

Vocabulary English 30-1

Following is a list of vocabulary found frequently on the Part B Diploma examination. You should be familiar with this list by the end of the semester. Feel free to add to this list throughout the semester and in studying for final exams!

Abdicate	Contempt	Forebode
Abyss	Continuum	Foreshadow
Acquiesce	Conviction	Fruitless
Acquisitive	Cosmopolitan	Fusion
Adaptable	Countenance	Futile
Adhere	Credible	Habitual
Adversary	Crude	Heir
Adversity	Cumulative	Humility
Affable	Despair	Hyperbole
Affirmation	Deteriorate	Idyllic
Alliteration	Diminish	Illusory
Allusion	Discernible	Immediacy
Analogy	Disconsolate	Impression
Anecdote	Disdain	Imprudent
Anguish	Disfigure	Incense
Anonymity	Dismay	Incoherent
Antediluvian	Disturb	Indicative
Anticlimax	Divert	Indifference
Anxiety	Doggedness	Indignant
Apathetic	Dynastic	Inept
Apparelled	Ecstasy	Inevitable
Arbitration	Egocentric	Inextinguishable
Aristocracy	Egotistical	Infatuation
Arrogant	Elongate	Insatiable
Ascend	Embodiment	Inscribe
Assonance	Emphatic	Insurmountable
Awe	Envy	Irony
Belligerence	Epiphany	Irrepressible
Benediction	Euphoric	Jubilant
Benignity	Exalt	Juxtaposition
Berate	Exemplify	Leached
Bountiful	Exhibitionist	Legendary
Brutality	Expedience	Linger
Caste	Exploit	Linguistic
Cavalier	Exuberance	Litany
Chaotic	Exultant	Manipulate
Charlatan	Fanaticism	Marvel
Coddled	Fatuous	Mercurial
Cognizant	Fawning	Metaphor
Compassion	Fecundity	Metronome
Conceit	Flamboyant	Mimic
Conciliatory	Flank	Modesty
Concubine	Fleeting	Monstrous
Condescend	Flippant	Moral
Consensus	Flounce	Mortal

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Mythic	Savour
Narcissism	Sceptic
Notion	Seduction
Obstinate	Sensory
Omnipotent	Simile
Opportunist	Smug
Optimism	Squelch
Pacify	Starkness
Pageant	Sublime
Pallor	Subtle
Paradox	Superficial
Parenthetical	Superlative
Passivity	Synchronous
Perception	Synod
Persistence	Tangible
Personification	Teeming
Petulance	Temperament
Physicality	Tessellated
Piety	Tolerance
Plight	Transcend
Pomposity	Tread
Pragmatic	Treason
Precede	Tumultuous
Pretence	Unattainable
Prevalent	Unity
Profuse	Verdict
Promontory	Vigorous
Proverb	Vigour
Prowess	Virtue
Prudent	Vivid
Pun	Vulnerable
Radical	Whimsical
Ramble	Zest
Receptive	
Reflective	
Regress	
Resentment	
Resignation	
Revelation	
Revulsion	
Rhetoric	
Ripe	
Roiled	
Ruthless	
Sarcasm	

Literary and Technical Terms: English 20-1

Students are responsible for knowing these terms. Some will be discussed during various units of the course of the year; some students should already know from previous years of English classes.

