

Arthur L. Johnson High School
Advanced Placement Literature and Composition

Summer Assignment 2020
Mrs. Poskay

AP English Literature and Composition will be a demanding college-level course. You will be expected to function at a high intellectual level, complete lengthy reading and writing assignments, develop insight about literature, improve your writing, and carry on as a responsible adult at all times. You must be able to think and work independently and hold yourself to high standards. In all ways, I teach this course as a college instructor would. I will guide, support and coach you, but you must take risks, show initiative, and fulfill all obligations on your end. To acquaint yourself with the general description and expectations for the AP English Literature and Composition course, I recommend that you visit the College Board Advanced Placement Program web site and read specifically about the AP Literature and Composition course. There you will also find study skills, reading tips, sample questions, and other information about the exam and the course.

The summer assignments for AP Lit are designed to enhance your analysis of literature, broaden your knowledge of literary terms that are commonly used on the exam and acquaint yourself with numerous literary works, which will be the focus of the first marking period of school.

Materials for Class in September-

1. Binder (3 ring) with 4 sections: Major Literary Works, AP Practice, Lit Terms and Vocabulary, Poetry
2. Pens/Pencils/Highlighters

Assignments:

1. Read and annotate the following four works of literature. If you would rather buy yourself a copy of the books so that you can write in them directly, that is fine with me; otherwise, keep detailed notes in a binder rather than adding post-it notes to the works themselves. Notes should include observations, questions, quotes that struck you for any reason. You will respond to AP prompts on the four books within the first marking period of school. Each book will be covered extensively when class begins in the fall.
Oedipus the King* or *Oedipus Rex (the second play in the collection- you do not need to read all three plays) have notes and reading completed by **September 6.**
Things Fall Apart- Chinua Achebe- notes and reading completed by **September 13.**
The Poisonwood Bible- Barbara Kingsolver- notes and reading completed by **September 25.**
Song of Solomon- Toni Morrison- notes and reading completed by **October 15.**

2. Learn the root word list (will help on SAT and ACT as well)
3. Any words on the *SAT Vocabulary List Grade 12* that you don't know should be learned over the summer.
4. The starred* literary terms on *The Glossary of Literary Terms for the AP English Literature and Composition Exam* must be learned for September. You will have your first quiz (random selection) within the first two weeks of class. Study however it works for you. If you want to make flashcards, do that. If something else works better for you, that's fine as well.

Roots

Ambi	Having two; both
Ana Anti	Against
Be	To make
Bene, Bon	Good, well
Bi, Bin	Twice
Circum	Around
Com, Con	With, together
De	Less, Downward, usually negative
Di	Twice, double, two
Dis	Apart, Not
Ex	Out, former
Em, En	To make, allow, part of
Hyper	Over, above, excess
Hypo	Under
In	Both part of and opposite of CAREFUL!!
Inter, Intra	Between, Among
Mal	Bad-
-Mis	Wrong
Mono	One
Par	-Beside, beyond, aside from
Ob	Interfere, Stop, Block
-Omni	All
Pre	-Before

1. **abet**
to support or encourage someone; especially someone who has done something wrong
2. **abeyance**
suspension; temporary cessation
3. **abhor**
to hate very, very much; to detest
4. **abstruse**
hard to understand
5. **amorphous**
shapeless; without a regular or stable shape; bloblike
6. **acumen**
keenness of judgment; mental sharpness
7. **adage**
a traditional saying; a proverb
8. **adroit**
skillful; dexterous; clever; shrewd; socially at ease
9. **affluent**
rich; prosperous
10. **allusion**
an indirect reference (often to a literary work); a hint
11. **aloof**
uninvolved; standing off; keeping one's distance

12. **ambiguous**
unclear in meaning; confusing; capable of being interpreted in different ways
13. **assiduous**
hardworking; busy; quite diligent
14. **auspicious**
favorable; promising; pointing to a good result
15. **axiom**
a self-evident rule or truth; a widely accepted saying
16. **baroque**
extravagantly ornate
17. **benevolent**
generous; kind; doing good deeds
18. **blithe**
carefree; cheerful
19. **bucolic**
charmingly rural; rustic; countrylike
20. **careen**
to swerve; to move rapidly without control; to lean to one side
21. **caricature**
a portrait or description that is purposely distorted or exaggerated, often to prove some point about its subject
22. **catharsis**
purification that brings emotional relief or renewal
23. **chicanery**
trickery; deceitfulness; artifice; especially legal or political
24. **clandestine**
concealed or secret; usually for an evil or subversive purpose

