
* *Go and mow the lawn.*
* *Try to light the fire.*

**Chiasmus:**

* **Chiasmus** – **Chiasmus** is a rhetorical figure where **words or concepts are repeated in reverse order**, in the same or a modified form.
* **Rules:**
* Structure: **A-B-B-A pattern**.
* Words or ideas must mirror each other in a crisscross pattern.
* **Purpose:**
* To emphasize **contrast** or **balance**.
* To create a **memorable**, **poetic** **structure**.
* **Examples:**
* *Ask not what your country can do for you — ask what you can do for your country.*
* *Never let a Fool Kiss You or a Kiss Fool You.*

**Euphemism:**

* **Euphemism** – A **euphemism** is a polite, mild, or indirect expression used in place of one that may be **harsh, blunt, or offensive**.
* **Rules**:
* Must soften or mask the negative, unpleasant, or sensitive nature of the original meaning.
* Common in formal or professional contexts.

**Hyperbole:**

* **Hyperbole** – **Hyperbole** is a deliberate and obvious **exaggeration** used for **emphasis or comic effect**.
* **Rules**
* Must be an **overstatement**, not meant to be taken literally.
* Used in both **serious and humorous** contexts.
* **Purpose:**
* To emphasize **emotion**, intensity, or absurdity.
* Adds **dramatic or humorous tone**.
* **Examples:**
* *I’ve told you a million times!*
* *I’m so hungry I could eat a horse.*
* *This bag weighs a ton.*

**Irony:**

* **Irony** – Irony involves saying something that means the opposite of what is literally stated, usually to highlight a discrepancy or contradiction.
* **Types of Irony and Examples**:
* **Verbal Irony**: Saying the opposite of what you mean.
* "Nice weather we're having!" (during a storm)
* **Situational Irony**: When what happens is the opposite of what is expected.
* A fire station burns down.
* **Dramatic Irony**: When the audience knows something, the character doesn’t.
* In a horror movie, the audience sees the killer hiding, but the character doesn’t.
* **Purpose:**
* To **provoke thought**, humor, or critique.
* Highlights **conflict or contradiction**.

**Litotes:**

* **Litotes** – **Litotes** is a form of understatement where a **positive statement is expressed** by **negating its opposite**.
* **Rules**:
* Uses **double negatives** or **negation of the opposite**.
* Often found in **formal**, **academic**, or **ironic tones**.
* **Purpose:**
* To express modesty, subtlety, or irony.
* Makes statements **softer or less forceful**.
* **Examples:**
* She’s not unattractive. (She’s pretty.)
* That’s no small feat. (It’s a big achievement.)
* He’s not unfamiliar with the subject. (He knows it well.)

**Poetry**

**Poetry:**

* **Poetry** – A “rhythmical creation of beauty in words,” according to Edgar Allan Poe, is a melodious invention that appeals to readers through conventions like metaphors, sense impressions, and images. Gibran’s view of poetry very interestingly associates it with the dictionary for obvious reasons.