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| 1. Acronym | 50. Elegy | 99. Oxymoron |
| 2. Allegory | 51. Empathy | 100. Pantomime |
| 3. Alliteration | 52. Enjambment | 101. Parable |
| 4. Allusion | 53. Epic | 102. Paradox |
| 5. Ambiguity | 54. Epilogue | 103. Parallelism |
| 6. Analogy | 55. Epigram | 104. Paraphrase |
| 7. Anecdote | 56. Epitaph | 105. Parody |
| 8. Antagonist | 57. Euphemism | 106. Pathetic fallacy |
| 9. Antecedent action | 58. Exposition | 107. Pathos |
| 10. Anticlimax | 59. Fable | 108. Personification |
| 11. Antihero | 60. Farce | 109. Plagiarism |
| 12. Antithesis | 61. Figurative language | 110. Play |
| 13. Apathy | 62. Figures of speech | 111. Poem |
| 14. Aphorism | 63. First person narration | 112. Poetic justice |
| 15. Apostrophe | 64. Flat character | 113. Point of view |
| 16. Archetype | 65. Foil | 114. Post-structuralism |
| 17. Aside | 66. Footnote | 115. Prologue |
| 18. Assonance | 67. Foreshadowing | 116. Prose |
| 19. Atmosphere | 68. Free verse | 117. Protagonist |
| 20. Attitude | 69. Genre | 118. Proverb |
| 21. Autobiography | 70. Haiku | 119. Pun |
| 22. Ballad | 71. Hero/heroine | 120. Quatrain |
| 23. Bias | 72. Hyperbole | 121. Realism |
| 24. Blank verse | 73. Iambic pentameter | 122. Requiem |
| 25. Cacophony | 74. Idiom | 123. Rhetorical question |
| 26. Cadence | 75. Imagery | 124. Rhyme |
| 27. Caesura | 76. Innuendo | 125. Rising action |
| 28. Catharsis | 77. Irony | 126. Round character |
| 29. Cinquain | 78. Juxtaposition | 127. Sarcasm |
| 30. Cliché | 79. Limerick | 128. Satire |
| 31. Climax | 80. Limited omniscient narrator | 129. Sestet |
| 32. Colloquialism | 81. Literal language | 130. Setting |
| 33. Comedy | 82. Lyric | 131. Sextet |
| 34. Conflict | 83. Malapropism | 132. Shakespearean sonnet |
| 35. Connotation | 84. Metaphor | 133. Short story |
| 36. Context | 85. Metonymy | 134. Soliloquy |
| 37. Couplet | 86. Milieu | 135. Sonnet |
| 38. Crisis | 87. Monologue | 136. Stanza |
| 39. Denotation | 88. Motif | 137. Stock character |
| 40. Denouement | 89. Muse | 138. Symbol |
| 41. Dialect | 90. Myth | 139. Synopsis |
| 42. Dialogue | 91. Mythology | 140. Tanka |
| 43. Diction | 92. Narrative | 141. Terza rima |
| 44. Dissonance | 93. Novel | 142. Theme |
| 45. Doggerel | 94. Octave | 143. Thesis |
| 46. Double rhyme | 95. Octet | 144. Tone |
| 47. Dramatic irony | 96. Ode | 145. Tragic flaw |
| 48. Dramatic monologue | 97. Omniscient narrator | 146. Understatement |
| 49. Dynamic character | 98. Onomatopoeia | 147. Verisimilitude |

Please note: There will also be various terms sheets handed out over the course of the semester; students are responsible for knowing all course terms as assigned.

Terminology

English ELA 20-1 students are expected to have an understanding of many literary and technical terms used in Parts A and B of the final course examination. Here is a list of basic terms with brief definitions designed solely for these examinations. Some brief examples of these definitions are provided here to help clarify the terms, however examples are also pointed out as they occur.

- Abstract:** something that cannot be perceived by the senses; e.g., the word "truth" is abstract
- Allegory:** a story that has a second meaning beneath the obvious one; e.g., George Orwell's book *Animal Farm* is an allegory about the Russian Revolution
- Alliteration:** the repetition of consonant sounds at the beginnings of words; e.g., big, black bear
- Allusion:** a reference to something from literature, history, mythology or the Bible; e.g., saying that "someone met his Waterloo" refers to an historical event where Napoleon was soundly defeated in battle at a place called Waterloo
- Analogy:** a comparison of two similar things where the familiar is used to explain the unfamiliar; e.g., "an essay outline is like an architectural blueprint"
- Analysis:** a close examination of a literary work; e.g., examining the structure of a poem
- Anecdote:** a short, often amusing, narrative; e.g., The sergeant told his men, "This type of bullet will penetrate six inches of solid oak. So remember, men—keep your heads down!"
- Antagonist:** the force that opposes the main character; e.g., in William Shakespeare's play, Claudius is Hamlet's antagonist



