

AP English Literature and Composition: Summer Work

All students entering AP English Literature and Composition must complete the summer work listed below. This work will provide the foundation for the advanced course work we will complete throughout the school year. *An assessment on the material will be given during the first few days of school.* Students and/or parents who have questions may contact me at:

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Quizlet AP Literature Summer Class: <https://quizlet.com/join/H9xCytG3n>

Assignment #1: Read

Read the novel, *Brave New World* by Aldous Huxley. Students should check out this book from the Patriot High School Library before they leave for summer break. Students who own an e-reader can also purchase the book and download it. Read actively by taking notes, annotating your books, and highlighting and adding notes/questions to digital or paper copies of the text. These notes will not be collected, but will be useful in aiding your understanding of the text as you read.

Assignment #2: Literary Terms, Vocabulary, Literary Allusions

An understanding of the literary devices, 18th and 19th century vocabulary, and literary allusions that writers use is extremely important for the AP English courses taken during the junior and senior years. A list of terms is attached; the PAPE9, PAPE10, and AP LANG terms should be review.

Students are required to (1) **make** paper **flashcards** or create Quizlet Flashcards for ALL of the AP Literature terms—and any of the Pre-AP English 9, 10, and AP LANG terms they don't already know—(term on the front, definition/examples on the back) and (2) **memorize** the definitions. Although we will work towards understanding and applying these concepts throughout the school year, students will need to know the basic definitions for the summer work test given during the first few days of school.

If you create a Quizlet set, please join the summer class: <https://quizlet.com/join/H9xCytG3n> and submit your flashcards to this site as soon as you finish them. Make sure that your Quizlet name identifies you by your actual name. Paper flashcards will be checked on the first day of school.

The flashcards created for Assignment two are an investment in the work we will do all year. Make them early in the summer and study them frequently. Flashcards will be used all year, as students will be assessed on the terms and vocabulary over and over.

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AP Literature & Composition Terms (Assignment #2): **REQUIRED FLASHCARDS** – All students must create flashcards for terms with definitions listed below. (46 Flashcards)

1. **characterization:** The various literary means by which characters are presented.
 - a. **direct presentation of character:** The method of characterization in which the author, by exposition or analysis, tells us directly what a character is like, or has someone else in the story do so.
 - b. **indirect presentation of character:** The method of characterization in which the author shows us a character in action, compelling us to infer what the character is like from what is said or done by the character.
 - c. **stock character:** a stereotyped character: one whose nature is familiar to us from prototypes in previous literature. (eg. the strong silent sheriff, the mad scientist who performs fiendish experiments, or the glamorous international spy of mysterious background etc.)
2. **pastoral:** a convention that celebrated the virtues of rural life and largely idealized them.

Drama

3. **comic relief:** in a tragedy, a comic scene that follows a scene of seriousness and by contrast intensifies the emotions aroused by the serious scene.
4. **dramatic convention:** any dramatic device which, though it parts from reality, is implicitly accepted by author and audience as a means of representing reality.
5. **farce:** A comic dramatic work using buffoonery and horseplay and typically including crude characterization and ludicrously improbable situations.

Poetry

6. **rhythm:** a wavelike recurrence of motion or sound.
7. **accent:** a syllable given more prominence in pronunciation than its neighbor's is said to be accented or **stressed**.
8. **foot:** the basic unit used in the measurement of verse. A foot usually contains one accented syllable and one or two unaccented syllables.
 - a. **iamb:** a metrical foot consisting of one unaccented syllable followed by one accented syllable (ex. rě–hearse).
 - b. **trochee:** a metrical foot consisting of one accented syllable followed by one unaccented syllable (ex. bár–těr).
 - c. **anapest:** a metrical foot consisting of two unaccented syllables followed by one accented syllable (ex. uň–děr–stánd).
 - d. **dactyl:** a metrical foot consisting of one accented syllable followed by two unaccented syllables(ex. mér–ři–ly').
 - e. **spondee:** A metrical foot consisting of two syllables equally or almost equally accented (ex. true–blue).
9. **meter:** The regular patterns of accent that underlie metrical verse; the measurable repetition of accented and unaccented syllables in poetry.
 - a. **monometer:** a metrical line containing one foot
 - b. **dimeter:** a metrical line containing two feet
 - c. **trimeter:** a metrical line containing three feet
 - d. **tetrameter:** a metrical line containing four feet
 - e. **pentameter:** a metrical line containing five feet
 - f. **hexameter:** a metrical line containing six feet
10. **couplet:** two successive lines, usually of the same meter, linked by rhyme.
11. **envoi:** a brief ending, usually not more than four lines long – most often to the ballad, but also to the sestina – which contains a summary rounding off of the subject and argument of the poem.
12. **heroic couplet:** poems constructed from a sequence of rhyming pairs
13. **heterometric stanza:** a stanza using lines of differing lengths
14. **isometric stanza:** a stanza using lines of the same length
15. **blank verse:** unrhymed iambic pentameter (most of Shakespeare's plays are written in blank verse)

