***Literary Analysis Outline***

Introduction

Body Paragraph 1

Body Paragraph 2

Body Paragraph 3

Conclusion

General

Specific

**Thesis statement**: controls the idea of the paper, should be the last sentence of the introduction

Specific

General

**Restate thesis statement**

1. **Introduction** (from general to specific)
   1. **Hook** (startling idea/statistic, dictionary definition, question, short quote, description, analogy, catalogue of relevant examples, universal application of theme etc.)
   2. **Background information** (mention of the author and *title* italicized)
   3. Introduce your **topic** (character, symbol, theme etc.) more specifically
   4. **Thesis statement** (provable, debatable, not obvious, specific, insightful inference answering “how/why,” tells “so what”)
2. **Body Paragraphs** (minimum of 3)
   1. **Topic Sentence** (glue words + how/why extension phrase)
   2. **Lead-in** (contextualizes evidence by specifying the moment in which it occurred)
   3. **Evidence** (begins by specifying who is speaking followed by a direct quote or example and ending in a citation using MLA formatting)
   4. **Commentary/Analysis** (explains how/why the evidence is significant, supports the topic sentence, and thesis statement)
   5. **Clincher/transition** (sums up the main idea of the paragraph and transitions to the next)
3. **Conclusion** (from specific to general)
   1. **Restate the thesis** in different words
   2. **Summarize** the main ideas
   3. **Leave the reader thinking** (expand on your main ideas, give a new insight/perspective, ask a novel question etc. Leave a lasting impression)

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| **Verbs for Analysis** | **Tone Words** | **Tone Words** | **Transition Words** | **Transition Words** |
| Portray | Sharp | Complimentary | **Sequence** | **Result** |
| Depict | Hollow | Dreamy | first, second, third | therefore |
| Convey | Proud | Sympathetic | then, next, finally | as a result |
| Imply | Vexed | Nostalgic | again | consequently |
| Reveal | Sarcastic | Gothic | also, too | thus |
| Demonstrate | Mocking | Cryptic | and then | hence |
| Exemplify | Shocking | Mysterious | furthermore | accordingly |
| Assert | Horrific | Enigmatic | moreover | then |
| Embody | Irreverent | Fanciful | still | so |
| Elucidate | Candid | Illusive | **Likeness** | because |
| Clarify | Pitiful | Evasive | likewise | so that |
| Assert | Wistful | Silly | similarly | **Comparison** |
| Inspire | Wishful | Ambivalent | **Concession** | moreover |
| Manipulate | Hostile | Playful | to be sure | another |
| Enhance | Whimsical | Joking | granted | just |
| Ensue | Apologetic | Seductive | of course | similarly |
| Discern | Didactic | Vibrant | truly | likewise |
| Master | Scholarly | Giddy | although | also |
| Prone | Thoughtful | Euphoric | Insistence | **Contrast** |
| Meander | Smug | Gleeful | indeed | but |
| Foreshadow | Arrogant | Emphatic | in fact | yet |
| Predict | Apathetic | Reminiscent | **Restatement** | still |
| Suggest | Tired | Confused | that is | however |
| Hint | Boring | Addled | in other words | nevertheless |
| Transform | Restrained | Objective | in simpler terms | on the other hand |
| Solidify | Dramatic | Subjective | **Example** | instead |
| Repudiate | Cold | Somber | for example | nonetheless |
| Refute | Peaceful | Sentimental | for instance | although |
| Dispel | Tranquil | Frivolous | specifically | though |
| Regale | Benevolent | Wary | such as | despite / in spite of |
| Revert | Pedantic | Mournful | **Time** | even though |
| Empower | Trite | Condescending | meanwhile / in the meantime | **Addition** |
| Constrain | Pious/impious | Aloof | eventually | moreover |
| Construct | Commonplace | Desolate | since / since then | furthermore |
| Create | Ornate | Scholarly | afterward | also |
| Transcend | Cultured | Passionate | formerly | too |
| Pervade | Picturesque | Audacious | simultaneously | besides |
| Sustain | Humorous | Pastoral | thereafter | in addition |
| Construe | Pompous | Urbane | immediately | further |
|  | Provincial | Sophisticated | while |  |

# Analyzing Style is composed of the following basic elements:

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| Syntax | Diction | Point of view |
| Devices of language | Figurative language | Tone |
| Imagery | Phrasing | Coordination/subordination |
| Selection of detail | Parallelism | repetition |

**Figurative Language** is composed of expressions in which the words are used in a nonliteral sense to present a figure, picture, or image. The basic figures are:

* **Simile** is a comparison of two different things or ideas through the use of the words like or as. It is definitely a stated comparison, where the poet says one thing is like another, e.g. *The warrior fought like a lion.*
* **Metaphor** is a comparison without the use of like or as. The poet states that one thing is another. It is usually a comparison between something that is real or concrete and something that is abstract, e.g., *Life is but a dream*.
* **Personification** is a kind of metaphor which gives inanimate objects or abstract ideas human characteristics, e.g., *The wind cried in the dark.*
* **Hyperbole** is a deliberate, extravagant, and often outrageous exaggeration. It may be used either for serious or comic effect, e.g., *The shot that was heard ‘round the world.*
* **Understatement (Meiosis)**  is the opposite of hyperbole. It is a kind of irony which deliberately represents something as much less than it really is, e.g., *I could probably manage to survive on a salary of two million dollars per year.*
* **Paradox** is a statement which contradicts itself. It may seem almost absurd.Although it may seem to be at odds with ordinary experience, it usually turns out to have a coherent meaning, and reveals a truth which is normally hidden, e.g., *The more you know, the more you know you don’t know.* (Socrates)
* **Oxymoron** is a form of paradox which combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness, e.g., *sweet sorrow, wooden nickel.*
* **Pun** is a play on words which are identical or similar in sound but which have sharply diverse meanings. Puns may have serious as well as humorous uses, e.g., *When Mercutio is bleeding to death in Romeo and Juliet, he says to his friends, “Ask for me tomorrow, and you shall find me a grave man.”*
* **Irony** is the result of a statement saying one thing while meaning the opposite. Its purpose is usually to criticize, e.g., *It is simple to stop smoking. I’ve done it many times.*
* **Sarcasm** is a type of irony in which a person appears to be praising something while he is actually insulting the thing. Its purpose is to injure or hurt, e.g., *As I fell down the stairs head-first, I heard her say, “look at that coordination.”*
* **Antithesis** involves a direct contrast of structurally parallel word groupings generally for the purpose of contrast, e.g., *sink or swim.*
* **Apostrophe** is a form of personification in which the absent or dead are spoken to as if present, and the inanimate as if animate. Those are all addressed directly, e.g., *The answer, my friend, is blowing in the wind.*
* **Allusion** is a reference to a mythological, literary history, or Biblical person, place or thing, e.g., *He met his Waterloo.*
* **Synecdoche (Metonymy)** is a form of metaphor. In synecdoche, a part of something is used to signify the whole, e.g., *All hands on deck*.

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| ***Helpful Hints to Strengthen Your Style***   * **Transition language** increases coherence and fluidity. * **Strong, active verbs** strengthen critical analysis. * Don´t forget **MLA formatting + citation!** * **Integrate quotes**: character/author/narrator/stage directions say, “blablabla” (Author 159). * **Use the literary present tense in an analysis. Literature is timeless!** * **Avoid** phrases like “In this quote,” “this quotes proves” etc. This is already implied and considered redundant. * **Avoid** phrases like “Having analyzed the above argument” etc. This is already implied and considered redundant. * **Avoid** vague phrases like “things,” “stuff,” etc. Vagueness will weaken your argument. * **Avoid** informal personal pronouns (I, you, we, us, etc.). This will detract from the analytical tone of your argument. * **Avoid** extremes such as “always,” “all,” “never,” “none,” etc. These are impossible to prove! * **Avoid** phrases like “great,” “perfect,” “right,” “wrong,” etc. These are too subjective to prove in a logical argument. |

**Diction** (choice of words)—Describe diction by considering the following:

* Words may be **monosyllabic** (one syllable in length) or polysyllabic (more than one syllable in length). The higher the ratio of **polysyllabic** words, the more difficult the content.
* Words may be mainly **colloquial** (slang), **informal** (conversational), **formal** (literary), or **old-fashioned**.
* Words may be mainly **denotative** (containing an exact meaning), e.g. *dress*, or **connotative** (containing a suggested meaning), e.g. *gown*.
* Words may be **concrete** (specific) or **abstract** (general).
* Words may be **euphonious** (pleasant sounding), e.g. *butterfly*, or **cacophonous** (harsh sounding), e.g. *pus*.

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| ***Words That Describe Language and Diction*** | | |
| jargon | pedantic | poetic |
| vulgar | euphemistic | moralistic |
| scholarly | pretentious | slang |
| insipid | sensuous | idiomatic |
| precise | exact | concrete |
| esoteric | learned | cultured |
| connotative | symbolic | picturesque |
| plain | simple | homespun |
| literal | figurative | provincial |
| colloquial | bombastic | trite |
| artificial | abstruse | obscure |
| detached | grotesque | precise |
| emotional | concrete | exact |

**Treatment of Subject Matter:** Describe the author’s treatment of the subject matter by considering the following. Has the author been:

* **Subjective?** Are conclusions based upon opinions; are they personal in nature?
* **Objective?** Are conclusions based upon facts; are they impersonal or scientific?
* Supportive of main idea? If so, how did the author support his/her claims? Did the author: (a) state opinions, (b) report experience, (c) report observations, (d) refer to readings, (e) refer to statements made by experts, (f) use statistical data?

