

Assignments and Parameters

Schoology access information: www.schoology.com; Access Code XRZTC-SB95D; course AP Literature and Composition 2017 – 2018

You may email me with questions and concerns @ nrevels@canutillo-isd.org. Please DO NOT submit your work via email.

Your AP Lit assignment for this summer consists of the following:

(1) All About Me (Daily Grade)

- Produce a well written profile of yourself as a student, reader, and writer. Consider your strengths and weaknesses. Be as honest as you can be. What are you better at? What do you feel you need to work on? ETC.
- This assignment should be no longer than 300 to 400 words. It will be typed, double space, 12 point Times New Roman font.

Upload www.schoology.com By June 26, 2017

(2) The Dastardly Vocabulary — (quiz grade for completion of vocabulary notebook – will be shown to me the 2nd week of school - Monday)

- Create a Vocabulary Notebook
- Complete the attached list of vocabulary terms. By “complete” I mean for you to define and KNOW them by the first week of classes.
- There will be a quiz A DAY until all the words have been covered. The quiz is done randomly – not alphabetically. The quiz style varies from multiple choice, to fill in the blank, matching, etc.

Vocabulary Quizzes begin 2nd week of school

(3) The Dastardly Literature —

- You will read the *Wide Sargasso Sea* by Jean Rhys
 - Available for order at
 - Amazon – used and new \$5.00 and up
 - Barnes and Noble - \$10.00 and up
 - Or check used bookstores around town
 - Bookmark on Remcon (westside)
 - Address: 7348 Remcon Cir, El Paso, TX 79912
 - Phone: (915) 833-2342
 - Books are GEMS (Lower Valley)
 - Address: 7744 N Loop Dr, El Paso, TX 79915
 - Phone: (915) 845-5437

- You will read and annotate this book for a test grade.

There will be a test over the book.

(4) Writing Prompts

- There are 2 poems included in this packet. One is Blake's "London" and the other is Robinson's "London's Summer Morning". Read each of the poems carefully and annotate them.
- Respond to the AP prompt for Robinson's
- Then write a compare and contrast response for both poems

Submit to www.schoolology.com by July 10, 2017

(5) Those darn writing prompts

- Review the prompts for Wide Sargasso Sea (included)
- Select 1 prompt to respond to
- Responses should be in MLA format, typed, times New Roman 12 point font

Submit to www.schoolology.com by July 31, 2017

(6) More Dastardly Lit. (naturally) –

- Select 1 book from the list below to read (one you HAVE NOT read before)
 - Pygmalion (George Bernard Shaw)
 - Emma (Jane Austen)
 - Mrs. Dalloway (Virginia Woolf)
 - My Antonia (Willa Cather)
 - Their Eyes Were Watching God (Zora Neale Hurston)

Be prepared to write an extensive literary analysis of your reading of your selected novel in August including the author's use of literary devices such as symbolism, figurative language (metaphors, similes, etc), sensory imagery (visual as well as the other physical senses), character foils, parallel plotlines, and so on to convey plot, character, and theme development.

DO YOUR OWN INTERPRETIVE WORK! "Easy interpretation" sites (SparkNotes, SHMOOP. et al) are NOT ACCEPTABLE sources of academic literary analysis, especially at the AP level. Additionally, working from such sites without crediting them is PLAGIARISM. Copying or submitting the same work as one another is also PLAGIARISM and is NOT ALLOWED. If detected, no matter how slight, the result be a 0. Besides, these are the ways of the literary weakling.

I would rather you get it WRONG all by yourself than STEAL it from somebody else!

This will be graded as well.

What AP Raters Long to See...

This list of suggestions for AP students writing the AP exam was compiled during the 2007 AP English reading at the Convention Center in Louisville, Kentucky. Although its participants read essays that answered only question number 1, their suggestions apply to other parts of the exam as well.

The prompt, which generated the essays being scored, was from the 2007 AP English Literature exam, as follows:

In the following two poems (A Barred Owl by Richard Wilbur & The History Teacher by Billy Collins – not reprinted here), adults provide explanations for children. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

I've done my best to encapsulate, synthesize and categorize comments – there were over 40 pages from which to work. I also know that there are contradictions here; that's just the way it is. However, the similarities far outweigh the differences. We do all seem to be on the same page, so to speak.