**Elements of Poetry:**

* **Structure** – **How the poem is physically and formally arranged**. Structure refers to the **framework** of a poem—how its lines, stanzas, and form are **organized** to deliver meaning. A poem's structure helps shape **flow, pacing**, and **emphasis**.
* **Form** – The **form** of a poem is its **overall shape or design**, often based on traditional conventions.
* **Form** – The **form** of a poem is its **overall shape or design**, often based on traditional conventions. (Ex. Sonnet, Haiku, Free Verse)
* **Stanza** – A **stanza** is a **group of lines** in a poem, similar to a **paragraph** in prose. Poems can have **couplets** (2 lines), **tercets** (3), **quatrains** (4), and more. **Stanza breaks** can signal a shift in idea, emotion, or rhythm.
* **Lineation** – **Lineation** refers to the **intentional arrangement of lines**. Poets may break lines in specific places for **emphasis**, **visual design**, or **sound effect**. This affects how we pause or interpret meaning.
* **Meter** – **Meter** is the **pattern of stressed (´) and unstressed (˘) syllables** in a line. A **foot** is a unit of meter. Types include:
* **Lamb (˘ ´)** – a-LONE
* **Trochee (´ ˘)** – NE-ver
* **Dactyl (´ ˘ ˘)** – PO-e-try
* **Anapest (˘ ˘ ´)** – in the NIGHT
* **Rhyme Scheme** – The **rhyme scheme** is the **pattern of rhyming words** at the end of each line, marked with letters: (ex. AABB, ABAB, ABCB)
* **Perfect Rhyme** – Is when the end sounds match exactly (e.g., light/night).
* **Slant Rhyme** – Has similar but not exact sounds (shape/keep).
* **Enjambment** – When a sentence or phrase **continues across a line break** without pause giving fluidity.
* **End Stopping** – Lines that **conclude with punctuation**, giving a clear stop and gives **finality.**
* **Repetition** - Used to **emphasize important ideas**.
* **Refrain** – A **line or phrase repeated** at intervals, often at the end of stanzas, like a chorus in a song.
* **Sound** – **The music and acoustic effects of poetry**. The **sound** of a poem contributes to its **mood, pace, and emotion**. Poets use sound devices to make their words **resonate** when read aloud.
* **Rhyme** – Occurs on how words transition.
* **Rhythm** – **T**he **natural flow or beat** created by the arrangement of syllables and words.
* Alliteration, Assonance, Consonance, Onomatopoeia.
* **Sense** – **The meaning, message, or feeling behind the poem**. Sense explores **what the poem says**, **how it says it**, and **what effect it has** on the reader emotionally or intellectually.
* **Theme** – The **theme** is the **central message, subject, or insight** the poem conveys.
* **Tone** – **Tone** is the **poet’s attitude** toward the subject or audience.
* **Mood** – **Mood** is the **emotional effect** the poem has on the **reader**.
* **Imagery** – **Imagery** uses **descriptive language** to appeal to the **senses**:
* **Visual (sight)** – golden sunlight
* **Auditory (sound)** – a crackling fire
* **Tactile (touch)** – rough bark
* **Olfactory (smell)** – scent of jasmine
* **Gustatory (taste)** – bitter coffee
* **Symbolism** – **Symbolism** is the use of **objects, colors, or elements** to represent **ideas**.
* **Figurative Language** - Poets often use **figures of speech** to deepen meaning.
* **Persona or Speaker** – The **persona** or **speaker** is the **voice narrating the poem**.

**Major Types of Poetry:**

* **Lyric Poetry** – **Lyric poetry** is a **short**, **emotional**, and **subjective** form of poetry in which the **speaker expresses personal feelings**, moods, or thoughts. It doesn’t tell a story with a plot—rather, it **captures a moment**, a feeling, or an idea.
* **Narrative Poetry** – **Narrative poetry** is a type of poem that **tells a story** using characters, conflict, setting, and plot. It has a **clear beginning, middle, and end**, and it may be long or short.
* **Dramatic Poetry** – **Dramatic poetry** presents **one or more characters speaking**, much like in a **play** or **monologue**. The poem may include **dialogue**, **conflict**, and **dramatic tension**, with little or no input from the poet’s own voice.

**Quotes of Major Poets:**

* **Robert Frost** – “*Poetry is when an emotion has found its thought and the thought has found* words.”
* **Edgar Allan Poe** – *“Poetry is the rhythmical creation of beauty in words.”*
* **Khalil Gibran** – *“Poetry is a deal and pain and wonder, with a dash of the dictionary.”*

**Sonnet 18:**

|  |  |
| --- | --- |
| Shall I compare thee to a summer’s day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer’s lease hath all too short a date:  Sometime too hot the eye of heaven shines, And often is his gold complexion dimmed; And every fair from fair sometime declines, By chance or nature’s changing course untrimmed;  But thy eternal summer shall not fade, Nor lose possession of that fair thou ow’st; Nor shall Death brag thou wander’st in his shade,  When in eternal lines to time thou grow’st:  So long as men can breathe or eyes can see, So long lives this, and this gives life to thee. | **Form:**   * **Shakespearean Sonnet** * **14 lines** * **Rhyme scheme: ABAB CDCD EFEF GG** * **Meter: Iambic pentameter** |
| **Meaning (Sense):**   * Shakespeare begins by asking if he should compare the subject to a **summer’s day**. * He then says the subject is **more lovely** and **more consistent** than summer, which is too short and often harsh. * While beauty fades in nature, the subject’s beauty is **eternal**, preserved in the **"eternal lines"** (this poem). * The **final couplet** declares that as long as humans read these lines, the subject will **live forever** through poetry. |
| * **William Shakespeare's *Sonnet 18*** is a **love poem** that explores themes of the **fleeting nature of beauty** and the **power of poetry to preserve it**. The **speaker** acknowledges that **natural beauty** changes with the **seasons** and eventually **fades**. * However, he finds comfort in the belief that **poetry can preserve** his beloved’s beauty and prevent it from **disappearing with time**. The poem expresses the idea that **love** is **stable** and that true affection can **immortalize** a person through words. * The poem begins with the famous question, **"Shall I compare thee to a summer's day?"**. It uses **figurative language**, including **personification**, **metaphor**, and **hyperbole**, to paint a vivid image of a **summer day**. * In the **first eight lines**, the speaker compares his beloved to summer, noting both its beauty and its imperfections. In the **ninth line**, he declares that his beloved’s beauty is **eternal**. The **final six lines** make the case that it is the **poem itself** that will preserve the beloved’s **eternal beauty**. * *Sonnet 18* is considered one of **Shakespeare’s most famous sonnets**, and possibly the most famous **lyric poem** in the **English language**. | |

