

Dear AP English III Student and Family:

Welcome to the 2017-2018 school year! This promises to be an exciting year for all of us. The junior year of high school is an important time in a student's life and we look forward to experiencing it with you in AP English III: Language and Composition.

We believe that a strong parent-teacher-student relationship is essential for success. Both of us are local 'kids' who attended Douglas County Schools and have returned to the Carson Valley to raise our families. We love this town and are committed to helping your students gain the most from their Douglas High and Advanced Placement experience.

This is an Advanced Placement class. While completion of English II Honors is **strongly** recommended, it is not necessarily a prerequisite for this class. The only prerequisites are a deep and abiding love of learning, a natural curiosity about the world around us, a solid work ethic, and a willingness to constantly question and challenge your own beliefs, effort, and progress. The objectives, expectations and goals of this course will be outlined in the attached packet. Please review these documents carefully. Once students are registered for an AP class, they cannot drop until the end of the first semester.

**We have assigned summer reading to be completed by the first day of class. The summer assignment is due at the beginning of class on the first day. You will take a test on the summer reading during the first day of class.** DO NOT PROCRASTINATE! Please come prepared. In addition to the summer assignment, we have also included a list of basic literature and world events that are commonly alluded to in the majority of the AP English Language/Composition readings. You need to familiarize yourself with these allusions over the summer. **You will be tested on the allusions.**

High school is an exciting time of change and opportunity. We are honored to be a part of your family's high school experience. Many of the initial questions you have will be answered in this packet. Please take the time to review it as a family.

**You have several assignments pertaining to this syllabus that are due the first day of class. You must have these assignments and books at the beginning of the period on the first day.**

1. Completed and annotated Summer Assignment (specifics in packet).
2. A signed and returned Syllabus placed in the required class binder (information regarding required supplies included)
3. A 2-4" binder, with multiple dividers, for use in this class only.

**Contact Information:**

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**Phone:** 1-775-782-5136 x 1773

**AP English Language III  
Syllabus**

## Mrs. Shipley & Mrs. Laca

### Course Overview:

This AP English Language and Composition course is designed according to the requirements and guidelines of the current AP English Course Description. The defined purpose of this course is to help students, “write effectively and confidently in their college courses across the curriculum and in their professional and personal lives.” (The College Board, *AP® English Course Description*, May 2007, May 2008, p. 6) The course is organized to meet this main objective by focusing on four basic objectives. The first objective is that students increase their understanding of how and why authors use rhetorical devices. The second objective is that students are exposed to a variety of nonfiction, fiction, and visual media, with an emphasis on American literature, in order to expand their understanding of prose and the complexity of quality literature. The third objective is that students improve their ability to read critically and think analytically. The last objective is that students develop their ability to articulate their analysis of literature by controlling their own voice, syntax, and diction across a variety of writing modes. To this end, students write frequent in-class essays, several polished essays and a research paper.

This course is organized (primarily) chronologically. This enables students to see the shifting patterns of thought and writing styles across time. Students compare these historic writing samples to current articles, speeches, artifacts and passages to identify the repeated and relevant patterns of thought and style. We discuss how changes in history and society affect literature. Based on the sequencing and close readings, students should become more aware of the author’s purpose, syntax, diction and rhetorical devices. Students will be asked to use various methods of annotation in their readings and to employ the SOAPS strategy (Tommy Boley) to hone their skills in analyzing prose and visual media.

**This is a college-level course and expectations are appropriately high.** Students are expected to take the AP Exam in May. In order to be sufficiently prepared for this deadline, students should expect to devote, at a minimum, two to three hours of course work outside of class per class day. Students should anticipate challenging material involving both short- and long-range writing and reading assignments which will demand effective and consistent time management. Because our school is organized in block scheduling, students must have regular, alert, and fully participatory attendance. Due to the demanding curriculum and pacing of this course, students must arrive with a sufficient command of grammatical conventions, an ability to read and discuss prose, and a strong desire to improve their skills in writing and analysis.

Preparing for the AP Examination in English is a cooperative venture between the students and teacher. Students should assume considerable responsibility for the amount of reading and writing they do. As the teacher, we will complement their efforts by guiding them in their choice of reading, leading discussions and designing assignments that help students develop critical standards in their reading and writing.