38. extol
to praise highly; to laud
39. facetious
humorous; not serious; clumsily humorous
40. fastidious
meticulous; demanding; finicky
41. fervor
great warmth or earnestness; ardor; zeal
42. flagrant
glaringly bad; notorious; scandalous
43. flippant
frivolously disrespectful; saucy; pert; flip
44. futile
useless; hopeless
45. garrulous
talkative; chatty
46. histrionic
overly dramatic; theatrical
47. hubris
arrogance; excessive pride
48. iconoclast
one who attacks popular beliefs or institutions
49. idiom
an expression whose meaning is different from the literal meaning of the words; a language or dialect used by a group of people
50. indulgent
lenient; yielding to desire

64. **mitigate**
to moderate the effect of something
65. **munificent**
very generous; lavish
66. **neophyte**
a beginner; novice
67. **nomenclature**
a set or system of names; a designation; a terminology
68. **nuance**
a subtle difference or distinction
69. **obfuscate**
to darken; to confuse; to make confusing
70. **ominous**
threatening; menacing; portending doom
71. **omniscient**
all-knowing; having infinite wisdom
72. **onerous**
burdensome; oppressive
73. **orthodox**
conventional adhering to established principles or doctrines, especially in religion;
by the book
74. **paradigm**
a model or example
75. **paragon**
a model or pattern of excellence
76. **peripatetic**
wandering; traveling continually; itinerant

90. rhetoric
the art of formal speaking or writing; inflated discourse
91. saccharine
sweet; excessively or disgustingly sweet
92. suffuse
to cover; overspread; to saturate
93. superfluous
extra; unnecessary; redundant
94. supercilious
haughty; patronizing; behaving as though one thinks one is superior to others
95. surmise
to conjecture; to guess
96. surreptitious
sneaky; secret
97. thwart
to prevent from being accomplished; to frustrate; to hinder
98. ubiquitous
being everywhere at the same time
99. usurp
to seize wrongfully
100. virulent
extremely poisonous; malignant; full of hate

THE GLOSSARY OF LITERARY TERMS FOR THE AP ENGLISH LITERATURE AND COMPOSITION EXAM

We've put an asterisk (*) beside the handful of terms that you *absolutely must know*.

Abstract An *abstract* style (in writing) is typically complex, discusses intangible qualities like good and evil, and seldom uses examples to support its points.

Academic As an adjective describing style, this word means dry and theoretical writing. When a piece of writing seems to be sucking all the life out of its subject with analysis, the writing is *academic*.

Accent In poetry, *accent* refers to the stressed portion of a word. In "To be, or not to be," accents fall on the first "be" and "not." It sounds silly any other way. But accent in poetry is also often a matter of opinion. Consider the rest of the first line of Hamlet's famous soliloquy, "That is the question." The stresses in that portion of the line are open to a variety of interpretations.

* **Aesthetic, Aesthetics** *Aesthetic* can be used as an adjective meaning "appealing to the senses." Aesthetic judgment is a phrase synonymous with artistic judgment. As a noun, an aesthetic is a coherent sense of taste. The kid whose room is painted black, who sleeps in a coffin, and listens only to funeral music has an aesthetic. The kid whose room is filled with pictures of kittens and daisies but who sleeps in a coffin and listens to polka music has a confused aesthetic. The plural noun, *aesthetics*, is the study of beauty. Questions like *What is beauty?* or *Is the beautiful always good?* fall into the category of aesthetics.

* **Allegory** An *allegory* is a story in which each aspect of the story has a symbolic meaning outside the tale itself. Many fables have an allegorical quality. For example, Aesop's "The Ant and the Grasshopper" isn't merely the story of a hardworking ant and a carefree grasshopper, but is also a story about different approaches to living—the thrifty and the devil-may-care. It can also be read as a story about the seasons of summer and winter, which represent a time of prosperity and a time of hardship, or even as representing youth and age. True allegories are even more hard and fast. Bunyan's epic poem, *Pilgrim's Progress*, is an allegory of the soul, in which each and every part of the tale represents some feature of the spiritual world and the struggles of an individual to lead a Christian life.