**William Shakespeare:**

* **William Shakespeare** was **born on April 23, 1564**, in **Stratford-upon-Avon** and **died on April 23, 1616**, at the age of **52**.
* His father, **John Shakespeare**, was a **glove maker** and **merchant**.
* William attended **grammar school**, where he studied **Latin** and read **classical literature**, including **mythology**.
* In **1582**, he married **Anne Hathaway**, who was **26 years old** at the time; Shakespeare was only **18**.
* They had **three children**: **Susanna**, and **twins** named **Judith** and **Hamnet**. Sadly, **Hamnet died** in **1596** at the age of **11**.
* Shakespeare **moved to London** sometime between **1585 and 1591**.
* He became a member of an **acting troupe** called **The Lord Chamberlain’s Men**, which later became known as **The King’s Men**.
* Over his lifetime, Shakespeare wrote **37 plays** and **154 sonnets**.
* His plays are categorized into four genres: **Histories**, **Tragedies**, **Comedies**, and **Tragicomedies**.

**Structure of a Shakespearean Sonnet:**

* **Quatrain** – This refers to the first three stanzas found in a sonnet, with each stanza consisting of four lines.
* **Couplets** – This refers to the last two lines found at the end of each sonnet.
* **Persona** – This denotes the one speaking in the poem
* **Addressee** – This pertains to the one being spoken to in the poem.

**Short Story**

**Short Stories:**

* **Short Stories** – **Fictional narratives** that communicate **enduring themes** throughout **civilization**. They are built upon essential **elements** that make up their **structure**, such as **character**, **setting**, **plot**, **theme**, and **conflict**. These texts also use **rhetorical devices**, including **figures of speech** and **sound devices**, to achieve a particular **effect** on the readers. Despite being **unique**, these **elements** and **devices** must work **cohesively** to provide the text with its **organic unity**.
* **Organic Unity** – A concept introduced by many **classical theories** such as **Plato** and **Aristotle**. Works of **art**, including **poetry** and **prose literature**, are believed to possess a natural, **organic form** that provides its **parts** or **elements** with **consistency**.

**Elements of a Short Story:**

* **Character** – This element pertains to the ones who are either **actively** or **passively involved** in the story. The story usually **revolves** around the **circumstances** of the characters involved. There are two (2) major types of characters: the **protagonist** and the **antagonist**.
* **Protagonist** – The **main** character in the story
* **Antagonist** – The **villain** or **adversary** of the main character
* **Setting** – This is the "**when**" and the "**where**" of the story. **Settings** usually possess their own **character**. It helps to look at the **climate**. Is the story a backdrop of **war**? Is the weather **sunny**, **rainy**, **gloomy**, or **festive**? Is it a place that is **progressive** or **futuristic**? Does it bind its people to certain **cultural practices**?
* **Plot** – This is the **sequence of events** in the story. The sequence is usually **chronological**, following the **linear order** of things, but some plots are **nonlinear** or **complex plots** that do not begin where they naturally begin. This means that the plot may be using certain **techniques** that disrupt the **logical flow** of the story, such as **flashbacks** and **flash-forwards**. However, the sequence may be, **plots** would ordinarily include the following: **exposition**, **rising action**, **climax,** **falling action** and **resolution or denouement.**
* **Conflict** - This is the element that tackles the **struggle** between the **protagonist** and the **antagonist**. **Conflicts** are important because they **move the story forward**. To the readers, the conflict usually communicates **contexts** that are **relatable** and reveals **attitudes** that are either worth **emulating** or worth **questioning**. Conflict may be **internal**, where the character is having issues with **himself/herself**. It could also be **external**, where the character has to contend with **society**. This includes conflicts with **nature**, **technology**, and **other people**.
* **Theme** – Stories are often understood in terms of their **theme**, or the **universal**, **driving message** behind the story. It is not always shown in **plain sight**. Sometimes readers need to **search** the text’s **nook and cranny** to assert its **theme**.
* **Style** – This refers to the **techniques**, **devices**, and **diction** employed in the text. In most cases, the **writer's voice** can be heard if the **style** is effective. Writers usually employ **linguistic choices** that provide a layer of **complexity**, as well as **flavor** and **identity** in a given work. **Haruki Murakami’s style** is not the same as **Kazuo Ishiguro’s**, in much the same way that **Shakespeare’s style** differs in every **drama** he wrote.

