

AP English Language and Composition (AP English III)

Summer Reading Assignment

C. Brodie

>>>Due on the first day of class<<<

I look forward to having you in AP English Language and Composition next year. ☺ The class moves at a quick pace, so be prepared to apply your reading, writing, language, and mostly your thinking skills! You will need to have your summer assignment completed and handed to me on the **FIRST DAY OF CLASS**. Remember, the summer assignment is worth 15% of the 1st and 3rd quarter grades, so be sure to complete it and hand it in by the due date! Good Luck!

The Personal Journey to Self-Awareness

1. Douglass, Frederick. *The Narrative of the Life of Frederick Douglass*.



Assignment –for the book

1. Read the autobiography, keeping your eyes open for quotations that seem to reveal aspects of the Human Condition listed below.
2. Create a Quotation Album. Include 25 quotations **from the book**. Balance your quotations throughout the book. Don't bunch them all up from Chapters 1 and 2. Your quotation album must be editable (typed).
3. To record your items for the Quotation Album, use this structure:

Chapter # and Page #	Quotation –in quote marks, of course	1- or 2-sentence explanation of HOW that quotation reveals something about a PARTICULAR aspect of the human condition.
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Some Aspects of the Human Condition found in the autobiography

Hypocrisy	Man's Relationship to the Eternal	Longing for Redemption
Quest for "the most valued thing"	Man's Inhumanity to Man	Identity and Fear of the Unknown
Entrapments	Legal v. moral laws	Corruption

>>>Did I mention? Due on the **FIRST DAY OF CLASS!!**<<<

AP English Language & Composition Literary Terms

Start learning these terms for rhetorical analysis:

1. **Abstract** – Not related to the concrete properties of an object; pertaining to ideas, concepts, or qualities, as opposed to physical attributes.
2. **Aesthetics** – Pertaining to the value of art for its own sake or for form.
3. **Allegory** – narrative form in which characters and actions have meanings outside themselves; characters are usually personifications of abstract qualities.
4. **Alliteration** – The repetition of initial consonant sounds within a formal grouping, such as a poetic line or stanza, or in close proximity in prose. e.g., "The twisting trout twinkled below."

5. **Allusion** – A figure of speech which makes brief, even casual reference to a historical or literary figure, event, or object to create a resonance in the reader.
6. **Ambiguity** – Use of language in which multiple meanings are possible. Ambiguity can be unintentional through insufficient focus on the part of the writer; in good writing, ambiguity is frequently intentional in the form of multiple connotative meanings, or situations in which either the connotative or the denotative meaning can be valid in a reading.
7. **Anachronism** – Use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer. Some authors employ anachronisms for humorous effect, and some genres, such as science fiction or fantasy, make extensive use of anachronism.
8. **Anadiplosis** – Repetition of the last word of one clause at the beginning of the next clause. For example, “The crime was common, common be the pain.” (Alexander Pope)
9. **Analogy** – Comparison of two things that are alike in some respects. Metaphors and Similes are both types of analogy.
10. **Anaphora** – Regular repetition of the same word or phrase at the beginning of successive phrases or clauses. For example, “We shall fight in the trenches. We shall fight on the oceans. We shall fight in the sky.”
11. **Antagonist** – Character or force in a literary work that opposes the main character, or protagonist.
12. **Antihero** – Protagonist of a literary work who does not embody the traditional qualities of a hero (e.g., honor, bravery, kindness, intelligence).
13. **Antithesis** – The juxtaposition of sharply contrasting ideas in balanced phrases or clauses.
“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.”
(Charles Dickens, *A Tale of Two Cities*)
14. **Aphorism** – A concise statement designed to make a point or illustrate a commonly held belief. The writing of Benjamin Franklin contains many aphorisms, such as “Early to bed and early to rise/ Make a man healthy, wealthy and wise.”
15. **Apostrophe** – A figure of speech in which a person, thing, or abstract quality is addressed as if present; for example, “Milton! Thou shouldst’t be living at this hour.” OR the invocation to the muses usually found in an epic poem.
16. **Anecdote** – A brief story or tale
17. **Assonance** – The repetition of identical or similar vowel sounds, usually in successive or proximate words. e.g., the words “cry” and “side” have the same vowel sound and so are said to be in assonance. OR “To play with grace ...”
18. **Asyndeton** – The practice of omitting conjunctions between words, phrases, or clauses. In a list, it gives a more extemporaneous effect and suggests the list may be incomplete. For example “He was brave, fearless, afraid of nothing.”
19. **Audience** – The person(s) reached by a piece of writing.
20. In a **balanced sentence**, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.
21. **Begging the question** – a form of logical fallacy in which a statement or claim is assumed to be true without evidence other than the statement or claim itself.
22. **Bildungsroman** – A novel or story whose theme is the moral or psychological growth of the main character.
23. **Canon** (canonical) – The works of an author that have been accepted as authentic.
24. **Catharsis** – Purification or cleansing of the spirit through the emotions of pity and terror as a witness to a tragedy.
25. **Chiasmus** – Figure of speech by which the order of the terms in the first parallel clauses is reversed in the second. “Has the Church failed mankind, or has mankind failed the Church?” – T.S. Elliot.