Structure & Composition

1. Fully develop your essays; try to write at least 2 pages. It's a shame to read the first page of what promises to be an 8 or 9 essay and then have the writer not fully develop their ideas and quit after one page. However, a longer essay is not necessarily a better essay.
2. Integrate your quotations gracefully (1) into your analysis of literary devices (2) with an interpretation of meaning (3). Thoroughly explain the relevance of the quote to the prompt and your analysis. Don't assume that your understanding of a quote is the same as the readers' understanding; you have to interpret its significance to the work, your thesis and the prompt. Show, don't tell.
3. Spend time planning your essay (10 minutes), and find some angle, within the context of the prompt, that you feel passionate about, whether emotionally, intellectually or philosophically (passion moves readers). If the prompt refers to "literary devices" or any other technical aspects of the work, ignore the reference and ask first, "What does the poem mean?" THEN, ask, "What message does the author have for you?" THEN, ask, "How is that message delivered?" At this point, the devices should suggest themselves in a context in which the technicalities of the work will be seen to create its effectiveness rather than obscuring its power.
 - a. One reader suggested leaving some space at the beginning and write your introduction last, once you know what you've actually written.
4. Don't just jump from thought to thought; transition quickly but effectively.
5. Make sure your essay has a clear ARGUABLE thesis statement which clearly reflects what you intend to discuss. Make sure your thesis is an EXACT reflection of what the prompt is asking WITHOUT simply restating the prompt. A good formula is "The text shows X in order to show/highlight/accomplish Y." Connect the literary device back to the author's point.

6. Spend more time thinking and analyzing the ENTIRE text rather than paraphrasing the text in your response. Many writers miss or ignore subtle shades of meaning which show contrasts or similarities. Look for ambiguities and ambivalence in the selection.
7. Make sure that all your claims/analysis has effective support AND that the support you choose is the best the text has to offer. When considering what support to use, reflect on the following:
 - a. Are they all equal?
 - b. Do they grow or diminish in importance or scale?
 - c. Are there different aspects of one thing or varieties?
8. The conclusion should be a separate paragraph, even if you only have time for one sentence. Don't just stop after your last argument, and avoid simply repeating your introduction in your conclusion. A good conclusion could restate the thesis, emphasize salient aspects of the essay and end with a provocative clincher.
9. While avoiding the formula of the five-paragraph essay, it would also be helpful to see more than one or two GIGANTIC paragraphs. Because readers read through only once and quickly, not having those cues to where ideas begin and end contributes to the incoherency of an essay. Structure is part of essay writing, and students need to show that they can command the language and their thoughts into a structured essay.
10. Don't use plot summary in your response. "Summary is death!"
11. Evidence, evidence, evidence!
12. Avoid formulaic writing, especially in the opening of your essay. If you use a formula to get the pen moving, then do, but if 10 or 15 seconds though will help you craft something more creative or original or efficient, that that's 10 seconds well spent. Readers will read hundreds and hundreds of essays, 90% of which start the same way (think refrigerator word magnets simply rearranged a thousand different ways), and if you can create something memorable (but not wacky), it may bring more attention to your work.
13. Don't use line numbers, but briefly quote instead. Line numbers never substitute for the actual quote when supporting a point, AND most readers will not go back to the poem or text to see which lines you are referring to. Finally, when quoting, don't simply give the first and last words with an ellipsis in between. Use the exact words that are most important in demonstrating your point.
14. Take some time to consider point of view and audience before digging in. Many essays confuse the actual purpose of the text by not thinking about or ignoring the proposed audience or point of view.
15. Teachers should remind students that they can write on any work OF LITERARY MERIT which is a PLAY or a NOVEL. Some students wrote notes that they hadn't read any of the suggested works so they were giving up. In addition, the reading slowed down as readers searched the table for someone who might even recognize titles that none of us had heard of.

Style

1. Avoid long, flowery (purple prose), showy, catchy, etc, introductions; stick to a few sentences and get to the point (aka your thesis).
2. Don't moralize or comment on the quality of the work – "I liked the poem," etc; focus on literary analysis as a means to convey your opinions not on how you personally felt about the selection. And, don't comment on the author, either: "Such and such was a great 20th century author who...." Or "Milton does a great job of ..."

