***How to Prepare for the PROVINCIAL EXAM***

**Literary Terms**

* Metaphor:
	+ a comparison of 2 things that are not alike.
* Simile:
	+ a comparison using “like” or “as”.
* Personification:
	+ when objects, ideas or animals are given human qualities
* Alliteration:
	+ a repetition of the same first sound
* Assonance:
	+ the repetition of similar vowel sounds within consecutive words
* Consonance:
	+ The repetition of similar consonant sounds within consecutive words
* Rhyme scheme:
	+ the ordered pattern of rhymes at the ends of the lines of a poem or verse,
	such as: abab, abcb, aabbcc, and so on
* Onomatopoeia:
	+ Using sounds words, such as “woof” and “roar”
* Antithesis:
	+ An opposition or contrast of ideas
* Ambiguity:
	+ Vague in context and difficult to interpret
* Understatement:
	+ Restraint or lack of emphasis in expression
* Hyperbole:

Exaggeration

* Irony:
	+ Occurs when a statement or situation means something different from what is expected.
* Dramatic Irony:
	+ Reader or audience sees a character’s mistakes or misunderstandings, but the character does not
* Verbal Irony:
	+ The writer says one thing, but means another
* Situational Irony:
	+ When there is a great difference between what is expected and what happens
* Mood
	+ The overall feeling
* Tone
	+ The author’s “tone of voice”; the author’s own attitude toward his or her characters, setting, conflict, etc
* Sarcasm
	+ Use of praise to ridicule someone
* Satire
	+ Literary tone used to ridicule human weakness or vice, often to make change or improvement
* Universal theme
	+ What is the central message? What are you supposed to get from the piece of literature?
* Symbolism
	+ When an object is representative of an abstract idea or concept

**Parts of stories:**

* Plot
	+ The events that happen in a piece of writing
* Point of view
	+ First (I) or Third Person (He, She, Bob)
	+ Limited (they know some things) or Omniscient (they know everything)
* Stream of consciousness
	+ Most personal point of view, the character’s actual thoughts and feelings
* Setting
	+ Time and place
* Conflict
	+ Internal
		- Man v. himself
	+ External
		- Man v. Man
		- Man v. Society
		- Man v. Nature
* Complication/Crisis
* Climax
	+ Highest point in action
* Resolution
	+ conclusion

**Parts of speech**

* adjective
	+ describes or modifies a noun or adjective (a, an, the are adjectives)
	+ proper adjectives go with proper nouns and are capitalized
* adjective clause
	+ a subordinate clause used as an adjective to modify a noun or pronoun
* adverb
	+ describes or modifies a verb, adjective, or other adverb
	+ an adverb tells how, when, where, why, how and how much
* adverb clause
	+ a subordinate clause used as an adverb to modify a verb, adjective, or another adverb
* clause
	+ a group of words containing a verb and its subject
	+ a main or independent clause is one that can stand alone
	+ a subordinate or dependent clause is one that does not express a complete thought and cannot stand alone
* compound sentence
	+ consists of two independent clauses
* complex sentence
	+ contains one independent clause and one or more dependent clauses
* diction
	+ word choice
* idiom
	+ a phrase or expression that means something different than what the words actually say, ex., they’re up to their necks in word (means they’re really busy)

**The Writing Variables**

1. Central Idea: what is the message I want to get across?
2. Form: what am I writing?
3. Purpose: why am I writing it?
4. Public Audience: who am I writing it for?
5. Context: in what setting will your audience experience your text?