**Specific Course Objectives:**

- Students will develop and demonstrate the ability to read a text, determine its primary meanings and purposes, then write an analysis of how the author crafted the text to achieve those meanings and purposes for an audience.
- Students will develop and demonstrate the ability to write a cogent, persuasive argumentative essay about an important issue, to be read by an educated, thoughtful audience.
- Students will develop and demonstrate the ability to write an argumentative or expository essay, addressed to an educated audience, which synthesizes and incorporates information and perspectives from secondary sources, including visual artifacts such as graphs, charts, pictures and editorial cartoons.
- Students will develop a critical vocabulary.
- Students will learn to recognize the power of diction by studying the nuances of denotation and connotation.
- Students will understand and employ the power of syntax by examining and manipulating the composition of sentences.
- Students will define and use terms related to writing, rhetoric and literary analysis.
- Students will improve their writing, specifically in content, structure, and tone.
- Students will increase their understanding of tests by writing, taking and analyzing tests.
- Students will recognize author's purpose, evaluate author's message in relation to historical, social or cultural context, draw valid inferences, discover patterns, and identify major devices that control tone and structure.
- Students will employ a variety of rhetorical devices in their own writing and explain how one's choice of language produces a desired effect.

**Classroom Expectations:**

- Students will be responsible for all of their work--including absent and make-up work--being completed and turned in on time.
- Students are expected to know and adhere to all assignment due dates and to faithfully note and record any due date changes as announced and posted in class.
- Students will have regular, alert, and fully participatory attendance.
- Students will be prepared and ready to learn.
- Students will respect and maintain the learning environment.
- Students will voluntarily and willingly pursue any needed additional help, tutoring or study.

*Failure to adhere to and uphold classroom expectations may result in disciplinary action in addition to the logical grade repercussions.*

**Daily Required Materials (Due on the first day of class!)**

**\*\*Students will lose points—and possibly fail in-class assignment(s)-- if they do not have these materials in class every class day.\*\***

- HOMEWORK
- 2-4" 3-ring binder with section tabs (to be labeled in class)-binder is not to be used for any other class
- Independent Book Study novel (once assigned)
- Current classroom text/novel (once assigned)
- 2 black or blue ink pens (no colored or gel pens!)
- Hi-lighter and pencil (possibly post-its) for annotation purposes
- Notebook paper
- Day Planner (either DHS-provided planner or student-purchased—students who own cell phones or PDAs with built-in calendars may use these for recording due dates.)

**Please note, aside from recording assignment due dates, DHS cell phone policy applies!**

**Grading Policy and Percentages:** All grading will follow Douglas High School standards (please refer to the student/parent handbook). AP grades are weighted per DHS policy. Students and parents may access grades at any time using the PowerSchool portal (PowerSchool grades do not show the ‘weighting’). Students are always welcome to ask about their grades. Please refer to the established DHS AP Policy, which states students in an AP class must take the AP exam to receive AP credit on their transcript. Failure to take the exam will result in the class being designated as ‘regular’.

*Percentages:*

- *Big Stuff 60%*
  - Essays
  - Writing Tests
  - Practice Tests
  - Exams
- *Little Stuff 10 %*
  - Daily Homework
  - Vocabulary and Grammar
  - Procedural Assignments
  - Writing and Project Drafts
  - Review Packets
- *Final Exam 30%*

**Policies:**

- **Grading Period:** Grading periods follow the DHS calendar (found in student/parent handbook and on the website: [www.dcsd.k12.nv.us/dhs](http://www.dcsd.k12.nv.us/dhs)). Students will be notified when the end of a grading period is approaching.
- **Late Work: WE DO NOT ACCEPT LATE WORK!!!**