3. Try not to be too controversial, politically speaking.
4. Avoid affective fallacy, which argues that the reader's response to a poem is the ultimate indication of its value.
5. Creative writing is not academic writing.
6. Take some risks. Be aware of your strengths as a writer and show them off. Be critical and analytical.
7. Develop your essay well, but be thinking about being concise, too. Less can be more.
8. Don't repeat yourself. Find new ways to say the same thing if you must reiterate a point.
9. Write as legibly and neatly as possible; WRITE USING LARGE LETTERS. *Readers will always do their best to read every word, but stumbling through an essay which is illegible, too small or too big does impact our understanding of the response.*
10. It's not necessary to write titles for your responses; in fact, many readers do not like them at all.
11. Don't confuse the characters in a poem or text with the audience or the speaker of the piece. Don't confuse the speaker with the author, either.
12. Avoid lists: "The writer uses words such as ...to show..."
13. Complex ideas require complex or multiple sentences. Don't oversimplify.
14. Do not use little hearts, stars or circles to dot your "i's." It makes your essay harder to read and takes away valuable time from your analysis.
15. Use a black pen.
16. Use an active voice, simple present tense (literary tense) and strong verbs.
17. Be yourself! Strut your stuff! Use your own voice in the essay. BUT, don't show off or "act smart" either. Patronizing or pretentious essays often don't make the cut because the author is more interested in himself or herself than in taking care of business (aka answering the prompt).
18. We don't care about your love life, your opinions on Iraq or the US government, your ex-boyfriend or girlfriend, how you're having a bad hair day, your unreasonable parents, or your lousy AP teacher (at least for the purposes set before us) – write about the literature.
19. Avoid "fluff."
20. When editing your writing, try not to make changes within the sentence; simply cross out the whole sentence and start over.
21. Don't apologize in your essay for a lack of understanding, learning, etc. Show what you can do; don't apologize for what you can't do.

Focus – aka THE PROMPT

1. Respond to the prompt and the prompt ONLY (**AP = Address the Prompt – accurately, completely and specifically**). Make sure you have a clear understanding of what the prompt asks before beginning, and don't twist it into what you really want to write about. We readers need to know what and how you understood the text and its relationship to the prompt. *This came up many, many times and is probably the most important part of your task. Too many great essays go down in flames because the student simply did not respond to the prompt.*
2. Be as specific as possible with your analysis as it refers to the prompt. Don't over-generalize. Generalizations don't make good evidence to support assertions.
3. Don't simply restate the prompt in your introduction. Using language from the prompt is fine when and if it is combined with an interpretation which you plan on pursuing in the essay.

4. Some literary devices are genre specific; know the difference. There is some overlap, of course, but certain distinctions are worth noting.
5. Don't simply list devices; focus on a few and show how AND WHY they are used – what the device adds to the meaning of the text. Literary devices are not important in and of themselves, and truly excellent writers don't just observe devices, they discuss their consequences. Literary devices are tools the author uses to create meaning. Ask yourself "So what?" If there's a rhyme scheme, so what? What purpose does it serve?
6. Especially when responding to poetry, explain how form relates to content. Form and content are mutually constitutive; any discussion of one should include the other.
7. Literary terms should be used correctly and appropriately. If you're not sure what a term means or refers to, don't use it in your essay, and don't make up devices. Finally, don't take time to define literary terms. We're English teachers; we already know them. Instead, focus on explaining how the literary device is being used effectively.
8. When you analyze a work, assess the whole work from start to finish as an organic whole. Don't carve your analysis into paragraphs for each device; evaluate how the work builds to its conclusion and creates its tone and effects.
9. Don't forget what are often the most important parts of a text, especially a poem: THE TITLE AND THE ENDING.
10. When asked to compare and contrast, remember that simply because one text uses devices X, Y and Z does not mean that the second text uses the same devices and, therefore, must be part of your analysis. You should be looking at overall meaning and how the author achieves that meaning regardless of the devices involved for each text.
11. Don't write about ANYTHING which can't be related back to the theme and the prompt. Also, don't show off by alluding to other works that you have read or studied, not even in the conclusion. Doing so almost always diminishes your other observations.
12. Take some time to review your essay and make sure it relates back to the prompt. Many essays start out well focused and end up digressing.
13. Many readers responded that you should try to discuss rhyme, structure, etc when working with poetry BUT ONLY if you know what you are talking about. The same is true when dealing with structural attributes of prose passages. BUT, don't ONLY discuss structure, and don't assume that structure is the end all or be all of the analysis.
14. If you don't have much to discuss, do it quickly.
15. If you think a selection is too simple or easy, look again!
16. Don't force symbolism into your analysis. Everything is not symbolic. It is better to miss symbolism that only might exist than to distort the meaning of the work by creating symbols that are simply not there.