**Instruction/Command Words**

* **Analyze**: Analysis is usually a matter of taking things apart to see how the different parts contribute to the whole.
* **Assess**: The important thing here is that you make some kind of judgment on the matter. The marker wants you to come to some kind of conclusion about the view being discussed.
* **Evaluate**: Explain the relative worth of the idea or account and justify your conclusion. How is the theme significant?
* **Discuss**: Do not just summarize, think critically about the subject.
* **Comment on**: Similar to “discuss”, you are being asked to make critical judgments about the topic.
* **Compare and contrast**: show **both** similarities and differences
* **Explain**: (A common instruction word) Spell out as if to an intelligent but relatively uninformed person.
	+ It is important to assume that the person you are speaking to/writing for does not know much about the subject so that you **fully** explain yourself.
* **Illustrate**: Provide examples that illuminate the points under discussion.
	+ Think about painting a picture for the reader using specific examples and quotes.
* **Interpret**: Give a realistic account of the data, drawing conclusions from the evidence you have been given. You are being asked to say what you believe and show how you are right.
* **Justify**: Provide evidence and arguments that support the conclusion given (yours or theirs).

**Characteristics of an “Above Level” Answer**

* **Be sophisticated**: think outside the box, show some original thought, mature ideas.
* **Be precise**: support with examples that really pop.
* **Be concise**: you do not need to write a lot if you write it *well*.
* **Be creative and artistic**: again, think outside the box, show original thought that is creative.
* **Be insightful**: Dig deep and create real (and possibly new) meaning from texts and themes.
* **Be thorough**: Give a good number of examples, do not leave any doubt in the marker’s mind.
* **Reference specific terms and techniques learned in class**: For example, figures of speech, literary terms, the writing variables.

**Comprehension Strategies**

* **Comprehension strategies** include **textual cues** (taking hints from the text) and **organizational patterns** (looking at the way a text is organized to make meaning)

**Preparatory Strategies (Before Reading)**

* Look at the book jacket or summary paragraphs
* Skim the headings and sidebars
* Scan the entire text before reading
* Look at the illustrations
* Think about what I know about the subject before reading
* Think about other texts of this kind I have read
* Pose questions I expect the text will answer
* Predict what the text will be about

**Elaboration Strategies (During Reading)**

* Make up titles and subtitles if they do not exist in the text (this helps to determine the main ideas)
* Note words that seem important or whose meaning is unclear
* Formulate questions
* Predict the way the plot, or argument, will be developed
* Visualize characters, situations and scenes
* Look for cues to the structure of the text
* Think about how the ideas in the text relate to things I already know
* Reject or revise my predictions
* Read some parts more slowly than others in order to understand or enjoy the text
* Sketch what I imagined, or create a diagram or graph

**Monitoring Strategies (After Reading)**

* Pay attention to how I feel about the situations in the text (after all, you may have to tell the marker about it)
* Paraphrase important ideas
* Stop to think and summarize from time to time
* Reread certain passages

**Textual Cues**

* Prologues
* Epilogues
* Asides
* Soliloquies
* Dramatic Monologues
* Stage Directions
* Camera Angles
* Visual Compositions

**Organizational Patterns**

* Juxtaposition:
	+ Using two themes, characters, phrases, words, or situations together to compare or contrast.
* Stream of consciousness
	+ When the author writes down his or her thoughts as quickly as they come, often resulting in leaps in syntax and punctuation which emphasizes fragments of thought and feeling.
* Scenes, acts
* Chapters
* Verses, Stanzas

**External Organization**

* Tables of contents
* Chapter headings and subheadings
* Act and scene divisions
* Glossaries
* Jacket covers
* Margin notes
* End notes, footnotes, prologues, epilogues, indices, page layouts, font styles, boldface type, graphics, colour

**Internal Organization**

* Formatting (paragraphing, stanza breaks)
* Verbal cues that convey how ideas are related
	+ For example, transition words:
		- First, second, third, etc
		- Finally, to begin
		- Therefore, consequently
		- See the next page for more common transition words related to common organizational patterns

**Common Organizational Patterns**

* Chronology
	+ after, before, during, next, until, soon, etc.
* Comparison and Contrast
	+ in comparison, in contrast, on the other hand, although, however, but, etc.
* Cause and Effect
	+ Because, as a result, since, therefore, so, etc
* Concept and Example
	+ For example, for instance, like, etc
* Problem and Solution
	+ Because, instead of, rather than, therefore