Often **a change or shift in tone** will be signaled by the following:

* key words (e.g. *but, yet, nevertheless, however, although*
* punctuation (*dashes, periods, colons*)
* stanza and paragraph divisions
* changes in line and stanza or sentence length

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| ***Words that Describe Tone***  ***(writer´s attitude toward subject):*** | | |
| angry | sad | sentimental |
| sharp | cold | fanciful |
| upset | urgent | complimentary |
| silly | joking | condescending |
| boring | poignant | sympathetic |
| afraid | detached | contemptuous |
| happy | confused | apologetic |
| hollow | childish | humorous |
| joyful | peaceful | horrific |
| allusive | mocking | sarcastic |
| sweet | objective | nostalgic |
| vexed | vibrant | zealous |
| tired | frivolous | irreverent |
| bitter | audacious | benevolent |
| dreamy | shocking | seductive |
| restrained | somber | candid |
| proud | giddy | pitiful |
| dramatic | provocative | didactic |

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| ***Words that Describe the Reader’s Perception of the Speaker:***  humble naïve proud  bold sincere audacious  insipid vivacious insecure  imperious vain innocent  austere shallow triumphant  confident fatuous insolent  credulous haughty gullible |

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| ***Words That Describe***  ***Style and Syntax***  plain, sparse, austere, unadorned  ornate, elaborate, flowery  jumbled, chaotic, obfuscating  erudite, esoteric  journalistic, terse, laconic  harsh, grating  mellifluous, musical, lilting, lyrical  whimsical  elegant  staccato, abrupt  solid, thudding  sprawling, disorganized  dry  deceptively simple |

**Sentence Structure/Syntax**—Describe the sentence structure by considering the following:

* 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?
* Examine the arrangement of ideas in a paragraph to see if there is evidence of any pattern or structure.
* Examine the sentence length. Are the sentences **telegraphic** (shorter than five words in length), **medium** (approximately eighteen words in length), or **long** and **involved** (thirty words or more in length)? Does the sentence length fit the subject matter, what variety of length is present? Why is the sentence length effective?
* Examine sentence patterns. Some elements to consider:
* A **declarative** (assertive) **sentence** makes a statement, e.g., *The king is sick*. An **imperative sentence** gives a command, e.g., *Stand up*. An **interrogative sentence** asks a question, e.g., *Is the king sick?* An **exclamatory sentence** makes an exclamation, e.g., *The king is dead!*
* A **simple sentence** contains one subject and one verb, e.g., *The singer bowed to her adoring audience*. A **compound sentence** contains two independent clauses joined by a coordinating conjunction (*and, but, or, for, nor, yet, so*) or by a semicolon, e.g. *The singer bowed to the audience, but she sang no encores.* A **complex sentence** contains an independent clause and one or more subordinate clauses, e.g., *You said that you would tell the truth.*  A **compound-complex sentence** contains two or more principal clauses and one or more subordinate clauses, e.g. *The singer bowed while the audience applauded, but she sang no encores.*
* A **loose sentence** makes complete sense if brought to a close before the actual ending, e.g., *We reached Edmonton that morning after a turbulent flight and some exciting experiences.* A **periodic sentence** makes sense only when the end of the sentence is reached, e.g., *That morning, after a turbulent flight and some exciting experiences, we reached Edmonton*.
* In a **balanced sentence**, the phrases or clauses balance each other by virtue of their likeness or structure, meaning, and/or length, e.g., *He maketh me to lie down in green pastures; he leadeth me beside the still waters.*
* **Natural order** of a sentence involves constructing a sentence so the subject comes before the predicate, e.g., *Oranges grow in California.* **Inverted order** of a sentence (sentence inversion) involves constructing a sentence so the predicate comes before the subject, e.g. *In California grow oranges.* This is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect. **Split order** of a sentence divides the predicate into two parts with the subject coming in the middle, e.g., In California oranges grow.
* **Juxtaposition** is 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, e.g., “The apparition of these faces in the crowd;/Petals on a wet, black bough” (“In a Station of Metro” by Ezra Pound).
* **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, e.g., *He was walking, running, and jumping for joy.*
* **Repetition** is a device in which words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis, e.g., “. . . government of the people, by the people, for the people, shall not perish from the earth.

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| ***Triple Check for the Following Portuguese Hangovers!***   * Explore vs. Exploit * The train “was with some problems” * “I will consider this an absurd” * Trialed * Informations * Conditions – overuse of generic use of economic conditions * On the beginning * In the other hand * Colleagues * Different realities * Together with * Impacting events * Compromise vs. commitment |

* **A rhetorical question** is a question which expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., *If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s arguments?*