

Dronfield Henry Fanshawe School

English Faculty



English Literature

A Level

Student Guide

Expectations

We expect that by choosing to study English Literature at Advanced Level you will:

- Be independent, inquisitive and enthusiastic.
- Attend all lessons unless there is a valid and important reason for non-attendance.
- Contact your teachers to apologise for absence and to ask for the work that has been missed.
- Complete all work set during lessons.
- Complete all homework to the best of your ability.
- To meet the deadlines that have been set by your teachers.
- Contribute to and involve yourself in lessons.
- Read widely around the subject; both literature and critical works.
- Equip yourself with folders and paper to organise their notes and hand-outs.
- Keep your folder and notes up to date and organised; be prepared to submit these to your teachers upon request and receive feedback for improving organisation and wider reading notes.
- **Remember that you have chosen this subject and if you fully engage with the course you will: become a critical thinker and writer; appreciate literature in all its forms; broaden your cultural horizons and become an effective communicator.**

Signed _____ Mentor Group _____

Pointers for Success in English Literature

Wider Reading – Read a wide variety of literature not just the set texts. Apart from improving your knowledge of literature this will also add to your understanding of writers' techniques.

Read Critical Material – Aim to read books and articles by critics on the texts that you are studying. Do not limit yourself to commercial revision guides – these are a sound starting point but there will be more that you can look at using bookshops and libraries.

Make Useful Notes – Class work should be supplemented with detailed notes to add to your understanding of each text to help with homework and essay planning. Keep your work tidy and organised, it will be checked.

Quotations – Learn key quotations, themes and ideas as you go along. This will develop your revision and knowledge for the closed book exams.

Be Prepared – Keep up to date. Make sure that you prepare yourself carefully and thoroughly for lessons. The amount of work that you put into a lesson will link in to the amount of knowledge that you will take away.

Join in Discussion – By taking part in discussion you will get a lot more out of lessons. Even if you are unsure of an idea it is worthwhile to try it out orally and gain a clear grasp of the point that you want to make. The more that you discuss and share ideas the more confident you will become. You will be more familiar with the material and more articulate in expressing your thoughts.

Essays and Assignments – Make sure that you complete all of the work that is set even if you are absent. It is your responsibility to catch up work missed through absence. Make sure that you meet deadlines and use your time purposefully and effectively.

Attendance – Regular attendance at lessons is essential. Much of the content of lessons is discussion based and therefore cannot be simply copied up. If you do miss a lesson then it is your responsibility to catch up at the earliest opportunity. If you are absent you must email your teacher and the head of faculty (Ms S Lingard) to explain your absence and to ask for work.

A Level

Assessments

Paper 1: Literary genres	+	Paper 2: Texts and genres	+	Non-exam assessment: Theory and independence
<p>What's assessed</p> <p>Choice of two options</p> <p>Option 1A: Aspects of tragedy</p> <p>Option 1B: Aspects of comedy</p> <p>Study of three texts: one Shakespeare text; a second drama text and one further text, of which one must be written pre-1900</p>		<p>What's assessed</p> <p>Choice of two options</p> <p>Option 2A: Elements of crime writing</p> <p>Option 2B: Elements of political and social protest writing</p> <p>Study of three texts: one post-2000 prose text; one poetry and one further text, of which one must be written pre-1900</p> <p>Exam will include an unseen passage.</p>		<p>What's assessed</p> <p>Study of two texts: one poetry and one prose text, informed by study of the Critical anthology</p> <p>Two essays of 1,250–1,500 words, each responding to a different text and linking to a different aspect of the Critical anthology</p> <p>One essay can be re-creative. The re-creative piece will be accompanied by a commentary.</p>
<p>Assessed</p> <ul style="list-style-type: none"> • written exam: 2 hours 30 minutes • closed book • 75 marks • 40% of A-level 		<p>Assessed</p> <ul style="list-style-type: none"> • written exam: 3 hours • open book • 75 marks • 40% of A-level 		<p>Assessed</p> <ul style="list-style-type: none"> • 50 marks • 20% of A-level • assessed by teachers • moderated by AQA
<p>Questions</p> <p>Section A: one passage-based question on set Shakespeare text (25 marks)</p> <p>Section B: one essay question on set Shakespeare text (25 marks)</p> <p>Section C: one essay question linking two texts (25 marks)</p>		<p>Questions</p> <p>Section A: one compulsory question on an unseen passage (25 marks)</p> <p>Section B: one essay question on set text (25 marks)</p> <p>Section C: one essay question which connects two texts (25 marks)</p>		

- AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2: Analyse ways in which meanings are shaped in literary texts.
- AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4: Explore connections across literary texts.
- AO5: Explore literary texts informed by different interpretations.