* **Alliteration** The repetition of initial consonant sounds is called *alliteration*. In other words, consonant clusters coming closely cramped and compressed—no coincidence.

* **Allusion** A reference to another work or famous figure is an *allusion*. A classical allusion is a reference to Greek and Roman mythology or literature such as *The Iliad*. Allusions can be topical or popular as well. A topical allusion refers to a current event. A popular allusion refers to something from popular culture, such as a reference to a television show or a hit movie.

* **Anachronism** The word *anachronism* is derived from Greek. It means "misplaced in time." If the actor playing Brutus in a production of Julius Caesar forgets to take off his wristwatch, the effect will be anachronistic (and probably comic).

* **Analogy** An *analogy* is a comparison. Usually analogies involve two or more symbolic parts, and are employed to clarify an action or a relationship. *Just as the mother eagle shelters her young from the storm by spreading her great wing above their heads, so does Acme Insurers of America spread an umbrella of coverage to protect its policyholders from the storms of life.*

* **Anecdote** An *anecdote* is a short narrative.

Antecedent The word, phrase, or clause that a pronoun refers to or replaces. In *The principal asked the children where they were going; they* is the pronoun and *children* is the antecedent.

* **Anaphora** - the repetition of an initial word or phrase

"Every day, every night, in every way, I am getting better."

Canto The name for a section division in a long work of poetry. A *canto* divides a long poem into parts the way chapters divide a novel.

***Caricature** A portrait (verbal or otherwise) that exaggerates a facet of personality.

★ **Catharsis** This is a term drawn from Aristotle's writings on tragedy. *Catharsis* refers to the "cleansing" of emotion an audience member experiences, having lived (vicariously) through the experiences presented on stage.

Chorus In drama, a *chorus* is the group of citizens who stand outside the main action on stage and comment on it.

Classic What a troublesome word! Don't confuse classic with classical. *Classic* can mean typical, as in *Oh, that was a classic blunder*. It can also mean an accepted masterpiece, for example, *Death of a Salesman*. But, *classical* refers to the arts of ancient Greece and Rome and the qualities of those arts.

Coinage (neologism) A *coinage* is a new word, usually one invented on the spot. People's names often become grist for coinages, as in, *Oh, man, you just pulled a major Wilson*. Of course, you'd have to know Wilson to know what that means, but you can tell it isn't a good thing. The technical term for coinage is *neologism*.

★ **Colloquialism** This is a word or phrase used in everyday conversational English that isn't a part of accepted "schoolbook" English. For example, *I'm toasted. I'm a crispy-critter man, and now I've got this wicked headache*.

Complex, Dense These two terms carry the similar meaning of suggesting that there is more than one possibility in the meaning of words (image, idea, opposition); there are subtleties and variations; there are multiple layers of interpretation; the meaning is both explicit and implicit.

★ ***Conceit, Controlling Image** In poetry, *conceit* doesn't mean stuck-up. It refers to a startling or unusual metaphor, or to a metaphor developed and expanded upon over several lines. When the image dominates and shapes the entire work, it's called a *controlling image*. A metaphysical conceit is reserved for metaphysical poems only.

★ **Connotation, Denotation** The *denotation* of a word is its literal meaning. The *connotations* are everything else that the word suggests or implies. For example, in the phrase *the dark forest*, *dark* denotes a relative lack of light. The connotation is of danger, or perhaps mystery or quiet; we'd need more information to know for sure, and if we did know with complete certainty that wouldn't be connotation, but denotation. In many cases connotation eventually so overwhelms a word that it takes over the denotation. For example, *livid* is supposed to denote a dark purple-red color like that of a bruise, but it has been used so often in the context of extreme anger that many people have come to use *livid* as a synonym for rage, rather than a connotative description of it.

★ **Consonance** The repetition of consonant sounds within words (rather than at their beginnings, which is alliteration): *A flock of sick, black-checked ducks*.