**Using Cues**

* Syntactic cues:
	+ Word order and rules, patterns of language, sentences, phrases assist in constructing meaning and identifying unknown words.
* Semantic cues:
	+ Meaning in language that helps you understand texts; Making connections between words, language, understanding of the world, experiences and various texts.
* Graphophonic cues:
	+ Sound-symbol relationships of language that help you make meaning of texts
* Pragmatic cues:
	+ Using the context (social and cultural), purpose, and language to construct meaning for yourself individually

**Analyzing Visuals in Grade 12 English Language Arts**

1. **Elements** of design in VISUALS (photography or paintings or any other art, for that matter) – the following six (6) elements are foundational to all that follows. Before we can begin to play with and manipulate all the ingredients of art or in order to make and play with new art, artists, art historians, and photographers have commonly agreed on these six elements as the “building blocks” or foundation, upon which the principles will rest. These are the first considerations when creating art or in looking critically at art. Interestingly, each of these elements provokes specific, culturally-defined psychological interpretations or responses that are part of their convention. Knowing what these biases are and knowing what the terminology is, helps us to more accurately discuss a piece with someone else, and understand what they are saying. Most visuals have more than one element present in them. But one or two will usually stand out clearly, as the dominant element, which then influences our reaction to the piece in the biggest way. They are:
2. LINE
3. SHAPE
4. TEXTURE
5. SPACE
6. COLOUR or GRADATION
7. VALUE
8. **Line** – line provides emotional reaction and direction in a photograph. Lines are divided into four (4) basic categories, each of which symbolizes something unique. Sometimes line is really obvious because it’s literally represented in the photo. Other times the lines are a little more difficult to spot, as they may be disguised or may be found in the subject/content of the photo:
9. Horizontal lines – denote stability, calmness, rest, etc
10. Vertical lines – imply size, strength, masculinity (a bit Freudian)
11. Diagonal lines – show motion, tension, action
12. Curved lines – lead the eye, create smooth movement, are sensuous, inviting and feminine (also Freudian)
13. **Shape** – shapes (or forms) are either two-dimensional (up/down, sideways) or three-dimensional (sideways, up/down & back/front) and are found around us, everywhere. We see these shapes used in construction, in nature, in design, and even in the shapes of people around us. We also tend to assign symbolic meanings to each (“don’t be such a square!”). The most organic and frequent shapes tend to fall into categories of:
	1. Square
	2. Triangle
	3. Circle
14. **Texture** – refers to the quality of touch a surface gives us or the way something feels when we encounter it. But in visual terms, when we don’t actually touch it, the sensation must be interpreted visually, through what we see well-represented. Terms that we use to describe visual texture (just to name a few) are:
	1. Slipperiness
	2. Roughness
	3. Wetness
	4. Dryness
	5. Softness
	6. Smoothness
	7. Coarseness
	8. Hardness
15. **Space** – is either “positive” or “negative”. Positive space is the outline of the main subject in a visual. It may take up a very tiny portion of a photo or a huge amount of space. Negative space is all of the rest of the space in that same visual. It’s what is outside of the positive space, or main subject. Space helps to direct the eye toward an area of the photo/visual. It can create claustrophobia, if there is not enough room to “breath” or “move” at the edge of a photo, or it can also have the effect of relaxing our eye. Space also helps to make a photo dynamic by forcing our eye to move from place to place, in the photo.
16. **Colour** – refers to the primary colours, mixed colours, black and white colours, in a photograph or in/on a visual. There are millions of colours, all made up of a mixture of the primary colours. Our cameras and computers work in a Red, Green, Blue (RGB) colour-pallet format. Each colour that we encounter, again, has very specific culturally-determined psychological associations that have come to symbolize a whole library of meanings. When we view a visual, we are already interpreting that piece, with pre-determined symbols for colour and which then subtly (sometimes not so subtly) push us toward certain interpretations. Advertising photography and designers are very, very aware of these associations and they use them to the fullest and most aggressive means. Psychologically, colours are thought of as (just to name a few):