Aside:	a comment made by an actor to the audience and assumed unheard by other actors on stage; e.g., many Shakespearian plays contain asides because of their original stagings
Assonance:	the repetition of similar vowel sounds; e.g., free and easy
Atmosphere:	the emotional feeling created by elements in literature; e.g., Edgar Allan Poe's "The Fall of the House of Usher" contains details that create a feeling of terror
Autobiography:	a person's like story told by him or herself; e.g., <i>My Early Life</i> by Winston Churchill
Ballad:	a simple narrative poem originally meant to be sung; e.g., <i>Lord Randal</i>
Caricature:	distortion by exaggerating certain qualities; e.g., editorial cartoonists use caricature in portraying politicians
Character:	a person in a story; e.g., Gertrude is a character in <i>Hamlet</i>
Chronology:	a sequence of events arranged according to a certain time line; e.g., the events in Margaret Laurence's "Horses of the Night" detail Chris' life as it happened
Cliché:	an overused expression; e.g., "generation gap"
Colloquial:	informal speech accept in ordinary communication; e.g., use of "guys" instead of "people"
Concrete:	that which can be perceived by the senses; e.g., a book is a concrete noun
Conflict:	a clash of actions, desires, or sills; e.g., In the play <i>Hamlet</i> , the character Hamlet is in conflict with Claudius
Connotation:	emotional associations created by words; e.g., The word mother implies love and security.
Consonance:	the repetition of identical consonant sounds; e.g., "bold" and "mad"
Context:	the part of the text in which a word or passage occurs that gives it meaning; e.g., In the sentence "The politician showed his integrity by voting for a bill that helped his family." The word "integrity" is meant ironically.

Couplet:	two lines of poetry that rhyme; e.g., "Here lies my wife, here let her lie! Now she's at rest, and so am I." –John Dryden
Dilemma:	a choice between two undesirable alternatives; e.g., A person on a sinking ship must choose whether to drown or to jump into shark-infested waters.
Dramatic Irony:	irony that occurs when a character knows less about his/her situation than the audience does; e.g., The audience knows that Juliet is not dead but Romeo does not in Shakespeare's <i>Romeo and Juliet</i> .
Dramatic Purpose:	the reason why some detail is in a piece of fiction; e.g., one of the dramatic purposes for Charley in <i>Death of a Salesman</i> is to be a character foil to Willy Loman
Empathy:	a shared understanding of another person's situation and feelings; e.g., If a person has felt badly after being fired from a job, he could empathize with someone who also has been dismissed from work and who is devastated by the experience.
Epilogue:	the closing speech at the end of a play; e.g., At the end of <i>A Midsummer Night's Dream</i> , Puck gives the final speech.
Excerpt:	a passage or quotation selected from a larger piece of literature; e.g., Many of the reading selections on the final exams are excerpts.
Exposition:	an opening scene that explains setting, conflict, and character; e.g., At the beginning of Shakespeare's play <i>Macbeth</i> we learn that there is warfare in Scotland and it involves Macbeth.
Fantasy:	a story that goes beyond the bounds of known reality; e.g., The <i>Star Wars</i> trilogy is a fantasy.
Flashback:	an incident inserted into a narrative to show events that happened in the past; e.g., Some scenes from the play <i>Death of a Salesman</i> by Arthur Miller are from an earlier time.
Foil:	a character who contrasts strongly with another; e.g., In the play <i>Death of a Salesman</i> , Charley, a realist, is a foil to Willy Loman, a dreamer.
Foreshadowing:	specific hints as to what will happen; e.g., You know that something bad is going to happen to a character in a haunted house when he says, "It was on this spot where Mr. Blaine disappeared."