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16. **free verse**: nonmetrical poetry in which the basic rhythmic unit is the line, and in which pauses, line breaks, and formal pattern develop organically from the requirements of the individual poem rather than from established poetic forms.
17. **internal rhyme**: a rhyme in which one or both of the rhyme-words occurs within the line.
18. **masculine rhyme**: when the rhyme sounds involve only one syllable (ex. decks and sex, support and retort).
19. **feminine rhyme**: when the rhyme sounds involve two or more syllables (ex. turtle and fertile, spitefully and delightfully).
20. **ballad**: a song or poem, especially a traditional one or one in a traditional style, telling a story in a number of short regular stanzas, often with a refrain.
21. **idyll**: a brief descriptive poem, often dealing with rural life.
22. **lyric**: a short poem in which a single emotion, usually personal, is expressed.
23. **ode**: a poem, usually dignified, that is usually addressed to some person or object or composed for some special occasion.
24. **sestina**: a form of thirty lines and six stanzas, with a three-line envoi at the end. There are no rhymes. The form works by repetition of end-words, six in all, which are repeated throughout the poem in a shifting order and pattern. (ex. Edmund Spenser's —The Shepheardes Callender —)
25. **sibilant (or sibilance)**: describes consonants that are pronounced with a hissing sound (usually associated with the consonants s and z)
26. **sonnet**: a fixed form of fourteen lines, normally iambic pentameter, with a rhyme scheme conforming to or approximating one of two main types.
 - a. **English (or Shakespearean) sonnet**: a sonnet rhyming *abab cdcd efef gg*. Its content or structure ideally parallels the rhyme scheme, falling into three coordinate quatrains and a concluding couplet.
 - b. **Italian (or Petrarchan) sonnet**: a sonnet consisting of an octave rhyming *abbaabba* and of a sestet using any arrangement of two or three additional rhymes, such as *cdcdcd* or *cdecde*.
27. **terza rima**: an interlocking rhyme scheme with the pattern *aba bcb cdc*, etc.
28. **tercet**: a three-line stanza exhibited in terza rima and villanelle as well as other poetic forms.
29. **truncation**: In metric verse, the omission of an unaccented syllable at either end of a line.
30. **villanelle**: a nineteen-line fixed form consisting of five tercets rhymed *aba* and a concluding quatrain *abaa*, with lines 1 and 3 of the first tercet serving as refrains in an alternating pattern through line 15 and then repeated as lines 18 and 19.

VOCABULARY (Assignment #2): **REQUIRED FLASHCARDS**

A. Eighteenth and Nineteenth-Century Commonly Used Words (60 Flashcards)

1. **ague** (noun) – fever
2. **ascetic** (noun) – a person who renounces material comforts and leads a life of self-discipline
3. **bark** (noun) – small boat
4. **benefactor** (noun) – one that gives aid, especially financial aid
5. **besotted** (verb) – to muddle or stupefy
6. **bier** (noun): stand for carrying or displaying a corpse
7. **brood** (verb) – 1. to sit on and hatch 2. to worry 3. to think resentful, dark, or miserable thoughts
8. **casement** (noun) – window with sashes opening outward on hinges
9. **charnel-houses**(noun) – places of storage for the bones of the dead which had been exhumed to make room for new bodies
10. **copious** (adj) – large; abundant
11. **coquetry** (noun) – dalliance; flirtation
12. **declamation** (noun) – a speech marked by strong feeling; a tirade