	1. Red – love, life, passion, heat, warmth, heart - draws most attention (is the first thing noticed)
	2. Yellow – fear, warmth, fall, cheerful
	3. Green – envy, greed, growth, nature, relaxing, fertility, wealth, peace, spring
	4. Blue – cold, peaceful, tranquil, trustworthy
	5. Purple – royalty, luxury, sophistication, feminine, romantic
	6. Black – authority, power, submission, evil, sinful, male, strength, grief
	7. White – innocence, purity, virginity, cleanliness, sterility
	8. Brown – earthy, genuineness, sad, wistful, friendship, stability
	9. Pink – most calming of all colours, gentle
17. **Value** – is the quality of light in a visual (photo). It refers to the brightness or darkness of a particular colour (or light) in the photograph. For example, a photo may have a wide range of values of one colour in it, as the sky moves from sun to another part of the photo, nearer the horizon, where the colour has become much darker. Another way to think of it, is to see the quality and richness of the colours in the photo and how they fade or intensify from one area to another.
18. **Principles** of design in art (photography or any visual) are the ways in which we arrange the elements or building blocks. It’s how we play with the elements. And to describe or label the ways in which we play with the elements, we’ve given specific names to each different “principle”. Principles help our eye/mind to find appeal or surprise or interest in a photograph. It also helps us to have more ways to speak about a visual which is a way of analyzing art. Principles provide a dynamic engagement in a photo. So, principles are what we do with the elements, to make them interesting to look at and appreciate, or to create a new way to see. In other words, we apply or use a principle to an element, to give it strength and meaning. Many principles are very close to each other or even overlap in concept. Principles include:
	1. Balance
	2. Unity
	3. Contrast
	4. Simplicity
	5. Rhythm
	6. Pattern
	7. Movement
	8. Proportion
	9. Perspective
19. **Balance** – is the equal or unequal distribution of weight across a photograph. We talk about it in terms of evenness or heaviness or crowdedness and their opposites. There are two types of balance. They are:
	1. **Formal balance** – which is the PRECISE EQUAL WEIGHT distribution across a photo. It’s identical from one side to the other, in weight (size, colour, shape, number, etc). Formal balance provides a sense of equilibrium. It’s safe and predictable and it’s also ‘anal’. This is the type of balance we see typically in formal wedding or family portraits or in advertising when the product is incredibly expensive or classy (like a Lamborghini).
	2. **Informal balance** – is the unequal or unbalanced weight distribution across a photograph. It adds a sense of dissonance or jarringness to a photo. Informal balance creates a sense of uneasiness or shiftiness. It’s the opposite of ‘anal’. It’s messy. This is typically used in advertising that’s seen as edgy or modern or hip and groovy. It’s youthful and disrespectful and it’s also full of energy.
20. **Unity/Harmony** is the similarity of subject matter in a photograph. It refers to same colours, same or similar shapes, same content, etc. It’s the opposite of the song, “which of these things does not belong…”. In other words, all of the things belong together in a photo. The photo is unified through the similarity of content (whether line, space, shape, etc).
21. **Contrast** refers to subjects, colours, content, textures, or any other content found in a visual, that are opposite each-other. This is a photo of things that do not belong together or that make a statement against the other. It can be very subtle or quite obvious. Another way to think about this is to see how different things are or how much variety we see – this is contrast. Obvious examples of contrast are “tall & short” or “close & far” or “black & white” or “rough & soft” or “old & young” or “wet & dry” or “slow & fast” or “bald & hairy” or “squares & circles” or “dressed & naked” or “bright & dim” or “short & long” or “start & end”…
22. **Simplicity** is another term for EMPHASIS. It means that one simple subject is clearly the center of attention in the photograph. There is nothing (and I mean, NOTHING!) else competing for our eye’s attention – the subject is the only thing drawing our attention in the piece. Simple is always best. It’s uncluttered. Simplicity is one of the most important principles in all of art – especially photography. To get simple, limit depth of field, use telephoto or macro lenses, or get in close. Make sure the background or anything else that might be distracting will be cropped out. Busy photos are just too distracting and our eye does not know to what to pay attention. So, keep it simple.
23. **REPETITION – there are two types of repetition noted in art/photography:**