- We DO NOT ACCEPT LATE WORK!
  - Ever.
  - Tests must be made up by appointment within 48 hours of the student's return to school. Student is responsible for scheduling this with their teacher.
- **Tardies:** Douglas tardy policy applies (please refer to student/parent handbook). In addition, students may NOT miss or be late to class because they are finishing a test or project in another class. Students must first ask for permission to be late.
  - **Absences:** Douglas attendance policy applies (please refer to student/parent handbook). Students must have made up all missed work from an absence, within the designated time, before an appeal can be made. Please remember that we are on a block schedule, meaning that one class period covers the material of at least two regular periods. Habitual absences, excused or unexcused, will certainly negatively impact a student's comprehension and performance in this class. Due dates on long-term assignments (2+ weeks) do not change due to absences.
  - **Preparation/Homework:** This class is a discussion class and students must be prepared in order to participate. Unprepared students will lose participation points in addition to any assignment points that pertain to the specific lesson.
  - **Food and Drink:** the classroom food and drink policy will be negotiated throughout the year. ***We reserve the right to cancel any and all privileges should they be abused.***

**Paper Requirements:** We will spend a great deal of time focusing on our writing. Specific paper requirements, and assessment rubrics, will be covered in depth in class. The following general requirements will always apply.

- *Assessment:* Students will always be issued assignment specifications and rubrics when the paper is assigned. The majority of essays will be graded using the AP grading scale.
- *Final Drafts:* Final drafts must be in black ink or typed in 12-point font. All drafts must be one-sided, double spaced with 1-inch margins. Illegible papers or papers without proper identifying information (name, date, teacher, period and assignment title) will receive a zero.
- *Computer Problems:* "Technical Difficulties" do NOT qualify as an excuse. You may always e-mail a copy of your paper for safe-keeping.
- *Plagiarism:* Plagiarism, defined by Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1952] is "the false assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own." Please refer to the Douglas High School student handbook for the school policy on plagiarism. In addition, the English Department at DHS has a strict plagiarism policy. A lesson and handout will be discussed in detail early in the school year. The policy is based around Intentional and Un-Intentional Plagiarism and follows set disciplinary procedures.

- **Un-Intentional Plagiarism:** a student makes an honest mistake in documenting a quote, summary, paraphrase or idea. Students will have a chance to be re-taught the correct procedures and, depending upon the number of offenses, will be referred for minor discipline and may have the chance to regain credit.
- **Intentional Plagiarism:** a student repeatedly, blatantly or knowingly presents another's writing, ideas or research as his or her own. Depending upon the number of offenses, students will be referred for discipline and may lose all credit for the assignment.

**Warning:** *Please be aware that there are several web sites that feature papers for sale or offer 'insights' for thesis statements. The English Department is aware of these and has various methods for investigating student work. Honesty is always the best policy. If you are confused about plagiarism, please feel free to speak with me.*

## **Summer Reading and Introduction to Text Annotation**

(to be completed by the first day of class! ALL Summer Assignment will be tested during the first week of class)

*\*any version or ISBN of these is fine*

### **Goal:**

- Students are introduced to the concept of self-guided text annotation and analytical reading using teacher handout on text annotation
- Students will study and have an understanding of the attached common allusions.

**Assignment:**

- Read: “How to Do a Close Reading” handout (attached)
- Read and Annotate: *The Sun Also Rises* Ernest Hemingway (any ISBN is fine)
- Study: *Sin and Syntax* by Constance Hale (any ISBN is fine)
- Study & provide examples: AP Language and Composition Terms
- Study: Allusions

*\*students will need to purchase or check out the books.*

***\*\*Summer Reading for all AP classes can also be found on the DHS website.  
Remember this is AP III: Language Composition with Mrs. Shipley & Mrs. Laca.***

## **Syllabus and Student Information Sheet**

*Please sign and return this form on the first day of school, indicating that the student and family have read and understand the attached syllabus.*

Name of Student:

Birthday:

Parent(s)/Guardian(s) Name(s): \_\_\_\_\_

Parent(s)/Guardian(s) Signature: \_\_\_\_\_

Date Signed:

Parent Phone Numbers:      Home:  
   Mobile:  
   Work:

E-Mail:

Student's Favorite Hero/Mentor and Why:

Student's Favorite Past English Teacher and Why:

Student's Favorite School Subject and Why:

Student/Family's Concerns for this year in English:

1.

2.

Student/Family's Goals for this year in English:





## How to Do a Close Reading

The process of writing an essay usually begins with the close reading of a text. Of course, the writer's personal experience may occasionally come into the essay, and all essays depend on the writer's own observations and knowledge. But most essays, especially academic essays, begin with a close reading of some kind of text—a painting, a movie, an event—and usually with that of a written text. When you close read, you observe facts and details about the text. You may focus on a particular passage, or on the text as a whole. Your aim may be to notice all striking features of the text, including rhetorical features, structural elements, cultural references; or, your aim may be to notice only selected feature of the text—for instance, oppositions and correspondences, or particular historical references. Either way, making these observations constitutes the first step in the process of close reading.