26. **Colloquialism** – Use of ordinary language; the vernacular. For example, depending on where in the United States you live, a sandwich is called a sub, a grinder, or a hero.
27. **Complex sentence** contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
28. **Compound sentence** contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
29. **Compound-complex sentence** contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
30. **Connotation** – what is implied by a word; quite different from its literal meaning.
31. **Consonance** – recurrence or repetition of consonants without the similar correspondence of vowels: e.g., “And each slow dusk a drawing-down of blinds.” The “d” sound is in consonance. The “s” sound is also in consonance. OR (the final “k” sounds of “stroke” and “luck”)
32. **Contradiction** – A direct opposition between things compared; inconsistency.
33. **Deductive** – The reasoning process by which a conclusion is drawn from a set of premises and containing no more facts than these premises.
34. **Delayed sentence (or periodic sentence)** – A sentence that withholds its main idea until the end. In this sentence, additional details are placed before the basic statement. Delay, of course, is the secret weapon of the periodic sentence.

A periodic sentence is often a long sentence in which the completion of the syntax and sense is delayed until the end, usually after a sequence of balanced subordinate clauses. The effect is a kind of suspense, as the reader's attention is propelled forward to the end, as in this sentence from Ann Radcliffe's *Romance of the Forest* (1791), describing the heroine's response to an unwelcome sexual advance:

While he was declaring the ardour of his passion in such terms, as but too often make vehemence pass for sincerity, Adeline, to whom this declaration, if honourable, was distressing, and if dishonourable, was shocking, interrupted him and thanked him for the offer of a distinction, which, with a modest, but determined air, she said she must refuse.

35. **Denotation** – The dictionary definition of a word; the direct and specific meaning.
36. **Diction** – An author's choice of words to convey a tone or effect.
37. **Didactic** – intended for teaching or to teach a moral lesson.
38. **Elegy** – Poem or prose lamenting the death of a particular person. Perhaps the most famous elegy is Thomas Grey's poem, “Elegy Written in a Country Churchyard.”
39. **Epigraph** – Quote set at the beginning of a literary work or at its divisions to set the tone or suggest a theme.
40. **Epiphany** – A sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience.
41. **Epistolary** – A piece of literature contained or carried on by letters.
42. **Epistrophe (or Antistrophe)** is the repetition of the same word or group of words at the ends of successive clauses; it sets up a pronounced rhythm and gains a special emphasis both by repeating the word and by putting the word in the final position: e.g. *Genius is said to be self-conscious: I cannot tell whether Miss Ingram was a genius, but she was self-conscious—remarkably self-conscious indeed.*
“Oh, Jane, you torture me! he exclaimed, ‘With that searching and yet faithful and generous look, you torture me!’”
 The repetition of “self-conscious” and “you torture me” at the ends of clauses focuses attention on those concepts because they are the last images in the sentences, completing the thought.
43. **Epitaph** – a brief statement commemorating or epitomizing a deceased person or something past.
44. **Ethos** – the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution.