★ ***Couplet** A pair of lines that end in rhyme:

But at my back I always *hear*.
Time's winged chariot hurrying *near*.

—From "To His Coy Mistress" by Andrew Marvell

★ **Euphemism** A word or phrase that takes the place of a harsh, unpleasant, or impolite reality. The use of *passed away* for died, and *let go* for fired are two examples of *euphemisms*.

Euphony When sounds blend harmoniously, the result is *euphony*.

Explicit To say or write something directly and clearly (this is a rare happening in literature because the whole game is to be "implicit," that is, to suggest and imply).

★ **Farce** Today we use this word to refer to extremely broad humor. Writers of earlier times used *farce* as a more neutral term, meaning simply a funny play; a comedy. (And you should know that for writers of centuries past, *comedy* was the generic term for any play; it did not imply humor.)

Feminine rhyme Lines rhymed by their final two syllables. A pair of lines ending with *running* and *gunning* would be an example of feminine rhyme. Properly, in a feminine rhyme (and not simply a double rhyme) the penultimate syllables are stressed and the final syllables are unstressed.

First person narrator See *point of view*.

Foil A secondary character whose purpose is to highlight the characteristics of a main character, usually by contrast. For example, an author will often give a cynical, quick-witted character a docile, naive, sweet-tempered friend to serve as a *foil*.

★ **Foot** The basic rhythmic unit of a line of poetry. A *foot* is formed by a combination of two or three syllables, either stressed or unstressed.

★ ***Foreshadowing** An event or statement in a narrative that suggests, in miniature, a larger event that comes later.

★ **Free verse** Poetry written without a regular rhyme scheme or metrical pattern.

Genre A subcategory of literature. Science fiction and detective stories are *genres* of fiction.

Gothic, Gothic novel *Gothic* is the sensibility derived from gothic novels. This form first showed up in the middle of the eighteenth century and had a heyday of popularity for about sixty years. It hasn't really ever gone away. The sensibility? Think mysterious gloomy castles perched high upon sheer cliffs. Paintings with sinister eyeballs that follow you around the room. Weird screams from the attic each night. Diaries with a final entry that trails off the page and reads something like, *No, NO! IT COULDN'T BE!!*

★ **Hubris** The excessive pride or ambition that leads to the main character's downfall (another term from Aristotle's discussion of tragedy).

★ ***Hyperbole** Exaggeration or deliberate overstatement.

Implicit To say or write something that suggests and implies but never says it directly or clearly. "Meaning" is definitely present, but it's in the imagery, or "between the lines."

★ **In medias res** Latin for "in the midst of things." One of the conventions of epic poetry is that the action begins *in medias res*. For example, when *The Iliad* begins, the Trojan war has already been going on for seven years.

Interior monologue A term from novels and poetry, not dramatic literature. It refers to writing that records the mental talking that goes on inside a character's head. It is related, but not identical to *stream of consciousness*. Interior monologue tends to be coherent, as though the character were actually talking. Stream of consciousness is looser and much more given to fleeting mental impressions.

★ **Heroic Couplet** - Two rhymed lines of iambic pentameter verse

* Meter - Poetic rhythm measured in feet

Metaphysical conceit See *conceit*.

* Metonym A word that is used to stand for something else that it has attributes of or is associated with. For example, a herd of 50 cows could be called 50 *head* of cattle.

Nemesis The protagonist's archenemy or supreme and persistent difficulty.

Neologism See *coinage*.

* Objectivity and Subjectivity An *objective* treatment of subject matter is an impersonal or outside view of events. A *subjective* treatment uses the interior or personal view of a single observer and is typically colored with that observer's emotional responses.

* Omniscient narrator See *point of view*.

* Onomatopoeia Words that sound like what they mean are examples of onomatopoeia. *Boom. Splat. Babble. Gargle.*

* Opposition One of the most useful concepts in analyzing literature. It means that you have a pair of elements that contrast sharply. It is not necessarily "conflict" but rather a pairing of images (or settings or appeals, etc.), whereby each becomes more striking and informative because it's placed in contrast to the other one. This kind of *opposition* creates mystery and tension. Oppositions can be obvious. Oppositions can also lead to irony, but not necessarily so.