3.1.1 Aspects of tragedy

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the three chosen texts. The absence of an 'aspect' can be as significant as its presence. There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise
- the presence of fate, how the hero's end is inevitable
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots
- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.

3.2.1 Elements of crime writing

In the case of Elements of crime writing, many of the texts pre-date the Crime Fiction genre that emerged as a recognisable literary genre in the mid-19th century and with academic recognition in the 20th century. However, in all the texts a significant crime drives the narrative and the execution and consequences of the crime are fundamentally important to the way the text is structured.

All set texts are narratives which focus on transgressions against established order and the specific breaking of either national, social, religious or moral laws. The focus in this component must be on 'Elements' and students need to consider the elements that exist in each of their texts. The elements that might be explored, depending on the individual text, include:

- the type of the crime text itself, whether it is detective fiction, a post-modern novel, a revenge tragedy, an account of a life lost to crime
- the settings that are created as backdrops for criminal action and for the pursuit of the perpetrators of crime: both places and times will be significant here
- the nature of the crimes and the criminals, the criminals' motives and actions

- the inclusion of violence, murder, theft, betrayal
- the detection of the criminal and the investigation that leads to his or her capture or punishment
- how far there is a moral purpose and restoration of order
- guilt and remorse, confession and the desire for forgiveness
- the creation of the criminal and their nemesis, the typical detective hero
- the sense that there will be a resolution and the criminal will be punished
- the victims of crime and the inclusion of suffering
- the central motifs of love, money, danger and death
- punishment, justice, retribution, injustice, accusation, the legal system, criminal trials and courtroom dramas, imprisonment, death
- the structural patterning of the text as it moves through a series of crises to some sense of order
- the specific focus on plotting
- the way that language is used in the world that is created; there may be use of a criminal register, legal register, police register
- the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately, how crime stories affect audiences and readers, creating suspense, repugnance, excitement and relief.

Mark	AO	Typical features	How to arrive at mark
Band 5 Perceptive/Assured 21-25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	
Band 4 Coherent/ Thorough 16-20 marks 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO1	<ul style="list-style-type: none"> logical, thorough and coherent argument in relation to the task where ideas are debated in depth appropriate use of literary critical concepts and terminology; precise and accurate expression 	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> thorough understanding of the significance of relevant contexts in relation to the task coherence in the connection between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	

Band 3 Straightforward/ Relevant 11-15 marks 'Straightforward' work is shown when students make their ideas in relation to the task clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	<ul style="list-style-type: none"> sensibly ordered ideas in a relevant argument in relation to the task some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression 	This band is characterised by straightforward and relevant work where the student's response to the task is clear and intelligible. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly . At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task relevant connections between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of generic study in a straightforward way 	
	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	
Band 2 Simple/Generalised 6-10 marks 'Simple' work is shown when students write in an unelaborated and basic way in relation to the task. 'Generalised' work is shown when students write without regard to particular details.	AO1	<ul style="list-style-type: none"> a simple structure to the argument which may not be consistent but which does relate to the task generalised use of literary critical concepts and terminology; simple expression 	This band is characterised by simple and generalised work which is mainly linked to the task. At the top of the band students will demonstrate a basic generalised understanding in the course of their answer. Ideas will be developed in a simple way. At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.
	AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the genre studied 	
	AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of generic study 	
	AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 	

HOW TO WRITE AN “A” LEVEL ENGLISH ESSAY

General Overview

A good essay will have the following qualities:

1. A clear sense of purpose;
2. Detailed reference to relevant aspects of the text;

A vitality and variety of expression which suggests that not only do you know what you are doing but that you care about it!

