

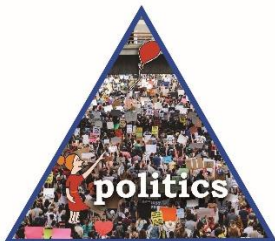
2. The second set (intended for readers aged 14-18) includes:



history (3) - the chronological record of past events. How is the discussed literary work related to history? Is the history of production of the literary work important for its understanding?



philosophy (3) - the rational investigation of the nature of knowledge, reality and existence. Can philosophical concepts or theories help us understand better the discussed literary work?



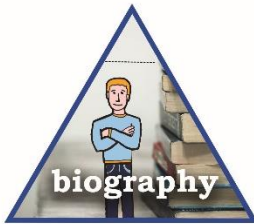
politics (3) – the art and science of government. Can concepts and theories of political science help us understand better the discussed literary work?



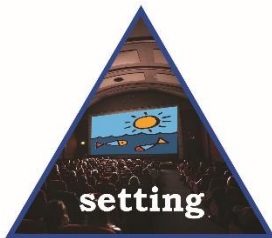
economy (3) - the complex network of human activities connected with the production, distribution and consumption of goods, services and wealth. How is knowledge of the economy and economics important for understanding better the discussed literary work?



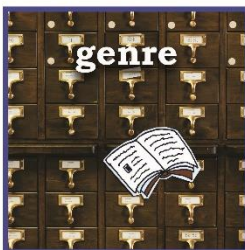
culture (3) - the shared knowledge, experience, beliefs, values, attitudes, aesthetics and relations that form the basis of living together in a society. In what ways does culture inform our better understanding of the discussed work?



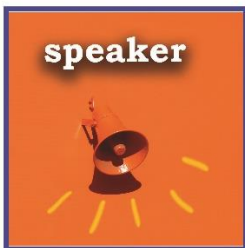
biography (3) - the story of a person's life. How does the biography of a particular historical figure, or that of the author, enable us to understand better the discussed literary work?



setting (3) - the place and time where something happens or where the story unfolds. In drama the term can also be used to talk about the place of performance, i.e. the scenery and stage properties.



genre (3) - Literary works are categorized in different genres (or groups) according to common features. In the classical period there were three main genres: lyric (poetry), epic (fiction) and drama (tragedy and comedy). Later satire and pastoral developed. Prose fiction and non-fiction genres also established themselves. Now there is a profusion of literary genres as well as various creative ways of mixing them meaningfully.



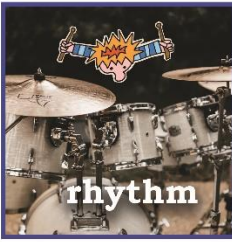
speaker (3) – an imagined persona, different from the author, that tells a story or speaks in a poem in his or her own voice.



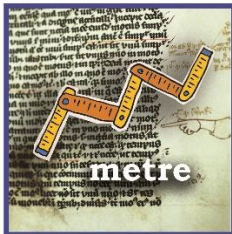
addressee (3) – an imagined persona, different from the reader, to whom a story is told or a poem is addressed by the speaker.



rhyme (3) – the formal consonance of syllables that binds lines of poetry together, creates rhythm and facilitates memorization. Poems sometimes have a fixed rhyme scheme, like the rime royal stanza (ababbcc) or the Petrarchan sonnet (abbaabba cdecde).



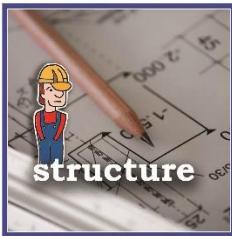
rhythm (3) – the arrangement of words of regular sequences of stressed and unstressed, long and short syllables.



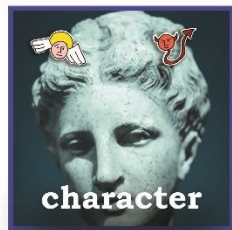
metre (3) – the arrangement and repetition in a line of poetry of syllables in rhythmical patterns (or poetic feet: such as iamb, trochee, dactyl, amphibrach, anapaest, etc.)



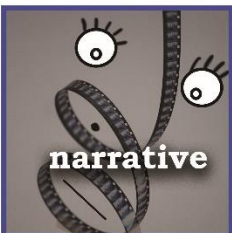
verse (3) – a method of binding together lines of poetry, e.g. alliterative verse, rhyming verse, blank verse, free verse.



structure (5) – a logical, or otherwise meaningful, arrangement of elements into patterns, symmetries, figures or images.