The second step is interpreting your observations. This is inductive reasoning: moving from the observation of particular facts and details to a conclusion or interpretation, based on those observations. And, as with inductive reasoning, close reading requires careful gathering of data (your observations) and careful thinking about what these data add up to.

### **How to Begin:**

#### ***1. Read with a pencil in hand and annotate the text!***

“Annotating” means to “to provide explanatory notes for a text, etc.” (*Webster's*). There are many methods you can use, however, underlining or highlighting key words and phrases—anything that strikes you as surprising or significant, allusions you've noticed, or something that raises questions—as well as making notes in the margins (or on post-its) is the most effective and time-efficient. When we respond to a text in this way, we not only force ourselves to pay close attention, but we also begin to think with the author about the evidence, called supporting detail. This is the first step in moving from a reader to a writer.

#### ***2. Look for patterns in the things you've noticed about the text—repetitions, contradictions, similarities.***

#### ***3. Ask questions about the patterns you've noticed—especially how and why.***

#### ***4. I often find it useful to go back now and add post-its and/or marginal annotations of my findings in steps 2 and 3.***

As we proceed in this way, paying close attention to the evidence, asking questions, formulating interpretations, we engage in a process that is central to essay writing and to the whole academic enterprise: in other words, we reason toward our own ideas.

**WARNING: DO NOT USE *CLIFF'S NOTES*, *SPARK NOTES* OR ANY OTHER 'AIDES' AS YOUR ANNOTATIONS on the NOVELS. The purpose is to help you shape your own ideas, not to parrot back some retired English professor who is supplementing his or her income by writing student guides!**

*Adapted from: Patricia Kain, for the Writing Center at Harvard University Copyright 1998*

## Allusions

***\*You MUST be familiar with these by the first day of school!!!!***

An *allusion* is an indirect reference to something outside the immediate context of the present discourse. Writers can use allusion to invite readers to import a rich body of already-established connotation into the context of some scene they are presenting to our imagination. Historically in European literature since the Middle Ages, and later in American literature, the most prominent source of allusions has been to Greek and Roman myths, canonical literature, the Old and New Testaments in the Bible and, beyond these, to a famous body of religious literature (ranging from sermons to religious allegories).

Even a writer like Ernest Hemingway, who would surely qualify as an unbeliever in religion, was fond of allusions to the Bible. The title of the novel *The Sun Also Rises* comes from the King James Version (1611) of the Old Testament Book of Ecclesiastes, which expresses the weary despair at the spectacle of the world's processes imagined as endlessly repeating without any transcendent purpose (the sun rising, and going down; the monotonous circuits of the winds, generations following generations, etc.) Much later in that book, the voice of "the Preacher" asks, "What gain has the worker from his toil?" The reader who is aware that this book of the Bible is often seen as a compilation of two very different texts -- one by a weary skeptic and another, supplied as a frame to it, by a fervent believer determined to convert the skeptic's utterance to pious purposes -- is set to appreciate Hemingway's choice of phrase, and to follow the prompting which this framing provides for the story that the author attaches to it, which turns out to be a powerful expression of the disillusionment that settled upon many, including Hemingway himself, in the wake of The Great War. (<http://www-personal.ksu.edu/~lyman/english320/cc-allusion.htm>)

If you cannot identify and understand these allusions, you will often miss the author's intended main point, tone, argument and covert/overt messages. While we will certainly discuss allusions in class, you should have a working knowledge of the most common. As you go through the list, research/read/study those you do not recognize. **You will be tested on these during the first semester of class. You WILL find many of these in class tests or the AP test in May.**

### Biblical Allusions

AP English often requires knowledge of the most common Biblical allusions. Most of these will be found in Genesis, Exodus, Matthew, and Luke. However, you will need to look in the other books for some of these. If there is more than one location given, be sure to read each account and note any differences.