Vocabulary & Word Choice

1. The term "diction" does not mean "word choice." It refers more specifically to the formality of the writer's language. Looking closely at the writer's selection of words and phrases, along with his or her use of sentence construction and syntax, all lead to determining the diction of a selection.
2. When comparing and contrasting, don't write that the texts are similar and different or that they are "the same and different." *This comment was made MANY times.*
3. Avoid the use of clichés.

4. Put your time into answering the prompt – understatement is fine instead of litotes, for example.
5. Do not inflate your essay with jargon. Readers know “big words,” too. They may know more of them than you. Instead, use words effectively and in context. Simple, clear, and direct diction is preferable to high-toned literary baffle-gab (pretentious and obscure talk full of technical terminology or circumlocutions).
6. Do not misspell the names of poets, authors, poems, books, terms from the prompt, etc. It looks sloppy. Plus, poems are not plays or novels; plays are not poems or novels; and novels are not poems or plays.
7. Know the differences – *analyzing, explaining, paraphrasing, summarizing, describing, etc.*
8. “Simplistic” doesn’t mean “simple.”
9. Mastery of grammar and mechanical skills is important and strengthens the essay.
10. Writers don’t “use” diction or tone, nor do they “use literary terms” in their writing. ALL sentences have diction and syntax. The question is, therefore, what kind of diction and syntax is being used AND why. Don’t write that, “The author uses diction (or syntax or whatever) to show his or her meaning.”
11. A rhyme scheme and/or metrical pattern do not mean the poem is “sing songy” or “childlike.”
12. Avoid the word “flow”; it means nothing.
13. Poems and stories are not “journeys.”
14. Don’t talk about the effect something has on the reader’s feelings or emotions. In fact, avoid the word “feel” altogether. Example: “...to make the reader feel...”; “...a story-like feel versus a rhythmic feel...”; “As one reads, it will make the reader flow through the poem and feel like he is there.”
15. Authors don’t “use” devices to make something interesting, more accessible or more complicated to read or understand.
16. Avoid using the diminutive or augmentative forms of words simply to highlight what may be more subtle differences in meaning.
17. Don’t create “new” words (or neologisms) in your essays.
18. Avoid empty words: unique, different, similar, negative, etc – make your own “weak word list.”
19. “Rhyme” does not mean the poem is simple.
20. Poetry is written in stanzas not paragraphs.
21. Avoid “in today’s society” and “paints a picture.”
22. Words are not a poetic device.
23. Mood and tone are not the same thing.

Directions: Read the following poem, London's Summer Morning, by Mary Robinson (1758 – 1800) carefully. Then write a well-developed essay in which you analyze how the speaker characterizes London as a source of inspiration for the poet. You may wish to consider literary elements such as imagery, structure and tone.

London's Summer Morning

Who has not wak'd to list¹ the busy sounds
 Of SUMMER'S MORNING, in the sultry smoke
 Of noisy LONDON? On the pavement hot
 The sooty chimney-boy, with dingy face
 And tatter'd cov'ring, shrilly bawls his trade, 5
 Rousing the sleepy housemaid. At the door
 The milk-pail rattles, and the tinkling bell
 Proclaims the dustman's office², while the street
 Is lost in clouds impervious. Now begins
 The din of hackney coaches, waggons, carts; 10
 While tinmans' shops, and noisy trunk-makers,
 Knife-grinders, coopers, squeaking cork-cutters,
 Fruit-barrows, and the hunger-giving cries
 Of vegetable venders, fill the air.
 Now ev'ry shop displays its varied trade, 15
 And the fresh-sprinkled pavement cools the feet
 Of early walkers. At the private door
 The ruddy housemaid twirls the busy mop,
 Annoying the smart 'prentice, or neat girl,
 Tripping with band-box³, lightly. Now the sun 20
 Darts burning splendour on the glitt'ring pane,
 Save where the canvas awning throws a shade
 On the gay merchandize. Now, spruce and trim,
 In shops (where BEAUTY smiles with INDUSTRY,)
 Sits the smart damsel, while the passenger 25

Peeps through the window, watching ev'ry charm.
 Now pastry dainties catch the eye minute
 Of humming insects, while the limy snare
 Waits to enthrall them. Now the lamp-lighter
 Mounts the tall ladder, nimbly vent'rous, 30
 To trim the half-fill'd lamp; while at his feet
 The pot-boy⁴ yells discordant! All along
 The sultry pavement, the old-clothesman cries
 In tone monotonous, and side-long views
 The area for his traffic. Now the bag 35
 Is slily open'd, and the half-worn suit
 (Sometimes the pilfer'd treasure of the base
 Domestic spoiler), for one half its worth,
 Sinks in the green abyss. The porter now
 Bears his huge load along the burning way; 40
 And the POOR POET wakes from busy dreams,
 To paint the Summer Morning.