45. **Euphemism** – Substitution of a milder or less direct expression for one that is harsh or blunt. For example, using “passed away” for “dead.”
46. **Expletive** – A single word or sort phrase intended to emphasize surrounding words. Commonly, expletives are set off by commas. Examples: in fact, of course, after all, certainly.
47. **Eulogy** – A speech or writing in praise of a deceased person or thing.
48. **Figurative Language** – Language that is not meant literally, such as a metaphor or simile, is figurative language.
49. **Flashback** is a literary device that serves as an interruption in the action to show a scene that took place earlier.
50. **Foil** – A person or thing that makes another seem better by contrast.
51. **Formal**– Language that is lofty, dignified, or impersonal
Informal or colloquial – language that is similar to everyday speech.
52. **Foreshadow** – To hint at or present things to come in a story or play.
53. **Genre** – Term used to describe literary forms, such as tragedy, comedy, novel, or essay.
54. **Hyperbole** – An overstatement characterized by exaggerated language. e.g., “The shot heard ‘round the world.”
55. **Imagery** – Sensory details in a work; the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. Imagery involves any or all the five senses.
56. **Inductive** – Conclusion or type of reasoning whereby observation or information about a part of a class is applied to the class as a whole. Contrast with deductive.
57. **Invective** – The use of angry or insulting language in satirical writing.
58. **In medias res** - Refers to opening a story in the middle of the action, requiring filling in the past details by exposition or flashbacks.
59. **Irony** – Verbal, dramatic, and situational – A situation or statement characterized by significant difference between what is expected or understood and what actually happens or is meant. Irony is frequently humorous, and can be sarcastic when using words to imply the opposite of what they normally mean.
60. **Isocolon** – Parallel structure in which the parallel elements are similar not only in grammatical structure, but also in length. For example, “An envious heart makes a treacherous ear” (Their Eyes Were Watching God, Zora Neale Hurston).
61. **Juxtaposition** – Placing of two items side by side to create a certain effect, reveal an attitude, or accomplish some other purpose.
62. **Literary Device** – A particular word pattern or combination of words used in a literary work to evoke a desired effect or arouse a desired reaction in the reader.
63. **Litotes** – Form of understatement in which the negative of the contrary is used to achieve emphasis and intensity. For example, “She is not a bad cook.” Or “No man ever followed his genius until it misled him.” Thoreau.
64. **Loose sentence** makes complete sense if brought to a close before the actual ending. A loose sentence makes a basic statement with a string of details added to it.
e.g. The teacher considered him a good student, steady if not inspired, willing if not eager, responsive to instruction and conscientious about his work.
65. **Metaphor** is a comparison of two unlike things not using “like” or “as”: e.g., “Time is money.”
66. In **metonymy**, the name of one thing is applied to another thing with which it is closely associated: e.g., “I love Shakespeare.”
67. **Mood** – The feeling or ambiance resulting from the tone of a piece as well as the writer/narrator’s attitude and point of view. The effect is created through description of feelings or object that establishes a particular feeling such as gloom, fear, or hope.

68. **Motif** – Recurrent device, formula, or situation that often serves as a signal for the appearance of a character or event.
69. **Nostalgia** – Desire to return in thought or fact to a former time.
70. **Onomatopoeia** – A word capturing or approximating the sound of what it means, such as “buzz” or “hiss”.
71. **Oxymoron** – A figure of speech that combines two apparently contradictory terms into a single unusual expression, as in “jumbo shrimp” or “deafening silence.”
72. **Paradox** – occurs when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth: e.g., “Much madness is divinest sense.” In Bronte’s *Jane Eyre*, it is paradoxical that Mr. Rochester must go blind before he can “see” the errors of his ways and gain humility.
73. **Parallelism** – Recurrent syntactical similarity where several parts of a sentence or several sentences are expressed alike to show that the ideas in the parts or sentences equal in importance. It also adds balance, rhythm, and clarity to the sentence. For example, “I have always searched for, but never found the perfect painting for the wall.”
Harper Lee—*To Kill a Mockingbird*
“The tire bumped on gravel, skeetered across the road, crashed into a barrier and popped me like a cork onto pavement.”
74. **Parody** – A satirical imitation of a work of art for the purpose of ridiculing its style or subject.
75. **Persona** (Latin, “mask”) – The voice or figure of the author who tells the story and who may or may not share the values of the actual author.
One of the most famous **personae** is that of the speaker in Jonathan Swift’s “A Modest Proposal.”
76. **Personification** – Treating an abstraction or nonhuman object as if it were a person by giving it human qualities. E.g. “The wind cried in the dark.”
77. **Plot** is the sequence of events or actions in a short story, novel, play, or narrative poem.
78. **Point of view** is the perspective from which a narrative is told.
79. **Polysyndeton** is the deliberate use of many conjunctions for special emphasis—to highlight quantity or mass of detail or to create a flowing, continuous sentence pattern; it slows the pace of the sentence.
80. **Propaganda** – Information or rumor deliberately spread to help or harm a person, group, or institution.
81. **Prose** – The ordinary form of written language without metrical structure, as distinguished from poetry or verse.
82. **Protagonist** – The chief character in a work of literature.
83. **Pun** is a play on words that are either identical or similar in sound but have sharply diverse meanings. Puns may have serious as well as humorous uses. When Mercutio is bleeding to death in *Romeo and Juliet*, he says to his friends, “Ask for me tomorrow, and you shall find me a grave man.”
84. **Realism** – The literary practice of attempting to describe life and nature without idealization and with attention to detail.
85. **Repetition** is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., “...government of the people, by the people, for the people, shall not perish from the earth” (“Address at Gettysburg” by Abraham Lincoln)
“All John Reed’s violent tyrannies, all his sisters’ proud indifference, all his mother’s aversion, all the servants’ partiality, turned up in my disturbed mind like a dark deposit in a turbid well.” (Bronte’s *Jane Eyre*)
86. **Rhetoric** is the study of writing or speaking as a means of communication or persuasion. Writers use logos to make appeals to the readers’ logic, pathos to make appeals to the readers’ emotions, and ethos to make appeals to their own ethical ability to handle the argument.
87. **Rhetorical device** – Particular use of word patterns and styles used to clarify, make associations, and focus the writing in a piece of literature. Some rhetorical devices are expletives, parallelism, metaphor, analogy, assonance, etc.

