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| Literary Element | Definition | Example (teacher) | Example (Your own) |
| Characterization | The act of \_\_\_\_\_\_\_\_\_ a believable, sympathetic character. |  |  |
| \_\_\_\_\_\_\_ characterization | The author directly \_\_\_\_\_\_\_\_ a character’s traits. |  |  |
| \_\_\_\_\_\_\_ characterization\*\* | The author indirectly \_\_\_\_\_\_\_\_\_ a character’s traits through his/her \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_, and the opinions of other characters. |  |  |
| Levels of detail: |  |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_ | Fully developed, with many \_\_\_\_\_\_\_ —bad and good—shown in the story. Readers feel that they know the character so well that he or she has become a \_\_\_\_\_\_\_ person. |  |  |
| Flat | Not fully developed; readers know only one \_\_\_\_\_\_ of the character. |  |  |
| Levels of change: |  |  |  |
| Dynamic | a character who does experience a basic character \_\_\_\_\_\_\_\_ during the course of the story. This change is ***\_\_\_\_\_\_\_\_\_***and may be sudden, but the events of the plot should make it seem inevitable. |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | a character who does not experience a major internal change during the course of the story. |  |  |
| Reader involvement |  |  |  |
| Sympathetic/  unsympathetic | If a character is \_\_\_\_\_\_\_\_\_\_, he or she may be referred to as a sympathetic character. A \_\_\_\_\_\_\_\_\_\_\_ character is unsympathetic. |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | The central/main character in the plot’s conflict. The “hero” or the person undergoing \_\_\_\_\_\_\_\_\_\_ |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | The force in conflict with the protagonist. It may be society, nature, or fate, as well as another character. It can even be the protagonist him/herself! |  |  |
| Foil | A character whose traits are directly \_\_\_\_\_\_\_\_ of the main character. Thus, they \_\_\_\_\_\_\_\_\_\_\_\_ the main character’s personality even more. |  |  |
| Conflict | The struggle between the protagonist and an opposing \_\_\_\_\_\_\_. Drives the plot/events and reveals theme. |  |  |
| Internal | Person vs. \_\_\_\_\_\_ |  |  |
| \_\_\_\_\_\_\_\_\_\_ | Person vs.\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_, etc. |  |  |
| Setting | The time period and location/\_\_\_\_\_\_ in which the story takes place. |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_ | The setting is \_\_\_\_\_\_\_\_\_\_ to the story. It affects theme and\_\_\_\_\_\_\_\_. It is mentioned \_\_\_\_\_\_\_\_\_\_\_\_. |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_ | The setting isn’t important to the story. It is only mentioned briefly; it is like the flat painted scenery of a theatre |  |  |
| Symbolism | A symbol is something concrete—such as a\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_, or \_\_\_\_\_\_\_\_—that signifies something more than just itself, something abstract, such as a \_\_\_\_\_\_\_\_ or an \_\_\_\_\_\_\_. |  |  |
| Plot | What happens in the story; the \_\_\_\_\_\_\_\_ of events |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | How the story starts;  \_\_\_\_\_\_\_\_\_\_\_ information (setting, characters)  Meet protagonist before his/her big \_\_\_\_\_\_\_\_\_\_\_\_ |  |  |
| Rising Action | A \_\_\_\_\_\_\_\_occurs/ the \_\_\_\_\_\_\_\_\_\_\_ enters. Further \_\_\_\_\_\_\_\_ is built through a series of complications, incidents which either help or hinder (hurt) the protagonist in finding the solution to the problem. |  |  |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | The highest peak or turning point of the action; at this point we know the outcome. The two forces in conflict come together and the protagonist either wins or loses. |  |  |
| Falling Action | The events that occur \_\_\_\_\_\_\_\_ the climax. They give any necessary information or explanations and “tie up loose ends. An \_\_\_\_\_\_\_\_\_\_ or moment of \_\_\_\_\_\_\_\_\_ occurs. |  |  |
| Resolution | How the story ends; the sense at the end of the story that the story is complete and the protagonist is now different. |  |  |
| \_\_\_\_\_\_\_\_\_ resolution | The various parts of plot are tied together satisfactorily, and the reader feels a sense of \_\_\_\_\_\_\_\_\_\_\_\_. The author’s message about an issue is \_\_\_\_\_\_\_. |  |  |
| \_\_\_\_\_\_\_\_\_ resolution | Cliffhanger. Readers must draw their own \_\_\_\_\_\_\_\_\_\_\_\_; the author lets readers \_\_\_\_\_\_\_\_\_\_ what to think about an issue. |  |  |
| Freytag’s pyramid |  | | |
| Point of View | The vantage point from which the story is told. Who is the \_\_\_\_\_\_\_\_\_\_\_\_ and how is he/she involved in the story? |  |  |
| \_\_\_\_ person | The narrator is a \_\_\_\_\_\_\_\_\_\_\_\_ in the story, usually the protagonist. She tells the story from her own experience.  --Key pronouns: \_\_\_\_\_\_\_\_  --Unreliable narrator  --Innocent eye narrator |  |  |
| 3rd person | The narrator is \_\_\_\_\_ a character in the story. Key pronouns: \_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |  |
| 3rd person dramatic /  objective | The narrator does not reveal any \_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_ of the characters. Readers are told only what happens and what is said. It is called “dramatic” because it is what you usually see and hear in a movie or \_\_\_\_\_. It is called “objective” because it’s based on \_\_\_. |  |  |
| 3rd person limited | Narrator reveals the thoughts and feelings of only \_\_\_\_\_\_\_\_ characters. |  |  |
| 3rd person omniscient | Narrator reveals the thoughts and feelings of most or \_\_\_\_ the characters. “Omniscient” means having unlimited \_\_\_\_\_\_\_\_\_\_\_\_. |  |  |
| Theme\*\* | The underlying meaning of the story; expressed as a \_\_\_\_\_\_\_\_\_\_\_\_ sentence, not just a \_\_\_\_\_\_\_\_. |  |  |
| Explicit | The author directly \_\_\_\_\_\_\_ readers the theme |  |  |
| Implicit | The author indirectly \_\_\_\_\_\_\_\_ readers the theme; must be \_\_\_\_\_\_\_\_. |  |  |
| Tone |  |  |  |
| Tone | The overall \_\_\_\_\_\_\_\_\_\_of the \_\_\_\_\_\_\_\_\_ towards his/her subject. It is INFERRED through a writer’s specific word\_\_\_\_\_\_\_\_, language and \_\_\_\_\_\_\_\_\_. |  |  |
| Mood | A close relative of tone, except it is the overall atmosphere/emotion evoked in the \_\_\_\_\_\_\_\_\_\_. |  |  |