- 1.) "The Creation" Genesis 1
- 2.) "The Fall" Genesis 3
- 3.) "The Flood" Genesis 6
- 4.) The Mark of Cain Genesis 4-6 (Land of Nod, East of Eden)
- 5.) The Tower of Babel Genesis 11:1-9
- 6.) Sodom and Gomorrah Genesis 18
- 7.) Lot and his wife Genesis 19
- 8.) The Ten Commandments Exodus 20:1-17
- 9.) David and Goliath I Samuel 17
- 8.) The Nativity Matthew 1, Luke 2
- 9.) The Sermon on the Mount Matthew 5:3 - 7:27. Luke 6:17-49
- 10.) Lazarus John 11:1-12:11
- 11.) The Last Supper Mark 14, John 13
- 12.) The Garden of Gethsemane Matthew 26
- 13.) The Betrayal Matthew 25,26
- 14.) "The Denial" Matthew 26, Mark 14, Luke 22, John 18
- 15.) 30 pieces of silver Matthew 26,27, Mark 14, Luke 22, John 13,18
- 16.) Golgotha Matthew 27:33, Mark 15:22, John 19:17

- 17.) The Crucifixion Matthew 27, Mark 15, Luke 23, John 19  
 18.) The Resurrection Luke 24, John 20,21  
 19.) The Holy Spirit Acts 1,2

**SHAKESPEARE!** Well...all of it, really, but here are the most important ones. For a fun activity (well, 'Shipley Fun'), have a Kevin Kline and Kenneth Branagh Shakespeare film-fest. Ahhh, the allusions you'll gain!

1. *Hamlet* (you'll read it senior year)
2. *MacBeth* (you'll read it junior year)
3. *Romeo and Juliet* (9<sup>th</sup> grade)
4. *Julius Caesar* (10<sup>th</sup> grade)
5. *Titus Andronicus* (YIKES! You'll never read it, but it pops up in creepy places. Anthony Hopkins has a film version that still gives me nightmares)
6. *King Lear* (SparkNotes)
7. *The Tempest* (you'll read it senior year)
8. *Henry V* (SparkNotes)

**Greek and Roman Mythology** Until very recently, a 'classic' education included in-depth study of all Greek and Roman myths, therefore, the texts we will read assume a comprehensive understanding. The following websites are lovely.

**Classical Myth: The Ancient Sources**

<http://web.uvic.ca/grs/bowman/myth/>

Links to "ancient texts and images available on the Web concerning the major figures of Greek and Roman mythology." A list of Attributes in Iconography shows how the gods can be identified. Time Line of Greek History and Literature gives a brief overview of Greek history and dating conventions.

**Classical Mythology**

<http://www.windows.ucar.edu/tour/link=/mythology/myths.html&edu=high>

Lists the Greek deities and their Roman counterparts. Provides a brief description along with an artistic rendition.

**An Etymological Dictionary of Classical Mythology**

<http://www.kl.oakland.edu/kraemer/edcm/preface.html>

Navigate to the bottom of the page to access the Table of Contents and appendix. The appendices include: Influences on Astronomy, Influences on Calendar Terms, Influences on Personal Names, Influences on Phrases and Conversation, and Influences on Pop Culture.

**Literary Canon:** The term "literary canon" refers to a classification of literature. It is a term used widely to refer to a group of literary works that are considered the most important of a particular time period or place. There are various lists available and one could (and English majors do!) spend years studying each. We will scratch the surface this year and you will go in-depth in AP English IV, but feel free to peruse the various lists. I'm most fond of the Harvard Classics and Harvard Book Shelf List, although the Norton Anthology authors also compile a comprehensive list.

**AP Language and Composition Terms**

*Please provide your OWN example of each term to deepen your understanding. This example can be from literature, non fiction passages, or your own writing. Many of your examples may be the titles of works that utilize or illustrate the term.*

1. **Allegory:** the device of using character and/or story elements symbolically to represent and abstraction in addition to the the literal meaning. In some allegories, for example, an author may

- intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or a generalization about human existence.
- a. Student Example:
  2. **Alliteration:** The repetition of sounds, especially initial consonant sounds in two or more neighboring words (as in “she sells sea shells”) The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.
    - a. Student Example:
  3. **Allusion:** A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical.
    - a. Student Example:
  4. **Ambiguity:** The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.
    - a. Student Example:
  5. **Analogy:** A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar.
    - a. Student Example:
  6. **Anaphora:** One of the devices of repetition, in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences. \*If repeated 3 times exactly, it is called **Tri Colon**.
    - a. Student Example **Anaphora:**
    - b. Student Example **Tri Colon:**
  7. **Anecdote:** A short narrative detailing particulars of an interesting episode or event.
    - a. Student Example:
  8. **Antecedent:** The word, phrase, or clause referred to by a pronoun.
    - a. Student Example:
  9. **Aphorism:** A terse statement of known authorship which expresses a general truth or moral principle. An aphorism can be a memorable summation of the author’s point. (If authorship is unknown, it is considered to be a folk proverb).
    - a. Student Example:
  10. **Apostrophe:** A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect may add familiarity or emotional intensity.
    - a. Student Example:
  11. **Atmosphere:** The emotional mood created by the entirety of a literary work, established partly by the setting and partly by the author’s choice of objects that are described. Frequently it foreshadows events and can create mood.
    - a. Student Example:
  12. **Attitude:** perspective or tone an author adopts in a specific work; explains the real nature of the characters and story.
    - a. Student Example:
  13. **Clause:** a grammatical unit that contains both a subject and a verb.
    - a. Student Example (independent/main):
    - b. Student Example (dependent/subordinate):
  14. **Colloquial/Colloquialism:** the use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone.
    - a. Student Example:
  15. **Conceit:** a fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects.
    - a. Student Example:
  16. **Connotation:** The nonliteral, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.
    - a. Student Example:
  17. **Denotation:** The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color.

- a. Student Example:
- 18. **Diction:** Related to style, diction refers to the author’s word choices especially with regard to their correctness, clearness, or effectiveness. For the AP exam, you must be able to describe an author’s diction (formal or informal, ornate or plain) and understand the ways in which diction can complement the author’s purpose.
  - a. Student Example:
- 19. **Didactic:** From Greek, literally means ‘teaching’. Didactic works have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.
  - a. Student Example:
- 20. **Ethos:** Persuasion is achieved by the speaker’s personal character when the speech is so spoken as to make us think him credible.
  - a. Student Example:
- 21. **Euphemism:** from Greek, “good speech”. Serve as a more agreeable or less offensive substitute for a generally unpleasant or inappropriate word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement.
  - a. Student Example:
- 22. **Exposition:** a type of essay. The purpose of exposition is to explain something.
  - a. Student Example:
- 23. **Extended Metaphor:** A metaphor developed at great length, occurring frequently throughout the work.
  - a. Student Example:
- 24. **Figurative Language:** Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.
  - a. Student Example:
- 25. **Figure of Speech:** A device used to produce figurative language. Can include: apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, synecdoche, understatement.
  - a. Student Example:
- 26. **Genre:** The major category into which a literary work fits.
  - a. Student Example:
- 27. **Homily:** Literally means “sermon”, but more informally can include any serious talk, speech, or lecture involving moral or spiritual advice.
  - a. Student Example:
- 28. **Hyperbole:** A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony.
  - a. Student Example:
- 29. **Imagery:** The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On the AP exam, pay attention to HOW an author creates imagery and WHAT the effect of this imagery is on the audience.
  - a. Student Example:
- 30. **Inference/infer:** to draw a reasonable conclusion from the information presented. When a multiple-choice question asks for an inference to be drawn from a passage, the most direct, most reasonable inference is the safest answer choice. NOTE: if the answer choice is directly stated, is NOT inferred and is wrong.
  - a. Student Example:
- 31. **Invective:** an emotionally violent, verbal denunciation or attack using strong, abusive language.
  - a. Student Example:
- 32. **Irony/Ironic:** the contrast between what is stated explicitly and what is really meant. the difference between what appears to be and what actually is true. Irony is used for many reasons, but often it’s used to create poignancy or humor. (1) **verbal irony:** the words literally state the opposite of the writer’s (or speaker’s) true meaning. (2) **situational irony:** events turn out the opposite of what was expected. (3) **dramatic irony:** facts or events are unknown to a character in a play or piece of fiction but are known to the reader, audience, or other characters in the work.
  - a. Student Example **Verbal:**
  - b. Student Example **Situational:**
  - c. Student Example **Dramatic:**