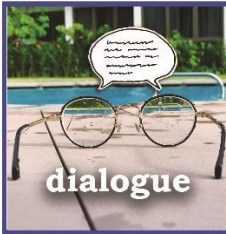
character (5) – a person portrayed in a narrative or dramatic work. Characters may be humans and animals, or even places and objects – so long as within the fictional world of the literary work they are given the capacity to think and feel.



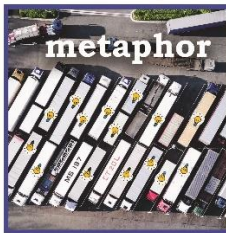
narrative (3) – the chronological or logical account of a series of events or experiences that together make up a story. A story can be told in different narrative modes: first-person or third-person, the narrator may be constructed with human-like knowledge or as omniscient, there can be multiple narrative perspectives and purposeful fragmentation.



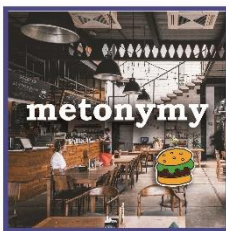
world (3) – the state of affairs constructed by a literary work. Some literary works rely on our knowledge of the world as we know it from our experience in every-day life, but others imagine very different worlds.



dialogue (3) – the literary technique by which two or more characters engage in conversation and exchange information or opinions. Since Plato dialogues have been used as a suitable dialectic form for philosophical reasoning.



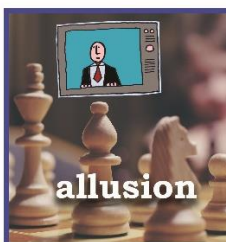
metaphor (3) – a figure of speech in which one thing is described in terms of another. The comparison is implicit, while in simile it is explicit, e.g. he is a lion in battle.



metonymy (3) – a figure of speech in which an attribute or part is used to denote the whole, e.g. a subject to the Crown, where “the Crown” means “the monarch”.



allegory (3) – a mode of representation in which the immediate meaning story, character or image is used to symbolize a deeper moral or spiritual meaning.



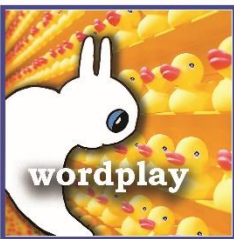
allusion (3) – an indirect or implicit reference to something that is not expressly mentioned.



simile (3) – a figure of speech that explicitly points out the resemblance of one thing to another, e.g. he fights like a lion.



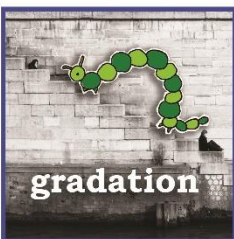
hyperbole (3) – a figure of speech by which a deliberate exaggeration is used to produce a certain aesthetic or rhetorical effect.



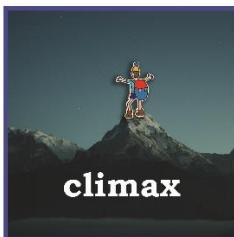
wordplay (3) – a blanket term for all types of humorous or serious play with the multiple meanings and ambiguities of words.



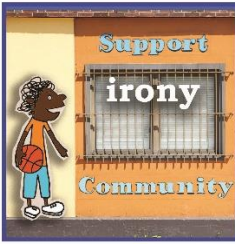
repetition (3) – the multiple use of a word, phrase or syntactic structure so as to produce a certain stylistic effect.



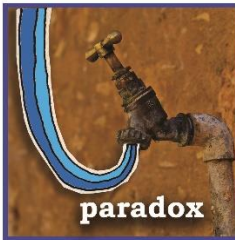
gradation (3) – the arrangement of words or ideas so as to achieve gradual increase in significance or emotional tension.



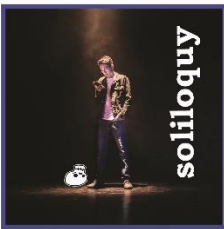
climax (3) – the point in the plot or narrative where the tension reaches peak intensity.



irony (3) – in its broadest sense it is the tension or the sense of mismatch between what seems to be literal or obvious and a differing inner meaning.



paradox (3) – an apparently contradictory statement or idea, which on closer inspection, is understood to discover a truth reconciling the conflicting opposites.



soliloquy (3) – a speech, usually a long one, which a character delivers alone on the stage, in which he or she discloses inner thoughts and feelings in front of the audience.

Six blank cards – three triangles and three squares – are also included. Every group of readers may create additional literary elements and add them to their own stack. They can also suggest them to the author of the game to be officially included in the game.