Hyperbole:	exaggeration for humorous or dramatic effect; e.g., Out teacher must have fifty university degrees.
Imagery:	words or word groups that appeal to the senses; e.g., "The grating roar of pebbles" –Matthew Arnold
Implication:	something that is suggested and assumed to be understood; e.g., In Alice Munro's <i>Boys and Girls</i> , because the boy is given a name and the girl is not, the importance of the boy is suggested.
Inference:	an arrival at a conclusion through evidence: e.g., When the old farmer in Roch Carrier's "A Secret Lost in the Water" says "Nowadays fathers can't pass on anything to the next generation," his observation is based on the fact that his children will not accept his gift just as the narrator has not accepted his father's gift.
Irony:	a contradiction in meaning; see dramatic, situational, and verbal irony.
Juxtaposition:	placing different elements side by side, done deliberately for effect; e.g., "green and dying" –Dylan Thomas
Lyric:	a brief musical poem expressing strong feeling'; e.g., <i>To Autumn</i> by John Keats
Metaphor:	a direct comparison; e.g., "The sun's a wizard." –Robert Frost
Mood:	the total feeling created by a work; e.g., In Edgar Allen Poe's "The Cask of Amontillado," a feeling of terror is created.
Motivation:	that which causes a character to behave in a certain way; e.g., In Laurence's "Horses of the Night," Chris desires to an engineer and build bridge.



Narrator:	the one who tells the story; e.g., The barber in Hernando Tellez's "Just Lather, That's All" reveals his innermost thoughts and feelings
Objective:	that which is unbiased, impersonal, and detached: e.g., a multiple choice test is an objective evaluation tool because it is machine scored. The machine is impersonal.
Octet (Octave):	an eight-line stanza or the first eight lines of an Italian sonnet; e.g., the first eight lines of John Keats' <i>On First Looking into Chapman's Homer</i>
Onomatopoeia:	a word or words used to suggest the sound described: e.g., "And trailed his yellow-brown slackness soft-bellied down, over the edge of the stone trough..."—D.H. Lawrence
Oxymoron:	works placed side by side that seem contradictory in meaning; e.g., pretty ugly
Paradox:	a statement that appears to be contradictory but, on further examination, proves to be true; e.g., "Death, thou shalt not die!" — John Donne
Personification:	a figure of speech in which an inanimate object or abstract idea is given human qualities; e.g., "And Death shall have no dominion..." —Dylan Thomas
Plot:	the sequence of events in a literary work; e.g., the incidents in <i>Ethan Frome</i> by Edith Wharton make up the plot of the story.
Point of View:	the perspective from which a story is told. I can be first person, where the narrator is the main character; omniscient, where the narrator is outside the story but sees into more than one mind; or objective, where an outside narrator does not see into any minds but tells the story as he or she sees it. E.g., In " <i>Im a Fool</i> " Sherwood Anderson uses first person point of view. In <i>Miss Brill</i> , Katherine Mansfield uses the limited objective perspective. The omniscient point of view is used in <i>First Born</i> by Ernest Buckler and Willa Cather uses the objective point of view in <i>Paul's Case</i> .
Prologue:	the opening or introduction of a speech, play, or poem; e.g., The speech by the chorus in Act I of <i>Romeo and Juliet</i> summarizes the story of the play.
Protagonist:	the main character in a literary work; e.g., Robert Ross is the central character in Timothy Findley's <i>The Wars</i> .

