Worksheet\_1a): Which Stylistic Means Do You Already Know?

Level 1: *I feel I’ve got some basic knowledge about it*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| alliteration |  |  |  |
| climax |  |  |  |
| contrast |  |  |  |
| direct address |  |  |  |
| enumeration |  |  |  |
| exaggeration /  hyperbole |  |  |  |
| exclamation |  |  |  |
| inclusive language |  |  |  |
| inversion |  |  |  |
| metaphor |  |  |  |
| oxymoron |  |  |  |
| personification |  |  |  |
| repetition |  |  |  |
| rhetorical question |  |  |  |
| simile |  |  |  |
| symbol |  |  |  |

Level 1 + 2: *I’m quite comfortable with it*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| allusion |  |  |  |
| anaphora |  |  |  |
| assonance |  |  |  |
| euphemism |  |  |  |
| onomatopoeia |  |  |  |
| parallelism |  |  |  |

Level 1 + 2 + 3: *I feel, I’m quite an expert on this*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| antithesis |  |  |  |
| apostrophe |  |  |  |
| ellipsis |  |  |  |
| irony |  |  |  |
| pars pro toto |  |  |  |
| pun |  |  |  |

Worksheet\_1b): Which Stylistic Means Do You Already Know? – Key

Level 1: *I feel I’ve got some basic knowledge of it*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| alliteration | repetition of the same consonant at the beginning of a word | ***Peter Piper picked a peck of pickled peppers***.  (Tongue Twister) | to emphasize words, creating a certain atmosphere or feelings; to give the text a musical character |
| climax | words, phrases or clauses are arranged in order of rising importance | *He walked, he ran, he almost flew to get here in time.* | to stress the urgency/importance of something; to dramatize the presentation |
| contrast | a juxtaposition of two unlike things | *“It was the best of times, it was the worst of times”* (Charles Dickens, *A Tale of Two Cities*) | to highlight differences |
| direct address | use of personal pronoun (you) or imperative | *“Ask not what your country can do for you – ask what you can do for your country*.” (John F. Kennedy, “Inaugural Address”) | to create a bond between the author/speaker and the reader/audience, to involve the reader/audience |
| enumeration | listing up things | *[W]hen we allow freedom to ring, when we let it ring* ***from every village and every hamlet, from every state and every city*** *…*  (Martin Luther King, “I Have a Dream”) | to show the weight/the importance of an aspect |
| exaggeration / hyperbole | making sth. greater, better or worse than it really is | *I haven’t seen you for ages!* | to illustrate the effect of sth.; sometimes to make fun of sth./sb. |
| exclamation | ! | *I don’t believe it!* | to express joy, anger, determination, loudness etc. |
| inclusive language | use of pronouns “we”/”us”/”our” | *All of us are black first, and everything else second.* (Malcolm X., “God’s Angry Men”) | to create a sense of unity or a common identity |
| inversion | changing the conventional word order | *"There's a lady wants to see you*. Miss Peters her name is."  (P.G. Wodehouse, Something Fresh) | to emphasize certain words or phrases |

|  |  |  |  |
| --- | --- | --- | --- |
| metaphor | an implicit comparison between two things without using “like” or “as” (stronger than a simile) | ***The world is an oyster****, but you don’t crack it open on a mattress!*  (Arthur Miller, *Death of a Salesman*) | to create a vivid image of something; to illustrate certain character traits |
| oxymoron | a combination of seemingly contradictory words | *burning ice, freezing fire* | to point out the outstanding/unusual nature of an aspect |
| personification | objects or animals are given the traits of a human being | *Sometime too hot* ***the eye of heaven*** *shines*  (William Shakespeare, “Sonnet Number 19”) | to create a vivid description of the appearance and perception of inanimate objects |
| repetition (of words) | using a word more than once | ***Tyger Tyger*** *burning bright*  (William Blake, “The Tyger”) | to stress the importance of certain words |
| rhetorical question | a question to which the answer is obvious | *What have I done to deserve this?* | to involve the reader, assuming that he / she agrees |
| simile | a direct comparison between two things using the words “like” or “as” | *My love is* ***like*** *a red, red rose* (Robert Burns, “My love is like a red, red rose”) | to create a vivid image/impression of sth. or sb. |
| symbol (of something) | something concrete stands for something abstract | a dove (= peace),  a heart (= love) | an expressive way of presenting a (complex) idea |

Level 2: *I’m quite comfortable with it*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| allusion | an implicit reference to another work of art / a person / an event etc. | *This looks like the Garden of Eden*  (allusion to the Biblical Garden of Eden) | to put complex ideas/stories in a nutshell; to show that author and audience share the same knowledge |
| anaphora | successive clauses starting with the same words | *He never did, he never wanted to* | to emphasize certain  words and what they express |
| assonance | the repetition of similar vowel sounds | *G****o*** *sl****o****w* ***o****ver the r****o****ad!* | to create a musical effect |
| euphemism | a mild and pleasant expression is used instead of a harsh and negative one | *The goods fell off the back of a truck.*  (rather than saying that the goods were stolen) | to make something unpleasant sound better/less negative |
| onomatopoeia | the use of words to imitate sound | The **buzzing** bees are flying away. | to give a musical quality to a text/evoke the sound of something in the listener’s mind |
| parallelism | the use of the same or similar structures in two or more clauses | *Easy come, easy go.* | to emphasize and underline a statement |

Level 3: *I feel, I’m quite an expert on this*

|  |  |  |  |
| --- | --- | --- | --- |
| means | description | example | General Function |
| antithesis | the opposing of ideas by means of grammatically parallel arrangement of words, clauses or sentences, a statement which consist of two opposing aspects | *Many are called, but few are chosen*  (Matthew 22:14) | to stress the contrast between two ideas/aspects |
| apostrophe | addressing a person or a personified object not present | *“****Oh! Stars and clouds and winds****, ye are all about to mock me …”*  (Mary Shelley, *Frankenstein*) | to add a dramatic effect to what is being said |
| ellipsis | leaving out words in a sentence (sometimes replacing them by dots) | *Could he ever …* | to express astonishment, fear, breathlessness etc. |
| irony | saying the opposite of what you mean | *What a wonderful day!*  (when it is in fact not) | to create a humorous tone, to make fun of |
| pars pro toto | a part of something or someone is taken to represent the whole | *They counted 500 heads* (for 500 people) | to create variation within a text; to focus on a specific aspect of something |
| pun | a play upon words with a similar sound but different meanings | *The Importance of Being Earnest*  (a play by Oscar Wilde, playing on ‘earnest’ being an adjective and a first name for men) | to create a comic effect |