- | | |
|----|---------------------------|
| 1. | Listen to |
| 2. | Work of garbage collector |
| 3. | Hatbox |
| 4. | Drink server |

Using London's Summer Morning and William Blake's London (below) write a well organized essay in which you discuss their similarities and differences. In your essay, be sure to consider both theme and style.

London

BY WILLIAM BLAKE

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

Past AP Prompts for Discussion – *Wide Sargasso Sea*

1. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behaviors of the minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or novella (*Wide Sargasso Sea*) in which a minor character serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the overall meaning of the work.

2. In many works of literature, past events can affect, positively or negatively, the present actions, attitudes, or values of a character. Choose a novel or novella (*Wide Sargasso Sea*) in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the characters' relationship to the past contributes to the meaning of the work.

3. One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote:

Much madness is divinest Sense –

To a discerning Eye –

Novelists have often seen madness with a “discerning Eye.” Choose a novel or novella (*Wide Sargasso Sea*) in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the overall meaning of the work. Do not merely summarize plot.

4. Important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or novella (*Wide Sargasso Sea*) and write a well-organized essay in which you show how a specific death scene illuminates the meaning of the work as a whole. Avoid mere plot summary.

5. One of the strongest human drives is the desire for power. Write an essay in which you discuss how a character in *Wide Sargasso Sea* struggles to free him or herself from the power of others or seeks to gain power over others. Be sure to demonstrate how the author uses this power struggle to enhance the meaning of the work as a whole.

6. “And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” Pauline Hopkins, *Contending Forces*.

Choose a novel or play (*Wide Sargasso Sea*) in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

AP Vocabulary

Since we will be doing a lot of intensive vocabulary work next year, I am providing you with two lists of words: one is the recommended study list of vocabulary and the other is a list of literary devices and terms. Please look up the words this summer and create a “vocabulary book” with definitions. Define and memorize these 300 vocabulary words. You will be quizzed over ten words a day, every day for the first 30 days of class. Quizzes will start the second day of school. You will need to know the definitions and be able to use these words in a sentence on the quizzes. (Note these words are not given in order.)

Abject	Ardent	Cliché	Credibility	Diligence
Accredit	Assail	Clientele	Creditable	Discredit
Acrimonious	Assent	Coinage	Credulous	Discursive
Acronym	Attenuate	Collegial	Creed	Disdain
Adroit	Austerity	Comparable	Culpable	Disparaging
Adverse	Autonomy	Complacent	Cursory	Disparity
Aegis	Averse	Composure	Deceased	Diversity
Affinity	Avert	Concede	Decorum	Diversion
Affix	Banter	Conciliatory	Deference	Docile
Aggrandize	Beguile	Conclusive	Dejected	Droll
Alacrity	Blasé	Concurrently	Demeanor	Dubious
Amends	Brazen	Condescending	Depreciate	Edify
Analogous	Bulwark	Conducive	Derogatory	Egress
Animosity	Capitulate	Conjecture	Despots	Elucidate
Antecedent	Caricature	Conspicuous	Deviates	Estrangement
Antipathy	Categorical	Contemptible	Diaphanous	Evanescent
Antithesis	Chastised	Couriers	Didactic	Exonerating
Apathy	Citadel	Cedence	Differentiate	Exorbitance
Apprehensive	Civility	Credentials	Dilatory	Explicit