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13. **degradation** (noun) – a decline to a lower condition or quality
14. **disaffect** (verb) – to cause to lose affection or loyalty
15. **discomfiture** (noun) – frustration or disappointment
16. **dissipation** (noun) – wasteful expenditure or consumption
17. **dudgeon** (noun) – a state or fit of intense indignation; resentment; ill humor
18. **epistle** (noun) – a letter, especially a formal one
19. **execrate** (verb) – to feel loathing for; abhor
20. **exigency** (noun) - a pressing or urgent situation
21. **fastidious** (adj.) – difficult to please; exacting
22. **fealty** (noun) – faithfulness; allegiance
23. **fortnight** (noun) – two weeks
24. **garrulous** (adj) – talkative
25. **gout** (noun) – arthritic condition traditionally attributed to rich diet
26. **heath** (noun) – a wild, treeless tract of land; a moor
27. **importunity** (noun) – urgent persuasion
28. **imprecation** (noun) – the act of calling down a curse that invokes evil
29. **indolence** (noun) – habitual laziness; sloth
30. **insipid** (adj.) – lacking qualities that excite, stimulate, or interest; dull
31. **interment** (noun) – the act or ritual of burying
32. **lassitude** (noun) – a state or feeling of weariness, diminished energy, or listlessness
33. **liege**(noun) – lord or sovereign
34. **lolling** (verb) – lounge in a relaxed way; sprawling
35. **pallid** (adj) – dull or lackluster; pale
36. **paroxysm** (noun) – a sudden outburst of emotion or action
37. **penitent** (noun) – a sinner or wrongdoer who feels regret or sorrow for misdeeds
38. **penurious** (adj.) – unwilling to spend money; stingy
39. **perfidious** (adj.) – of, relating to, or marked by treachery
40. **presentiment** (noun) – a sense that something is about to occur; a premonition
41. **prodigious** (adj.) – impressively great in size, force, or extent; enormous
42. **propitious** (adj.) – presenting favorable circumstance; auspicious
43. **prurience** (adj.) – inordinately interested in matters of sex; lascivious
44. **refectory** (noun) – a room where meals are served, especially in college or other institutions
45. **remonstrance** (noun) – an act of protest, complaint, or reproof, especially a formal statement of grievances
46. **revile** (verb) – abuse verbally
47. **saturnine** (adj.) – melancholy or sullen
48. **smitten** (adj.) – to affect sharply with great feeling
49. **solecism** (noun) – a violation of etiquette
50. **supercilious** (adj.) – feeling or showing haughty disdain
51. **surfeit** (verb) – to feed or supply to excess, satiety, or disgust
52. **turbid** (adj.) – heavy, dark, or dense, as smoke or fog
53. **uncouth** (adj.) – crude; unrefined
54. **unctuous** (adj) – oily; excessively or insincerely
55. **unmitigated** (adj) – absolute
56. **usurious** (adj.) – greatly exceeding bounds of reason or moderation
57. **uxorious** (adj.) – excessively fond or submissive to a wife
58. **vanquished** (verb) – overcome in battle or in a contest
59. **vignette** (noun) – a short, usually descriptive literary sketch

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60. **waif** (noun) – abandoned child

LITERARY ALLUSIONS (Assignment #2): **REQUIRED FLASHCARDS** (30 Flashcards)

1. **Albatross**: Something that causes persistent deep concern or anxiety or that is an encumbrance. [In —The Rime of the Ancient Mariner,] a poem by Samuel Taylor Coleridge, a sailor shoots an albatross, a bird considered to be a good omen. As punishment, the sailor is forced to wear the carcass of the albatross around his neck.]
2. **Artful Dodger**: Any skillful crook. [from Dicken’s novel *Oliver Twist* – The Artful Dodger, nickname of Charles Dickens’s character Jack Dawkins, was the head pickpocket in Fagin’s gang.]
3. **Bedlam**: A state of wild disorder or noisy uproar. [(Hospital of St. Mary of Bethlehem) first asylum for the insane in England; noted for brutal treatment of its patients.]
4. **Big Brother**: Any government or ruler that tries to dictate, eavesdrop, or gather personal information on its citizens. [from George Orwell’s *1984*] Big Brother was the Stalin-like dictator of Orwell’s vision of the totalitarian future in his 1949 novel. His picture was everywhere, on placards which read —Big Brother is watching you.]
5. **Brobdingnagian**: Marked by tremendous size. [It comes from Jonathan Swift’s satire, *Gulliver’s Travels* (1726) in which Brobdingnag was a country of giants who were twelve times larger than ordinary men.]
6. **Byronic**: Refers to any person who is like George Gordon, Lord Byron, who was an English Romantic poet who was considered a bit of a rake in his day. It also refers to anyone whose writing includes handsome, sad, brooding, and appealing characters like Byron’s.
7. **Catch-22**: An absurd, no-win situation. [This phrase comes from a novel by Joseph Heller. Catch-22 is set on a U.S. Army Air Force base in World War II. The catch-22 refers to a regulation that states an airman’s request to be relieved from flight duty can be granted only if he is judged to be insane. However, anyone who does not want to fly dangerous mission is obviously sane. Thus, there is no way to avoid flying the missions.]
8. **Dantesque**: Dante wrote with epic scope, vivid detail, and allegorically. Now any writing resembling this is considered Dantesque.
9. **Dickensian**: Charles Dickens wrote novels showing the poverty, injustices, and misery of England. Now situations or writings about similar topics are sometimes called Dickensian.
10. **Doublespeak**: Refers to the deliberate use of evasive or ambiguous language. [In his novel *1984*, George Orwell used the term to refer to a type of propaganda practiced by the state in which language is used ambiguously. For instance, the Defense Department was called the —Ministry of Peace.
11. **Faustian/Faustian Bargain**: Refers to sacrificing one’s self or one’s values in exchange for getting what one desires, often material wealth. [Faust is the subject of plays by Christopher Marlowe, (*Dr. Faustus*) and Goethe, (*Faust*). In both dramas, Faust strikes a bargain with Mephistopheles, or the devil. In Marlowe’s play, Faust sells his soul in exchange for twenty-four years in which he can have everything he desires. In Goethe’s version, Faust becomes the servant of Mephistopheles, again in exchange for having all his desires fulfilled. In both cases, Faust spends much of his time in despair.