Pun:	a play on words that are either identical or similar in sound; e.g., "His sins were scarlet, but his books were read." –Hilaire Belloc
Quatrain:	a four-line stanza; e.g., A.E. Housman's <i>To An Athlete Dying Young</i> contains seven quatrains.
Realism:	depicting characters and situations in a life-like way; e.g., Katherine Mansfield's <i>Miss Brill</i> is a like-like character.
Repetition:	stating something over and over for effect; e.g., "Let freedom ring from Lookout Mountain of Tennessee" Let freedom ring from every hill land molehill of Mississippi." –Martin Luther King Jr.
Rhetorical Question:	a question that does not require an answer since it is obvious; e.g., "If winter comes can spring be far behind?" –Percy Bysshe Shelley
Rhyme:	a repetition of vowel sounds at the ends of words; e.g., "There are strange things done in the midnight sun." –Robert W. Service
Rhythm:	a recurrence of strong and weak syllables creating a pattern of sounds; e.g., "I must go down to the sea again, to the lonely sea and the sky, And all I ask is a tall ship and a star to steer her by." –John Masefield
Satire:	making fun of a serious subject; e.g., "Five Ways to Kill a Man" by Edwin Brock
Setting:	place, time, and circumstance in which action occurs; e.g., "The Destructors" by Graham Green is set in England following World War Two.
Simile:	a figure of speech comparing two different things using "like" or "as" e.g., "O, my love is like a red, red rose." –Robert Burns
Situational Irony:	a contrast between what is expected and what actually happens; e.g., A pickpocket discovers that his own wallet has been stolen.
Slang:	nonstandard language made up of certain current terms; e.g., "That player is busting his tail."
Soliloquy:	a speech made to the audience when an actor is alone on stage; e.g., Hamlet's "To be or not to be" speech

Sonnet:	a lyric poem consisting of fourteen lines; e.g., <i>On First Looking into Chapman's Homer</i> by John Keats
Stage Direction:	italicized instructions by a playwright for the actor's or director's use; e.g., Hendrick Ibsen's <i>The Doll's House</i> has stage directions such as <i>Nora rises quickly</i> .
Stanza:	a grouping of verse lines in a poem set off by a space; e.g., <i>The Tiger</i> by William Blake has six four-line stanzas
Stock Character:	an easily recognizable character type who recurs in literature; e.g., Nathaniel Hawthorne's Young Goodman Brown is shown to be an innocent person at first.
Style:	the overall choice and arrangement of sources, words, phrases, sentences, paragraphs in a piece of writing; e.g., Jonathan Swift uses a satiric style in his essay "A Modest Proposal".
Subjective:	that which is affected by personal bias and emotional background; e.g., a newspaper editorial columnist's views of the death penalty would likely be subjective because they are based on his or her own thoughts and experiences.
Symbol:	anything that signifies something other than what it is; e.g., The caged foxes in Munro's <i>Boys and Girls</i> represent the protagonist trapped by gender expectations.
Synonyms:	words having the same or nearly the same meaning; e.g., marriage, matrimony, wedlock
Theme:	the subject or topic of a written work that provides an insight into life; e.g., The theme of Tellez's "Just Lather, That's All" is "killing another human being may not be as easy as it first seems."
Thesis:	a position taken and supported by a writer or speaker; e.g., The thesis on the subject of travel could be "Air travel is safer than travel in a car."
Tone:	the attitude of the writer or speaker towards his or her subject and audience; e.g., Jonathan Swift uses a satirical tone in "A Modest Proposal."
Turning Point:	a moment of intense conflict that forces the character to make a decision that directly affects the outcome; e.g., In <i>Romeo and Juliet</i> , Juliet decides to take the potion that causes Romeo to think she is dead, and, as a result, he kills himself.

- Understatement: deliberately representing something as less than it is; e.g., "Donovan Bailey is a pretty fair runner."
- Universality: something that is meaningful for all people in all places at all times; e.g., A Shakespearian play like *Romeo and Juliet* that deals with young love is universal. It has been performed for over 400 years in all countries for various people.
- Verbal Irony: a contrast between what the speaker means and what he or she says; e.g., In *Macbeth* when Duncan says, "This castle hath a pleasant seat." He doesn't realize this is where he will be murdered.