Extorting	Hegemony	Intrepid	Nuances	Prerogative
Extricate	Heterogeneous	Invectives	Objectionable	Presentiments
Facetious	Hierarchy	Inverted	Obsessed	Profligate
Fastidious	Hilarity	Invincible	Onomatopoeia	Projectiles
Feudal	Homogeneous	Irreversible	Opulence	Prosecute
Emigrated	Hyperbole	Jetties	Ostensibly	Provincial
Empathy'	Ignoble	Judicious	Palindrome	Provisional
Enamored	Illicit	Lackey	Palpable	Prudent
Encumbered	Imbued	Languid	Pandemonium	Punctilious
Ennui	Immigrants	Latent'	Pathetic	Purloined
Ensuing	Immanent	Lethargy	Pathology	Qualm
Entrepreneur	Imperturbable	Literally	Pecuniary	Quiescent
Ephemeral	Impugn	Ludicrous	Pedagogy	Recession
Equity	Inadvertently	Malapropism	Pedantic	Recourse
Erudite	Inciting	Mediate	penchant	Rectify
Frugal	Incontrovertible	Meticulous	Perennial	Recurrent
Furtive	Impetuous	Mettle	Permeate	Regime
Gauche	Importuned	Minutia	Persecute	Regress
Glib	Incorrigible	Mirth	Pliant	Rejected
Gossamer	Ingenuous	Miscreants	Ponderous	Remunerate
Gradation	Injections	Misdemeanor	Portmanteaus	Rendezvous
Gradient	Innuendo	Mitigating	Precarious	Repose
Grandiose	Instill	Mores	Precipitated	Reproved
Grovel	Intemperate	Munificent	Precursor	Repugnance
Harassing	Interim	Naïve	Predecessor	Reserved
Haven	Interminable	Nonchalant	Predominate	Resilient

Retrospective	Serenity	Stamina	Tantamount	Vacillated
Reverted	Simile	Strident	Totalitarian	Versatile
Ruffian	Slavish	Stupor	Trajectory	Vertigo
Salient	Sloth	Subjective	Transgress	Vile
Satiated	Solvent	Subjugate	Unabashed	Vilify
Secession	Somnambulate	Subterfuge	Unequivocal	Viscous
Selective	Somnolence	Succor	Unobtrusive	Whimsical
Sensational	Soporific	Supercilious	Unprecedented	Witticisms
Sensibilities	Sovereign	Superfluous	Unscrupulous	
Sententious	Spoonerisms	Surreptitiously	Unseemly	
Sentiment	Stalwart	Sycophant	Usurp	
Sequestered		Systemic		

Literary Devices for AP Literature

You need to know these literary devices by heart to be successful in AP next year. Memorize the definitions and be able to identify examples of them. Remember that a word like “meter” has a different meaning in literature and poetry than it does in *real* life. You will want to use a literary devices dictionary/glossary to define these terms. These can also be found on-line. You will be quizzed weekly.

Elements of Style:	Invective	Sarcasm	Anachronism
Atmosphere	Inversion	Satire	Anecdote
Colloquial	Irony (dramatic, situational, and verbal)	Slang	Anti-climax
Connotation		Tone	Anti-hero
Dialect	Mood	Voice	Character
Dialogue	Paradox		Flashback
Diction	Proverb	Fiction:	Incident
Epigram	Pun	Aesthetics	Motivation

Narrative voice	Form:	Caesura	Pentameter
Point of view (first person, third person, objective, omniscient, limited, unlimited)	Allegory	Canto	Persona
	Anecdote	Conceit	Quatrain
	Diary	Connotation	Refrain
	Discourse	Consonance	Repetition
Stream of consciousness	Argumentation	Controlling image	Rhyme
Subplot	Description	Couplet	End rhyme
Theme	Exposition	Dirge	External rhyme
	Narration	Dissonance	Feminine rhyme
Figures of Speech:	Essay	Dramatic monologue	Internal rhyme
Allusion	Formal	Elegy	Masculine rhyme
Aphorism	Humorous	End-stopped line	Scansion
Apostrophe	Informal	Enjambment	Sestet
Bathos	Fable	Epic	Sonnet
black humor	Genre	Euphony	English sonnet
euphemism	Novel	Foot	Italian sonnet
hyperbole	Novella	Free verse	Stanza
litotes	Parable	lamb	Stress
metaphor	Prose	Image	Trochee
onomatopoeia	Verse	Imagery	Volta
pathos	Poetry:	In medias res	
personification	Alliteration	Lytic	Syntax:
simile	Assonance	Measure	Antithesis
symbol	Blank verse	Meter	Balanced sentences
synecdoche	Cacophony	Octave	Coherence
understatement	Cadence	Ode	Complex sentences

Compound-complex Sentence	Catharsis	Crisis	Monologue
Sentence	Character	Dénouement	Prologue
Ellipsis	Dynamic character	Dues ex machina	Protagonist
Inverted sentence	Flat character	Epilogue	Rising action
Loose sentence	Round character	Exposition	Scene
	Static character	Falling action	Soliloquy
Drama:	Stock character	Farce	Tragedy
Act	Climax	Foil	Tragic flaw
Antagonist	Comedy	Hamartia	Villain
Aside	Comic relief	Hero	
Catastrophe	Conflict	Hubris	

Taken from AP Central:

Otten, Nick. "College Board." *AP Central - How and Why to Annotate a Book*. College Board, 10 May 2011. Web. 02 May 2017.