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12. **Gilded Age:** This phrase denotes the Civil War era. [Mark Twain's novel entitled *The Golden Age* deals with greed in post-Civil War America.]
13. **Holy Grail:** An object that is extremely desirable or valuable and which is attainable only after a long and difficult quest. [In Medieval legend, the Holy Grail was an object of quest. It was supposedly the cup from which Jesus drank at the Last Supper. The grail became associated with the legends of King Arthur and the Knights of the Round Table. For the knights, the Holy Grail represented perfection and was constantly sought after.]
14. **In Medias Res:** Refers to anything that begins abruptly, in the middle of the action, or it can be used in its literal sense: into the middle of things. [One of the standard epic conventions is that the epic begins in the middle of the action. Events that occurred earlier are described later in the epic.]
15. **Leviathan:** Refers to anything that is huge and monstrous; esp. a totalitarian state with a vast bureaucracy. [*Leviathan* is a title of a treatise on government written in 1651 by Thomas Hobbes – a plea for a strong, controlling authority. Hobbes' *Leviathan* – government – was vast and powerful, and has become a favorite image of those who would like to shrink it.]
16. **Lilliputian:** Refers to anything very tiny that can control something larger than themselves. [In Jonathan Swift's novel, *Gulliver's Travels*, the Lilliputians were teeny people who were able to work together to subdue the giants.]
17. **Machiavellian:** Refers to anyone who is merciless, clever, and unethical to obtain his goals, particularly politically. [from Machiavelli's *The Prince* – Niccolo Machiavelli thought people were basically evil and that it was sometimes necessary to use evil means in order to rule the people.]
18. **Man for All Seasons:** Any respected person who sticks to his beliefs courageously. [Sir Thomas More, author of *Utopia*, was sent to prison and executed because he refused to accept the Pope as head of the Roman Catholic Church. He was called a man for all time or a man for all seasons for sticking to his beliefs so strongly.]
19. **Man Friday:** An efficient and devoted aide or employee; a right-hand man. [Friday is a character in Daniel Defoe's novel, *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*, published 1719-1720. Friday is the young native man rescued by Robinson Crusoe, certainly the best-known castaway in literature.]
20. **Muckrake:** To search out and expose real or apparent misconduct of prominent individuals or businesses. [A muckrake is an implement for cleaning stables. This was first used figuratively by John Bunyan in his 17th century work entitled *Pilgrim's Progress*, in which he spoke of the man with a —Muck-rake in his hand|| who raked filth rather than look up to nobler things. The term was later applied to someone interested in trashy affairs, including trashy scandals.]
21. **Noble Savage:** Refers to an uncivilized person who is really more worthy and sensible than some of his —civilized|| counterparts. [Jean-Jacques Rousseau (1712-1778) is frequently associated with the concept; in his writings he disputed the prevailing view in the 18th century that progress in science and the arts would advance the welfare of all. Instead, he rebelled against social and political authority, foreshadowing the Romantic movement.]
22. **Platonic Love:** Any strong affinity for another person, usually of the opposite gender. [from Plato's *Symposium* – The love Plato speaks of is based on mental and spiritual closeness, not sex.]

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23. **Pollyana:** Someone who is unusually optimistic and always looking at the bright side. The term often has connotations of being excessively cheerful and naïve. [Pollyana is a character in children's stories written by Eleanor H. Porter. She is a little girl who teaches everyone she meets to play the —lad game, a game in which a person tries to find something to be glad about in any situation, no matter how bad the situation is.]
24. **Scheherazade:** A person who is an excellent storyteller, especially one who is able to keep an audience in suspense. [Scheherazade is the narrator of *Arabian Nights*, also referred to as *The Thousand and One Nights*, a collection of Middle Eastern folktales. According to legend, the Arabian King Shahriyar, angered when he discovers his first wife's infidelity, vows to marry a new wife every day and execute her the morning after their wedding night. When it is Scheherazade's turn to be the bride, she tells her new husband a story on their wedding night, but she ends the story at the most critical point, promising to continue the story the next night. Scheherazade's cunning and her fascinating storytelling keep her alive for a thousand and one nights, by which time the king has fallen in love with her and cancels his vow.]
25. **Shangri-La:** A remote, beautiful, imaginary place where life approaches perfection; Utopia. [from James Hilton's 1933 novel *Lost Horizon* – Hilton portrayed a land of eternal youth and peace in his novel.]
26. **Silent Spring:** An ecological disaster; the death of nature from the unrestricted use of toxic chemicals. [It was the title of the 1962 book by Rachel Carson that raised an early alarm about the environmental effects of herbicides and pesticides; the book helped launch the environmental movement.]
27. **Sound and Fury:** Refers to a great, tumultuous, and passionate uproar that actually is unimportant or meaningless. [It is from Shakespeare's *Macbeth*, Act 5, Scene 5, but was later used as the title of William Faulkner's novel *The Sound and the Fury* about the decline and fall of the Compson family.]
28. **Thought Police:** Intolerant enforcers of a narrow orthodoxy of ideas and actions. Also the more diffuse but powerful social pressure or fear of reprisal that inhibit the free expression of nonconforming ideas. [Originates with George Orwell's *1984* where the thought police rooted out nonconformist ideas (—thought crimes||) in Oceania. They were able to spy on everyone everywhere through the telescreens which could broadcast, but also watch and listen.]
29. **Ugly American:** An American who acts ugly in foreign countries and thus represents Americans poorly. [from *The Ugly American* by Lederer and Burdick – In this novel, the protagonist was physically ugly.]
30. **Xanadu:** Refers to any magnificent, beautiful, almost magical place. [Xanadu was an ancient city in Mongolia where the Mongo emperor of China, Kublai Khan had a magnificent residence. Xanadu was made famous by the poem —Kubla Khan|| (1816) by Samuel Taylor Coleridge. The first lines of Coleridge's poem are: —In Xanadu did Kubla Khan/A stately pleasure-dome decree.||]