Analysis of title

Otherwise known as “Making a plan”

The purpose of your analysis/plan is to ensure that what you write is relevant (i.e. that you are using appropriate mater) and forceful (i.e. that you are arguing at all times rather than simply narrating).

1. Start with an analysis of the title. What are you being asked to do? Underline what you consider to be key words or phrase. Think about the key words carefully. Consider possible hidden implications.
2. A correct analysis of the question enables you to make a straightforward plan. Use notes or scatter/ spider diagram to make your plan (i.e., the key words in the middle and the relevant points radiating from it). Note down, in short form perhaps, quotations, which you sense immediately, will be of use.
3. It may help to tick parts of your plan, as you write your essay.

Paragraphed Points

An essay is structured in paragraphs, each having a coherent idea, which combine with the others to develop a total effect.

1. Once you have made our plan, the paragraphing of your essay should be quite straightforward. Each paragraph should present a point in your argument. Each point should be supported by either a relevant quotation or a specific reference. Say it/prove it. Every comment should be relevant to the question.

You need to think about the subtleties of linking paragraphs together. When an essay jumps from one point to the next, without showing a thematic connection, the result is jerky and disjointed. Show in the opening sentence of each para graph that you

are developing your ideas. There are many ways to create links e.g. “Unlike Macbeth, Macduff...” or “Further evidence of this...”

Introductions and Conclusions

1. Use the introduction to demonstrate that you thoroughly understand the question and to briefly indicate how you will tackle/ argue your case. It is a short general statement-unlike point-proving paragraphs that must be specific. Avoid token introductions that say nothing just as much as wordy ones.

The conclusion must be brief. Its purpose is to show that you are completing your task with the title still clearly in view. The easiest conclusion is a statement of your own view on the issue, perhaps reinforced with a central quotation. It should answer asked or implied.

Quotation

Quotes show detailed knowledge of the text, but be judicious:

1. Always put the title of the work within inverted commas.
2. Spell the author’s name correctly.
3. Avoid slab quotation. Do not quote more than two lines without good reason.
4. Observe lines of poetry.
5. If possible, incorporate textual phrases and words into your sentences. In this way, the quotation helps the flow of the argument, rather than hinders it. These are the only quotes that do not require indentation.
6. In the exam, do not waste valuable time looking up every quotation. It is better to quote accurately so keep the quotes short. However, credit is given if the quote is recognisable
7. Be aware of the need for double and single quotation marks when one quotation comes within another, or is speech.

Language

The most effective writing style is one of the formality and fresh personal response. Write in a lively way, using a variety of sentence structures. Carefully demonstrate the range of your vocabulary-but always ensure that you fully understand the words you are using and they are really expressing your meaning clearly and correctly. You must not use colloquial language and slang expressions.

CRITICAL APPRECIATION

During your course of study you will need not only to read literature but also to criticise it. When we criticise something we pull it to pieces. It is often understood to mean that we make adverse comments on something. But in the study of literature, “criticism” is close to “discussion” and involves pointing out strong points as well as weak. The purpose of criticism is to notice specific things in the texts we read and to communicate the things we notice to another person. Good criticism is detailed and observant.

KEY POINTS TO REMEMBER

GOOD CRITICISM

- builds up an informed response
- accounts for the response by pointing to a variety of things in the poem
- comments on the way the writer has used language
- is disciplined and organised
- is clear and informative
- refers to evidence (particular parts of the poem or text)