**Rhythm** is when we see an element repeated over and over again. It could be lines or shapes or colours or even specific content like many balloons, many faces, many red coats, many tall buildings, many roads, etc. **Pattern,** on the other hand, is the IDENTICAL repetition of elements in a photograph. It could be colour or shape or line or subject that is repeated identically, so that it creates a pattern. The easiest way to think of this is to think of fabrics that have patterns repeated.

1. **Movement** is often captured in a photo or painting or even in a sculpture, using a variety of techniques. Typically, movement is frozen or stopped at its peak of speed or height, or we capture the feeling of movement through the blurring of the action. Often we can detect the direction of movement in a photo through fast shutter speeds or through the use of slow shutter speeds. Panning is another technique for blurring movement, when the photographer slows the shutter speed and follows the subject while tripping the shutter.
2. **Proportion** refers to the size of subjects in the photo, in comparison to other things in the photo. Sometimes the subject is seen in the foreground compared to further back in the photo, using perspective. Photographers (artists) can think about proportion in playful ways and play proportion tricks on us so that we are fooled into thinking things are bigger or smaller than they really are. This is done often, with the use of f-stop or the use of various lenses.
3. **Perspective** is another way of saying *“point of view.”* In visual texts (photos) perspective refers to the location of the camera (and photographer), when the photo was taken. So, it’s the shared experience or view from which we get to see the photo. To achieve perspective the photographer places his camera in a unique location, in order to capture a photo that will give a fresh/new view and a new way of seeing a particular sight. We are so used to just seeing from our eyes – from a certain height, that we love to be entertained by photos that are taken from a “bird’s eye view” or a “worm’s view” or a “soldier’s view” or an “athlete’s view”, etc.

## Other visual / photography skills used in composing photos:

* + Rule of thirds – this is the most common/basic/important rule in composition of photographs. Psychologically, we are drawn to the invisible intersections on a photo, where the lines of third meet. When the main subject is placed there, we find that our eye can travel back and forth instead of being trapped in the middle, which is pleasing. A good photograph avoids the “bull’s eye trap”, which places the main subject dead-center.
	+ Framing – is the process of placing the main subject inside a naturally occurring or man-made frame of some sort. The frame could be an opening in a set of curtains or the space between branches, where we see a man’s face. His face is framed in that spot.
	+ Close ups – are typically photos taken with macro lenses and are microscope-like enlargements of tiny subject material. They fill the frame entirely and are often freakishly strange for us to encounter, visually, because our naked eye isn’t used to seeing that sight. A close up naturally eliminates any distracting or competing content in a photo.
	+ Telephoto shots – are photos of subjects that are brought closer to us, from far away, with the use of huge focal length lenses. They allow us to see what’s far away.
	+ Orientation of frame – the frame of a photo is traditionally orientated either PORTRAIT (vertically) or LANDSCAPE (horizontally). However, by just slightly tilting the camera, a tilted photo has a new dynamic added that often makes it appear more lively and interesting, because of the feeling that that small tilt provides.

## Things that are just wrong about a photo:

* + Frame splitting – when the line of horizon is dead-center and cuts the photo in half.
	+ Camera shake – one of the two ways that makes photos blurred. When the shutter speed is too slow, the camera shakes from our hand motion and the photo ends up looking blurry or shaky.
	+ Blurry photos – when the focus is off either because the photographer didn’t realize the camera was set in “Manual focus” mode and didn’t focus the shot, or because the focal point is not on the main subject, but on some other spot in the photo.
	+ Over or under-exposed photos – when not enough light or too much light is shed on the main subject in a photo.
	+ Pop-up flash use – creates a flat, whited out look to subjects in a photo. It’s a cheap flash and the results of using it cheapen the photo.
	+ Use of wrong lens or perspective for the scene/subject.