* Oxymoron A phrase composed of opposites; a contradiction. *Bright black. A calm frenzy. Jumbo shrimp. Dark light. A truthful lie.*

Parable Like a fable or an allegory, a parable is a story that instructs.

* Paradox A situation or statement that seems to contradict itself, but on closer inspection, does not.

Parallelism Repeated syntactical similarities used for effect.

Paraphrase To restate phrases and sentences in your own words; to rephrase. Paraphrase is not analysis or interpretation, so don't fall into the thinking that traps so many students. Paraphrasing is just a way of showing that you comprehend what you've just read—that you can now put it in your own words. No more, no less.

Parenthetical phrase A phrase set off by commas that interrupts the flow of a sentence with some commentary or added detail. *Jack's three dogs, including that miserable little spaniel, were with him that day.*

* Parody The work that results when a specific work is exaggerated to ridiculousness.

* Pastoral A poem set in tranquil nature, or even more specifically, one about shepherds.

Pathos See *bathos*.

Periodic sentence See *loose sentence*.

Persona The narrator in a non-first-person novel. In a third person novel, even though the author isn't a character, you get some idea of the author's personality. However, it isn't really the author's personality because the author is manipulating your impressions there as in other parts of the book. This shadow-author is called the author's *persona*.

* Personification Giving an inanimate object human qualities or form. *The darkness of the forest became the figure of a beautiful, pale-skinned woman in night-black clothes.*

Plaint A poem or speech expressing sorrow.

*Stanza A group of lines in verse, roughly analogous in function to the paragraph in prose.

*Stock characters Standard or clichéd character types: the drunk, the miser, the foolish girl, etc.

Stream of consciousness See *point of view*.

*Subjective See *objectivity*.

Subjunctive Mood *If I were you, I'd learn this one!* That's a small joke because the grammatical situation involves the words "if" and "were." What you do is set up a hypothetical situation, a kind of wishful thing: *if I were you, if he were honest, if she were rich*. You can also get away from the person and into the "it": *I wish it were true, would it were so* (that even sounds like Shakespeare and poetry). Go to page 64, question 15 for the perfect example: "Were one not already the Duke..."

Suggest To imply, infer, indicate. This is another one of those basic tools of literature. It goes along with the concept of *implicit*. As the reader, you have to do all the work to pull out the meaning.

Summary A simple retelling of what you've just read. It's mechanical, superficial, and a step beyond the paraphrase in that it covers much more material and is more general. You can summarize a whole chapter or a whole story, whereas you paraphrase word-by-word and line-by-line. Summary includes all the facts.

Suspension of disbelief The demand made of a theater audience to accept the limitations of staging and supply the details with imagination. Also, the acceptance on an audience's or reader's part of the incidents of plot in a play or story. If there are too many coincidences or improbable occurrences, the viewer/reader can no longer suspend disbelief and subsequently loses interest.

*Symbolism A device in literature where an object represents an idea.

Syntax See *diction*.

*Technique The methods, the tools, the "how-she-does-it" ways of the author. The elements are not techniques. In poetry, *onomatopoeia* is a technique within the element of rhythm. In drama, *blocking* is a technique, as is *lighting*. Concrete details are not techniques; but tone is. Main idea is not a technique, but opposition is.

*Theme The main idea of the overall work; the central idea. It is the topic of discourse or discussion.

*Thesis The main position of an argument. The central contention that will be supported.

*Tragic flaw In a tragedy, this is the weakness of character in an otherwise good (or even great) individual that ultimately leads to his demise.

Travesty A grotesque parody.

Truism A way-too-obvious truth.

Unreliable narrator See *point of view*.

Utopia An idealized place. Imaginary communities in which people are able to live in happiness, prosperity, and peace. Several works of fiction have been written about *utopias*.

Zeugma The use of a word to modify two or more words, but used for different meanings. *He closed the door and his heart on his lost love.*

*Villanelle - A poem in six stanzas: the first five have 3 lines and the last has 4.

The first and last line of stanza 1 take turns repeating as the final line of the next 4 and then are rejoined as the last 2 lines of poem.