THREE QUESTIONS

1. How can I tell?
2. EXACTLY what is the effect?
3. What are the implications?

Reading List

PROSE : Recommended Authors		
<p><u>Pre-Twentieth Century</u> John Bunyan Daniel Defoe Samuel Richardson Jonathan Swift Henry Fielding George Eliot Henry James Charles Dickens Nathaniel Hawthorne Jane Austen Herman Melville Jane Austen Bram Stoker Mary Shelley Thomas Hardy Herman Melville Joseph Conrad William Makepeace Thackeray Emily Bronte Charlotte Bronte Wilkie Collins Leo Tolstoy Alexandre Dumas Richardson Laurence Stern Anthony Trollope Arthur Conan Doyle Oscar Wilde</p>	<p><u>Twentieth Century (first half)</u> H G Wells Ford Madox Ford D H Lawrence Katherine Mansfield George Orwell Edith Wharton W Somerset Maugham James Joyce E M Forster Virginia Woolf F Scott Fitzgerald Dashiell Hammett William Faulkner Aldous Huxley Evelyn Waugh Raymond Chandler Elizabeth Bowen George Orwell</p> <p><u>Twentieth Century (second half)</u> J D Salinger Saul Bellow William Golding Vladimir Nabokov Jack Kerouac Muriel Spark Iris Murdoch Doris Lessing Joseph Heller Chinua Achebe Christopher Isherwood Ernest Hemingway J d Salinger Graham Greene Barbara Kingsolver Philip Roth Jean Rhys Kazuo Ishiguro J M Coetzee Margaret Atwood Pat Barker Gabriel Garcia Marquez Arundhati Roy Toni Morrison John Fowles</p>	<p><u>Twenty-First Century</u> Ali Smith Jeffrey Eugenides Zadie Smith Chimamanda Ngozi Adiche Ian McEwan Jonathan Franzen Hilary Mantel Elena Ferrante Haruki Marukami Jennifer Egan George Saunders Paul Beatty Julian Barnes Rachel Cusk Sarah Waters Khaled Hosseini Andrea Levy David Mitchell Cormac McCarthy Mohsin Hamid Colm Toibin</p>

POETRY

Some Narrative Poems

- Byron - *Parisina* (1816)
- Geoffrey Chaucer - *The Canterbury Tales: The Wife of Bath's Tale* (1386?)
- Geoffrey Chaucer - *The Canterbury Tales: The Pardoner's Tale*
- John Milton - *Paradise Lost* (1667)
- Sir Walter Scott - *Marmion* (1806-8)
- John Wilmot Earl of Rochester - *Selected Poems* (1660s)
- Edmund Spenser - *The Faerie Queene* (1590)
- Coleridge - *Christabel* (1816)

Pre-Twentieth Century Poets

- Emily Dickinson
- Walt Whitman
- Robert Frost
- Elizabeth Barrett Browning
- Robert Browning
- Christina Rossetti
- W B Yeats
- Anne Bronte
- Emily Bronte
- Charlotte Perkins Gilman
- Edith Sitwell
- Jane Cavendish

Twentieth and Twenty-First Century Poets

- Sylvia Plath
- Seamus Heaney
- T S Elliot
- Ezra Pound
- Thomas Hardy
- W H Auden
- Louis MacNeice
- Stephen Spender
- Anna Akhmatova
- Gertrude Stein
- D H Lawrence
- e e cummings
- Elizabeth Bishop
- Mary Oliver
- Jo Shapcott
- Maya Angelou
- Carol Ann Duffy
- Ted Hughes

DRAMA

Tragedy plays

- Thomas Kyd - *The Spanish Tragedy* (1582-1592)
- Thomas Middleton - *The Revenger's Tragedy* (1607)
- John Webster - *The Duchess of Malfi* (1623)
- Sophocles - *Oedipus Rex* (429 BC)
- William Shakespeare - *Titus Andronicus* (1594)
- Christopher Marlowe - *Dr Faustus* (1592)
- Thomas Dekker - *The Witch of Edmonton* (1621)
- Thomas Middle and William Rowley - *The Changeling* (1622)
- John Ford - *'Tis Pity she's a Whore* (1626)

Some other playwrights/plays...

- Gene Genet (*The Maids*)
- Eugène Ionesco (*Rhinoceros*)
- Bertolt Brecht (*Life of Galileo*)
- Harold Pinter (*The Caretaker*)
- Tom Stoppard (*Rosencrantz and Guildenstern are Dead*)
- Oscar Wilde (*The Importance of Being Ernest*)
- Henrik Ibsen (*A Doll's House*)
- August Strinberg (*Miss Julie*)
- Samuel Beckett (*Waiting for Godot*)
- Noel Coward (*Blithe Spirit*)
- Eugene O'Neill (*The Iceman Cometh*)
- Anton Chekov (*The Cherry Orchard*)
- Caryl Churchill (*Top Girls*)

Term	Teacher A	Teacher B
1 Feminism Narrative Value		
2 Feminism Tragedy		
3 Eco-Criticism Tragedy		
4 Post-colonialism Marxism		
1 Tragedy Crime		
2 Tragedy Crime		
3 Tragedy Crime		

Set Questions:

- How does X present features of THEORY in (title)?
- Should X be part of the literary canon?