You should have **137 flashcards** (plus any extras for the PAPE9, PAPE10, and AP LANG literary terms you didn't know) by the time you are done. Now study them!

*****All following pages are a grade 9-11 review of terms, based on what has previously been taught.**

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LITERARY TERMS (from Grades 9-11, Review):

Pre-AP 9 (Review): OPTIONAL FLASHCARDS – Create flashcards for any of these PAPE9 terms you don't already know

1. **characterization:** the method a writer uses to develop a character
 - a. **flat:** a simple character that is one-dimensional (shows one trait) (ex: Mr. Ewell from *To Kill a Mockingbird*)
 - b. **round:** a complex character that is multi-dimensional (displays many traits) (ex: Atticus Finch from *To Kill a Mockingbird*)
 - c. **static:** a character that stays the same from the beginning to the end of a work (ex: Calpurnia from *To Kill a Mockingbird*)
 - d. **dynamic:** a character that changes from the beginning to the end of a work (ex: Scout Finch from *To Kill a Mockingbird*)
 - e. **protagonist:** the main character of a work
 - f. **antagonist:** the character that opposes the main character of a work
 - g. **character foil:** a character that acts as an opposite to another character and, because of this, emphasizes the differences between them (ex: Mercutio and Benvolio are character foils in *Romeo and Juliet*: In comparison to the hot-headed Mercutio, Benvolio's rational behavior is even more pronounced.)
2. **point of view:** the perspective from which a story is told
 - a. **narrator:** a storyteller of any kind
 - b. **first person:** the narrator tells a story from his perspective and refers to himself as "I"
 - c. **third person limited:** the narrator knows the actions, feelings, and motivations of only one or a handful of characters
 - d. **third person omniscient:** the narrator knows all the actions, feelings, and motivations of all the characters
3. **plot:** the arrangement of events in a story
 - a. **exposition:** the point in the plot when background information is revealed
 - b. **inciting incident:** introduces the major conflict in a work
 - c. **rising action:** the early part of the story which builds momentum and develops the story's main conflict
 - d. **climax:** the moment of highest tension in the story
 - e. **falling action:** the latter part of the narrative in which the protagonist responds to the events of the climax
 - f. **resolution:** an ending that satisfactorily answers all the questions raised over the course of the plot
4. **conflict:** the central struggle that moves the plot forward
 - a. **internal** (man vs. self) vs. **external** (man vs. man, man vs. nature, man vs. society, man vs. fate/supernatural/machine)
5. **irony:** a technique of detachment that draws awareness to the discrepancies between what *is* and what *seems to be*
 - a. **verbal:** the use of a statement that implies its opposite (ex: sarcasm is a type of verbal irony)
 - b. **situational:** a technique in which one understanding of a situation stands in sharp contrast to another (ex: A sailor is stranded in a boat, surrounded by water, but he is dying of thirst → we would expect him to have all the water in the world or for a sailor—if he were to die ANY way, by drowning in water—but, he is actually dying from a *lack* of drinkable water.)

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- c. **dramatic**: a technique in which the author lets the audience or reader in on a character's situation while the character himself remains in the dark (ex: In *Romeo and Juliet*, the characters think Juliet is dead, but the audience knows she has just taken the Friar's sleeping potion.)
6. **symbol**: a concrete thing that is used to represent an abstract idea or concept [ex: The American flag (a concrete object) represents freedom, patriotism, liberty (abstract concepts)]
7. **figures of speech**: language not meant to be taken literally
 - a. **metaphor**: a *direct* comparison between two unlike things (ex: Shakespeare—"All the world's a stage, and all the men and women merely players..." → comparing the world to a stage, people to actors on the stage)
 - b. **simile**: an *indirect* comparison between two unlike things using "like" or "as" (ex: Carl Sandburg—"Life is like an onion: You peel it off one layer at a time, and sometimes you weep." → comparing life to an onion using "like"; saying it is *like* something rather than it *is* something else)
 - c. **personification**: giving human attributes to animals, objects, or ideas (ex: Emily Dickinson—"Because I could not stop for Death,/ he kindly stopped for me..." → giving Death the human characteristic of "kindly" stopping)
8. **mood**: the atmosphere of a work (as the reader experiences it)
9. **tone**: a writer's attitude toward his/her subject
10. **diction**: a writer's word choices
 - a. **denotation**: the dictionary definition of a word (ex: *group* = more than one; this is a neutral definition and there are all types of groups)
 - b. **connotation**: the implied, suggested, or "loaded" meaning attached to a word (Words can have the same denotative meaning, but very different connotative meanings. Ex: *gang* = this can also mean more than one, but there is a negative implied meaning; *party* = this can also mean more than one, but there is a more positive implied meaning)
11. **foreshadowing**: hints about what will happen later in the story
12. **flashback**: an event or scene taking place before the present time in the narrative
13. **setting**: the time and place in which a story occurs
14. **theme**: the central, universal idea explored in a literary work