**Desiree Baby: Kate Chopin or Katherine O’Flaherty**

* **Madame Valmondé**, a wealthy Louisiana woman, **visits** the estate of **L’Abri** to see her adopted daughter **Désirée** and the **newborn baby**, excited by the pleasant day and full of warm maternal feelings.
* She finds it amusing to think of **Désirée** as a **mother**, remembering how not long ago she was practically a **baby herself**, discovered by **Monsieur Valmondé** asleep in the **shade of a stone pillar** near their plantation gate.
* The story of **Désirée’s origin** is mysterious; some believed she had wandered to the estate as a **toddler**, while others claimed she was **abandoned** by a **party of Texans** passing through in a **canvas-covered wagon**.
* Eventually, **Madame Valmondé** stopped wondering and simply accepted **Désirée** as a **gift from Providence**, raising her lovingly as her own **child**, especially since she was **unable to bear children** herself.
* **Désirée** grew up to be a **gentle**, **affectionate**, and **beautiful** young woman—admired and adored by everyone at **Valmondé**, becoming the **center of their household**.
* One day, **Armand Aubigny**, a wealthy and passionate plantation owner, saw **Désirée** standing near the same **pillar** where she was found and fell in **love** with her instantly—struck as though by a **pistol shot**.
* Though Armand had known **Désirée** since childhood, it was only at that moment that **love overtook him**, in the impulsive way **Aubignys** were known for, **overwhelming** all obstacles, including her **obscure birth**.
* **Monsieur Valmondé** urged caution due to her **unknown parentage**, but **Armand**, proud of his **old French lineage**, dismissed it entirely, saying he could give her one of the **proudest names in Louisiana**.
* He ordered a **wedding trousseau** from Paris, and once it arrived, he and **Désirée** were **married**, beginning a life together at **L’Abri**, his ancestral home.
* When **Madame Valmondé** arrived at **L’Abri** after the **birth**, she shuddered at the sight of the **cold**, **gloomy estate**, which had long lacked a **woman’s presence** since Armand’s mother had died in **France**.
* The **house** was shadowed by **dark trees**, and under **Armand’s strict rule**, the **enslaved people** no longer sang or laughed, as they had under his more **indulgent father**.
* **Désirée**, recovering from childbirth, lay on a **couch**, dressed in **white lace**, with her **baby** sleeping at her side, attended by **Zandrine**, a **Black nursemaid**.
* When **Madame Valmondé** looked at the **baby**, she was **shocked** and exclaimed, “**This is not the baby!**” noticing a distinct **change** in the child’s appearance.
* **Désirée**, unaware of any issue, **laughed** and joyfully described how fast her baby was **growing**, and how proud **Armand** was, especially that the baby was a **boy** to carry his **name**.
* But **Madame Valmondé**, while smiling, looked **closely** at the baby and **Zandrine**, and noticed something troubling in the child’s **appearance**, though she said nothing more.
* As time passed, **Armand's behavior** changed drastically; he became **cold**, **distant**, and began treating his **slaves cruelly** again—shattering **Désirée’s happiness** and filling her with **fear**.
* One afternoon, while observing both her **baby** and a **quadroon servant boy**, **Désirée** realized that her child shared the **same skin tone**, and was overcome by **horror and disbelief**.
* She confronted **Armand**, pleading for an explanation, and he **coldly replied** that the baby was not **white**, and therefore **she** must not be white either—accusing her of **mixed heritage**.
* In despair, **Désirée** wrote to **Madame Valmondé**, begging her to deny the claim and **affirm her whiteness**, to which her mother replied simply: "**Come home**, my child, to the one who **loves** you."
* Rejected by **Armand**, **Désirée**, dressed in only her **white nightgown and slippers**, walked with her baby into the **wilderness**, disappearing into the **bayou**, never to return—while later, **Armand** burned all traces of her, including a letter revealing that **his mother**, not Désirée, was of **Black ancestry**.