How and Why to Annotate a Book

by Nick Otten
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Note-Taking vs. Annotation

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful.

First, what is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

Below are instructions adapted from a handout that I have used for years with my high school honors students as well as graduate students.

Criteria for Successful Annotation

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

Why Annotate?

Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.

Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure.

Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

Tools: Highlighter, Pencil, and Your Own Text

1. Yellow Highlighter

A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. Before highlighters, I drew lines under important spots in texts, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise.

While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

2. Pencil

A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes.

While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Create your own system for marking what is important, interesting, quotable, questionable, and so forth.

3. Your Text

Inside the front cover of your book, keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book's title; characters' names; salient quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.

(Choose the following link to view the inside cover of *Walden* with sample handwritten notes:)

Figure 2: *Walden*, inside front cover (.pdf/844KB)

As you read, section by section, chapter by chapter, consider doing the following, if useful or necessary:

At the end of each chapter or section, briefly summarize the material.

Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

Make a list of vocabulary words on a back page or the inside back cover. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Just how idiosyncratic and useful can annotating be? A good example is in William Gilbert's *De Magnete, Magneticisque Corporibus, et de Magno Magnete Tellure* (On the Magnet, Magnetic Bodies, and the Great Magnet the Earth), one of the seminal works of the Renaissance, published in the year 1600. Gilbert was the personal physician of Queen Elizabeth I and has been called the father of experimental science in England. Robert B. Downs, in *Famous Books Since 1492*, writes that in *De Magnete*, Gilbert annotated the text prior to publication by putting stars of varying sizes in the margins to indicate the relative importance of the discoveries described. Gilbert also included in the original edition a glossary of new scientific terms that he invented.

Okay, a self-annotated book on magnetism by a celebrity doctor from the time of Shakespeare, with variable-size stars in the margins and a list (in the back) of his own new vocabulary words that changed science as we know it—that's useful idiosyncrasy.

References

Thoreau, Henry David. *Walden*. New York: The New American Library of World Literature, Inc., 1960.

Tone: Celebratory
Admiration

Form: Freeform
manual labor or digging with the mind?
Broken down resembles Sonnet

Digging = extended metaphor of digging and roots.
Heaney digs into his roots, his heritage

Language: technical

Colloquial
Conversational
monosyllables

Digging

Pen fat with what?

opening - coming to terms with self? home
Between my finger and my thumb
The squat pen rests; as snug as a gun.

power? violence? protection? A natural extension?
rasping connotes a living thing

Speaker - male
patriarchal traditions
reverent attitude

Memory #1

his window - ownership
threshold to his heritage

Under my window a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging. I look down - remembering / to look down on has negative con. but the poem is positive + celebratory

In rhythm =
in touch with
in agreement with

Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

connections with the past, former generations, traditions
survival
warmth potatoes
Symbol: peat
living roots
digging
squat pen
Why squat? crouching ownership

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.

homely
- in control, precise
Skill, pride, dignity
- bragging rights

Transition

Admiration
colloquial language

By God, the old man could handle a spade,
Just like his old man.

Memory #2

My grandfather could cut more turf in a day
Than any other man on Toner's bog.
Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, digging down and down
For the good turf. Digging.

worked hard - work ethics
Strength - technique

Turning Point heritage

The cold smell of potato mold, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.

- negative images
traditions / livelihoods destroyed
no longer available

an awakening of what?

Follow in what way?

Closure - Acceptance

Between my finger and my thumb
The squat pen rests.
I'll dig with it.

weapon - tool
Follows tradition of fathers using the tools available to him.

Reminders of home + hearth
rests, snug, nestled

Seamus Heaney

2 separate memories:

Father digging potatoes
Grand father digging turf - peat bogs

The pen is mightier than the sword.

Onomatopoeia
rasping
squelch
slap
gravelly