Pre-AP 10 (Review): OPTIONAL FLASHCARDS – Create flashcards for any of these PAPE10 terms you don't already know

1. **allegory**: a story with multiple levels of meaning – a literal level (what is ACTUALLY happening in the story) and a deeper, more symbolic level (commenting on religion, society, politics, etc.). (ex: Edgar Allan Poe's "The Masque of the Red Death" or George Orwell's *Animal Farm*)
2. **syntax**: the way a writer chooses to join words into phrases, clauses, and sentences
3. **rhetorical question**: a question asked to emphasize a point, with no answer really expected
4. **appeal to ethos**: an appeal to a person's character, credibility, sincerity, or trustworthiness
5. **appeal to pathos**: an appeal to a person's emotions
6. **appeal to logos**: an appeal to a person's sense of logic
7. **pathetic fallacy**: when events that are happening in nature (the setting) mimic what is happening in the plot of a story (ex: a clap of thunder at the most suspenseful moment)
8. **analogy**: a comparison between two things in which the more complex is explained in terms of the more simple (ex: Asking the wealthy nations of the world to feed the impoverished nations is similar to asking people on a full lifeboat to take on more passengers.)
9. **oxymoron**: the association of two contrary terms side by side (ex: same difference, wise fool)

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10. **paradox**: a statement that appears to be contradictory or absurd on the surface, but actually expresses a deeper truth (ex: Oscar Wilde—"And all men kill the thing they love.")
11. **hyperbole**: an excessive overstatement or exaggeration (ex: My professor is a total psychopath.)
12. **anachronism**: anything out of its proper historical time (ex: Shakespeare writing about a clock in *The Tragedy of Julius Caesar* – a clock had not yet been invented in Roman times)
13. **allusions**: a reference to something that is believed to be commonly known
 - a. **biblical**: a reference to the Bible (also called, more generally, **religious** allusion)
 - b. **classical**: a reference to Greek or Roman mythology
 - c. **historical**: a reference to an important historical event
 - d. **literary**: a reference to a famous work of literature
14. **rhetorical modes**: patterns of organization developed to achieve a specific purpose
 - a. **narration**: writing that tells a story
 - b. **description**: writing that describes
 - c. **persuasion/argumentation**: writing that tries to convince the reader of a particular point
 - d. **exposition**: writing that explains

Poetry

15. **speaker**: the author, speaker, or person whose perspective (real or imagined) is being advanced in a speech or piece of writing
16. **persona**: the speaker, voice, or character assumed by an author (the "mask" the writer wears when telling a story)
17. organization
 - a. **stanza**: grouping of lines in a poem
 - b. **couplet**: two successive rhymed lines that are equal in length
 - c. **quatrain**: a four-line stanza
 - d. **sestet**: a six-line stanza
 - e. **octave**: an eight-line stanza
18. sound devices
 - a. **rhyme scheme**: the pattern of rhyme in a poem
 - b. **slant rhyme**: an imperfect rhyme
 - c. **alliteration**: repetition of similar sounds at the *beginning* of words (ex: Dr. Seuss—"Barber, baby, bubbles, and a bumblebee.")
 - d. **assonance**: repetition of similar *vowel* sounds in a sequence of nearby words (Edgar Allan Poe—"And so, all the night-tide, I lie down by the side/ Of my darling, my darling, my life and my bride." → repetition of the long "i" sound)
 - e. **consonance**: repetition of similar *consonant* sounds in a sequence of nearby words
 - f. **onomatopoeia**: the use of words that sound like the thing they refer to (ex: Bow-wow. Crackle. Buzz. Pop.)
 - g. **euphony**: a pleasing arrangement of sounds
 - h. **cacophony**: the clash of harsh sounds within a sentence or phrase
19. syntactical devices
 - a. **end-stopped line**: when there is a break at the end of a line of poetry indicated by a comma, period, semicolon, or other punctuation mark
 - b. **caesura**: an abrupt break in the middle of a line of poetry
 - c. **enjambment**: a line of poetry that continues into the next line with no break
 - d. **refrain**: a phrase or group of lines that is repeated at significant moments in a poem