A Critical Vocabulary

Can you use the following expressions with confidence?

If you are in doubt, consult your teachers or dictionaries or use a reference book in the library.

abstract:	style or diction without actual or particular examples. (as opposed to concrete)
act	
alliteration:	a sequence of repeated consonants, usually at the beginning of words.
allusion	
ambiguous	
analogy	
analysis	
anecdote	
anthology	
anti-climax	
antithesis:	the placing together of two contrasting ideas.
archaic:	old-fashioned or antiquated use of words.
aside	
assonance:	repetition of similar vowel sounds in words close together.
background	
balance	
ballad:	a simple narrative poem, in short verses, often with a refrain or repetition.
biography	
blank verse:	lines of unrhymed verse, each with ten syllables and five stresses.
caricature	
chapter	
character	
chorus	
cliché:	language which has become stale and common-place through over-use.
climax	
coincidence	
colloquial	
comedy	
conceit:	an elaborate or unusual comparison.
concise	
conclusion	
conflict	
consistent	
context	
contrivance	
couplet	
crisis	
dactyl	
design	
detail	
dialect	
dialogue	
diction:	the choice and use of words.
didactic	
digression	
direct speech	
dramatic irony	
economy	
elegy/elegiac:	a sad poem or song, usually mourning someone's death.

Elizabethan	
emotive	
end-stopped:	a line of poetry which ends with a punctuation mark/clear pause.
enjamb(e)ment	a line of poetry in which the sentence runs over into the next line/verse.
epic:	a long narrative poem with a grand, heroic theme.
epigram:	a short, sham, witty saying.
epilogue	
episode	
euphemism:	pleasant way of expressing an unpleasant truth. e.g. death = passed on.
evocative	
fable	
fanciful	
fantasy	
farce	
fiction	
figurative language:	language using figures of speech to enrich its meaning.
first-person	
flashback	
free verse:	poetry without regular rhyme, rhythm or line length.
half-rhyme:	an approximate, not a perfect, rhyme. E.g. cold/called flesh/fish.
hero	
heroine	
hyperbole:	deliberate exaggeration for effect.
iambic pentameter	
illustration	
imagery:	mental pictures created by descriptive language, often appealing to the senses.
incident	
indirect speech	
innuendo	
internal rhyme:	words that rhyme within a line.
irony:	use of words which say one thing but imply the opposite.
litotes:	understatement for ironic effect. 'he's no fool' = he's very clever.
lyric/lyrical:	a song-like simple poem, expressing personal thoughts and feelings.
medieval	
melodrama	
metaphor:	a comparison not using 'like' or 'as'.
monologue	
moral	
narrative	
narrative verse:	a poem that tells a story.
narrative voice:	tone/attitude of narrator. Can be impersonal, objective, intrusive, omniscient (all-knowing)
narrator	
naturalism	
objective	
onomatopoeia:	the sound of a word echoes its meaning. e.g. slap, bang, wallop.
organisation	
oxymoron:	the placing close together of contradictory ideas. e.g. 'visible darkness'.

pace	
paradox	
paradox:	an apparent contradiction which in fact makes sense.
paraphrase	
parody:	imitation of a particular style in order to 'send it up'.
pathetic fallacy:	landscapes encapsulate human feelings and moods.
pathos	
personification:	the representation of a quality or idea as a human figure.
pictorial	
plausible	
plot	
pun:	a play on a word which has more than one meaning
quotation	
realism	
relevance	
rhetoric	
rhetorical question:	a question not expecting an answer rhyme scheme: a pattern of rhyming used in a poem.
rhyme	
rhythm	
role	
romanticism:	relating to the human capacity to feel or imagine. Opposed to which values objectivity, formality and restraint.
satire	
scene	
sentimental	
setting	
simile:	a comparison using 'like' or 'as'.
soliloquy	
sonnet	
stanza	
stereotype	
structure	
style	
subjective	
sub-plot	
supernatural	
suspense	
symbol	
technique	
text	
tone	
tragedy	
values	
verse	
Victorian	
wit	