88. **Rhetorical Shift** or turn refers to a change or movement in a piece resulting from an epiphany, realization, or insight gained by the speaker, a character, or the reader.
89. **Sarcasm** – A sharp caustic remark. A form of verbal irony in which apparent praise is actually bitterly or harshly critical. For example, a coach saying to a player who misses the ball, “Nice catch.”
90. **Satire** – A literary style used to make fun of or ridicule an idea or human voice or weakness.
91. **Simile** is a comparison of two different things or ideas through the use of the words “like” or “as.” It is a definitely stated comparison which says one thing is like another: e.g., “The warrior fought like a lion.” “My love is like a red, red rose.”
92. **Simple sentence** contains one subject and one verb: e.g., The singer bowed to her adoring audience.
93. **Structure** is the framework or organization of a literary selection.
94. **Style** is the writer’s characteristic manner of employing language.
95. **Syllogism** – A form of deductive reasoning; an extremely subtle, sophisticated, or deceptive argument; a formal argument consisting of a major and a minor premise and a conclusion (as in “every virtue is laudable; kindness is a virtue; therefore kindness is laudable”).
96. **Synecdoche** - In **synecdoche**, a part of something is used to signify the whole: e.g., “All hands on deck.” Also the reverse, whereby the whole can represent a part, is synecdoche: e.g., “Canada played the United States in the Olympic hockey finals.”
97. **Syntax** – The way words are put together to form phrases, clauses, and sentences.
98. **Theme** – The central or dominant idea or concern of a work.
99. **Thesis** – Focus statement of an essay; premise statement upon which the point of view or discussion in the essay is based.
100. **Tone** – The attitude a literary work takes towards its subject and theme. It reflects the narrator’s tone. Without tone, a piece of literature would evoke no emotion, and may seem very dull.
101. **Transition words** – Words and devices that bring unity and coherence to a piece of writing. Examples: *however, in addition, and on the other hand.*
102. **Understatement** is the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is: e.g., “I could probably manage to survive on a salary of two million dollars per year.”
103. **Utopia** – An imaginary place of ideal perfection. The opposite of a **dystopia**. – An imaginary place where people live dehumanized, often fearful lives.
104. **Voice** – Voice is the quality that makes an author’s writing unique, and which conveys the author's attitude, personality, and character; or Voice is the characteristic speech and thought patterns of a first-person narrator; a persona.
105. **Zeugma** – Grammatically correct linkage of one subject with two or more verbs or a verb with two or more direct objects. The linking shows a relationship between ideas more clearly. For example: Bob exceeded at sports; Jim at academics; Mark at eating.

Questions or concerns? E-mail cbrodie2@wcpss.net. You must email me from your WCPSS student email account, or I cannot respond.