Drama

20. **dialogue**: speech between two or more characters

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21. **monologue**: speech from one person
22. **interior monologue**: a record of a character's thoughts
23. **aside**: when a character in a play speaks directly to the audience, but the other characters on the stage cannot hear his words
24. **soliloquy**: when a character, alone on the stage, speaks her thoughts aloud
25. **act**: the major (larger) section into which a play is divided
26. **scene**: the smaller sections into which an act is divided
27. **stage directions**: instructions written into [the](#) script of a play, indicating stage actions, movements of performers, or production requirements

C. AP Language & Composition Terms (Review): **OPTIONAL FLASHCARDS** – Create flashcards for any of these AP LANG terms you don't already know

1. **understatement**: an intentional representation of something as less than it is
 - a. **meiosis**: a form of understatement or “belittling” something; something is referred to in terms less important than it really deserves (ex: Mercutio in *Romeo and Juliet* refers to his mortal wound as a “scratch.”)
 - b. **litotes**: a form of understatement in which a statement is affirmed by negating its opposite (ex: He is not unfriendly → He is friendly.)
2. **pun**: a play on words that have similar sounds but different meanings
3. **double entendre**: a type of pun or play on words, especially a play on words that has a sexual meaning
4. **cliché**: an expression that has been used so often it has lost all its power (ex: Turn over a new leaf.)
5. **dialect**: a distinctive variety of language spoken by members of an identifiable regional group, nation, or social class
6. **colloquialism**: an informal expression or slang
7. **jargon**: terminology which is especially defined in relationship to a specific activity, profession, group, or event (ex: words understood by law enforcement, phrases understood by gamers)
8. **idiom**: a common expression that has acquired a meaning that differs from its literal meaning (ex: It's raining cats and dogs.)
9. **malapropism**: a confused, comically inaccurate use of a long word or words (ex: It was the very *pineapple* of success. – instead of the correct use: It was the very *pinnacle* of success.)
10. **euphemism**: the use of more polite language to express vulgar or distasteful ideas (ex: Saying someone “passed away” instead of “died”)
11. **epithet**: an adjective or phrase that describes a prominent feature of a person or thing (ex: *Shoeless* Joe Jackson, Richard *the Lionheart*)
12. **aphorism**: a statement of some general principle, expressed in a memorable way by condensing much wisdom into few words (ex: Nietzsche—“The vanity of others offends our taste only when it offends our vanity.”)
13. **apostrophe**: a direct address to an absent or dead person or to an object (ex: Walt Whitman's poem “O Captain, My Captain” was written upon the *death* of Abraham Lincoln → Lincoln could not respond.)
14. **zeugma**: the use of one word in a sentence to modify two other words in the sentence, typically in two different ways (ex: “Mr. Pickwick took his hat and his leave.” This sentence uses “took” in two different ways.)
15. **syntactical devices**:
 - a. Balance

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- i. **parallelism**: the arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them (ex: Shakespeare—"Before, a joy proposed; behind, a dream.")
 - ii. **balanced sentence**: a sentence consisting of two or more clauses that are parallel in structure
 - iii. **antithesis**: a contrast or opposition of ideas (ex: Shakespeare—"Not that I loved Caesar less, / but that I loved Rome more.")
- b. Repetition
- i. **anaphora**: repeating the same word or phrase at the *beginning* of lines, clauses, or sentences (ex: Churchill—"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills.")
 - ii. **epistrophe**: repeating the same word or phrase at the *end* of lines, clauses, or sentences (ex: Ralph Waldo Emerson—"What lies behind us and what lies before us are tiny compared to what lies within us.")
 - iii. **antimetabole**: (type of chiasmus) a verbal pattern in which the second half of an expression is balanced against the first but with the words in reverse grammatical order (A-B-C, C-B-A) (ex: Malcolm X—"We didn't land on Plymouth Rock; Plymouth Rock landed on us.")
 - iv. **polysyndeton**: ("poly-" → many) repeated use of conjunctions (and, or, but, etc.) to link together a succession of words, clauses, or sentences (ex: Maya Angelou—"Let the whitefolks have their money and power and segregation and sarcasm and big houses and schools and lawns like carpets, and books, and mostly--mostly--let them have their whiteness.")
- c. Omission (taking out)
- i. **asyndeton**: removing conjunctions between clauses (ex: I came, I saw, I conquered.)
 - ii. **ellipsis**: (hint: look for ellipses ...) removing from a sentence a word or words that would be required for complete clarity but which can usually be understood from the context (ex: Romeo loves Juliet and Juliet, Romeo.)
- d. Change of normal word order
- i. **anastrophe**: an inversion (switching) of the normal order of words
 - ii. **chiasmus**: a verbal pattern (a type of antithesis) in which the second half of an expression is balanced against the first with the parts reversed (ex: Hillary Clinton—"In the end, the true test is not the speeches a president delivers; it's whether the president delivers on the speeches.")
 - iii. **parenthesis**: (hint: look for dashes or parentheses) a qualifying, explanatory, or appositive word, phrase, clause, or sentence that *interrupts* a sentence without otherwise affecting it, often indicated in writing by commas, parentheses, or dashes (ex: William Smith—you must know him—is coming tonight.)
- e. **stream-of-consciousness**: the continuous flow of perceptions, thoughts, feelings, and memories; representing mental processes in an unpunctuated or disjointed form
16. **metonymy**: a figure of speech that replaces the name of one thing with the name of something else closely associated with it (ex: The crown carries many responsibilities. This actually means a role in the monarchy carries many responsibilities, but the crown is *associated* with the monarchy.)
17. **synecdoche**: a figure of speech in which the part of something stands for the whole (ex: One thousand sails pursued Paris when he fled with Helen of Troy. → Actually, one thousand *ships* pursued Paris; the sail is just *a part* of the whole ship)
18. **conceit**: an extended metaphor that runs throughout a work

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19. **motif**: a situation, incident, idea, image, or character-type that is found in many different literary works, folktales, or myths
20. **archetype**: a symbol, theme, setting, or character-type that recurs in different times and places in myth, literature, folklore, dreams, and rituals so frequently to suggest that it represents some essential element of the universal human experience
21. **synaesthesia**: a blending of different senses (ex: His shirt was a loud shade of blue. – blending the senses of sound and sight)
22. **fable**: a brief tale that conveys a moral lesson, usually by giving speech and manners to animals and inanimate things (ex: Aesop's Fables)
23. **parable**: a brief tale illustrating some lesson or moral (not using animals); a type of allegory
24. **satire**: a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule or scorn them (ex: *The Adventures of Huckleberry Finn*)
25. **parody**: a mocking imitation of the style of a literary work or works, ridiculing through exaggerated mimicry (ex: Saturday Night Live)
26. **caricature**: a picture, description, etc., ludicrously exaggerating the peculiarities or defects of persons or things
27. **overstatement**: a type of exaggeration; to state something too strongly
28. **sarcasm**: a sharply ironical taunt; sneering or cutting remark
29. **wit**: quick, amusing cleverness
30. **trope**: a figure of speech (using words in senses beyond their literal meanings)
31. **in medias res** (Latin: "into the middle of things"): when a narrator begins telling a story at some exciting point in the middle of the action
32. **rhetoric**: the study of effective, persuasive language use; the art of communicating effectively
33. **rhetorical strategies/devices/techniques**: any strategy (such as all those listed above) used to communicate effectively given the speaker, subject, audience, context, and purpose

Grammar Vocabulary

34. **antecedent**-word that is replaced by a pronoun (ex. AP classes are difficult, and they are time consuming.)
35. **active voice**-the subject of the sentence is doing the action (ex. Mike loves hockey.)
36. **passive voice**-the subject of the sentence is not performing the action (ex. Hockey is loved by Mike.); avoid this in writing
37. **types of sentences**
 - a. **declarative**-sentence that make a statement (ex. I am leaving.)
 - b. **interrogative**-sentence that asks a question (ex. Are you leaving?)
 - c. **imperative**-sentence that commands or request, and the subject is missing or implied (ex. Get out)
 - d. **exclamatory**-sentence that is emotional and declarative (Wow!
 - e. **simple**-a sentence consisting of only one clause, with a single subject and predicate
 - f. **complex**-a sentence containing a subordinate clause or clauses.
 - g. **compound**-a sentence with more than one subject or predicate.
 - h. **compound-complex**-a sentence having two or more coordinate independent clauses and one or more dependent clauses
38. **fragments**-any phrase or clause that is not a sentence

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39. **phrases**-groups of words that work together as a grammatical unit in a sentence but is missing a subject or predicate
- appositive**-a noun or noun phrase that is placed next to another noun or noun phrase to help identify it or give more specific information (ex. Mr. Rogers, my math teacher, is going to retire.)
 - prepositional**-a group of words that begins with a preposition and ends with a noun or pronoun before the linking verb (ex. Keep that secret between you and me.)
40. **clauses**-a group of words that includes a subject and its related verb but that is not necessarily a sentence
- dependent/subordinate**-a group of words that includes a subject and verb but is incomplete
 - independent clause**- a clause that could be a complete sentence if it stands alone
41. **parts of speech**
- nouns**-person, place, thing, or idea (Abraham Lincoln, library, flashcard)
 - pronouns**-words that take the place of noun (he, she, it)
 - verbs**-the predicate
 - action verb**-something you physically do
 - helping verb (auxiliary) verb**-helps out the action verb by showing past or present tense
 - linking verb**-all alone links a subject to a noun or adjective
 - adjectives**-words that describe nouns or adjectives (ex. Strong, confident, antagonistic)
 - Demonstrative- (ex. that, this, those)
 - Proper- formed from a proper noun (ex. Japanese, Napoleonic, British)
 - adverbs**-words that describe a verb, adjective, or other adverb (ex. where, how,
 - prepositions**-the position or orientation of something (ex. during, to, with, along)
 - interjections**-a word or short phrase used to express emotion (ex. Wow! No! Help!)
 - conjunctions**-a word that joins two or more words together (ex. for, and, nor, but, or yet, so)