33. **Logos:** Logos is a Greek word meaning logic. Logos is a literary device that can be defined as a statement, sentence or argument used to convince or persuade the targeted audience by employing reason or logic. Logos mostly employs the utilization of inductive and deductive reasoning methods to be effective. **Inductive reasoning** – Inductive reasoning involves a specific representative fact or case which is drawn towards a conclusion or generalization. However, inductive reasoning requires reliable and powerful evidence that is presented to support the point. **Deductive reasoning** – Deductive reasoning involves generalization at the initial stage and then moves on towards the specific case. The starting generalization must be based on reliable evidence to support it at the end.
- Student Example **Inductive:**
  - Student Example **Deductive:**
34. **Loose Sentence:** A type of sentence in which the independent clause comes first, followed by dependent grammatical units such as phrases and clauses. A work containing many loose sentences often seems informal, relaxed, and conversational.
- Student Example:
35. **Metaphor:** A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.
- Student Example:
36. **Metonymy:** from Greek meaning “changed label” or “substitute name”. A figure of speech in which the name of one object is substituted for that of another closely associated with it. The substituted term generally carries more emotional impact.
- Student Example:
37. **Mood:** (1) **grammatical:** deals with verbal units and a speaker’s attitude. The indicative mood is used only for factual sentences. The subjunctive mood is used to express conditions contrary to fact. (2) **literary:** meaning the prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect mood.
- Student Example **Grammatical:**
  - Student Example **Literary:**
38. **Narrative:** the telling of a story or an account of an event or series of events.
- Student Example:
39. **Onomatopoeia:** A figure of speech in which natural sounds are imitated in the sounds of words. In AP, note the effect on mood, atmosphere, tone, and audience.
- Student Example:
40. **Oxymoron:** from Greek meaning “pointedly foolish”. A figure of speech wherein the author groups apparently contradictory terms to suggest a paradox.
- Student Example:
41. **Paradox:** A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity.
- Student Example:
42. **Parallelism:** (parallel construction or parallel structure): from Greek meaning “beside one another”. It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to, the repetition of a grammatical element such as a preposition or verbal phrase. Common effects are to act as an organizing force to attract the reader’s attention, add emphasis and organization, or simply provide a musical rhythm.
- Student Example:
43. **Parody:** A work that closely imitate the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerates distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original.
- Student Example:
44. **Pathos:** Pathos is a quality of an experience in life or a work of art that stirs up emotions of pity, sympathy and sorrow.
- Student Example:

45. **Pedantic:** An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish.
- Student Example:
46. **Periodic Sentence:** A sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. The effect of a periodic sentence is to add emphasis and structural variety.
- Student Example:
47. **Personification:** A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. used to make these abstractions, animals, or objects appear more vivid to the reader.
- Student Example:
48. **Point of View:** Literature: the perspective from which a story is told. First person, third person, omniscient, limited omniscient.
- Student Example:
49. **Prose:** one of the major divisions of genre, prose refers to fiction and nonfiction, including all its forms. In prose, the printer determines the length of the line; in poetry, the poet determines the length of the line.
- Student Example:
50. **Repetition:** The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.
- Student Example:
51. **Rhetoric:** From the Greek for “orator”, this term describes the principles governing the art of writing effectively, eloquently, and persuasively.
- Student example:
52. **Rhetorical Modes:** 4 most common: (1) **exposition:** explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. (2) **argumentation:** to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. Persuasive writing is a type of argumentation having an additional aim of urging some form of action. (3) **description:** to re-create, invent, or visually present a person, place, event, or action so that the reader can picture it being described. (4) **narration:** to tell a story or a series of events.
- Student Example **Exposition:**
  - Student Example **Argumentation:**
  - Student Example **Description:**
  - Student Example **Narration:**
53. **Sarcasm:** from Greek meaning “to tear flesh”. Involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic (intended to ridicule).
- Student Example:
54. **Satire:** a work that targets human vices and follies or social institutions and conventions for reform and ridicule.
- Student Example:
55. **Semantics:** the branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.
- Student Example:
56. **Style:** the consideration of style has two purposes: (1) an **evaluation** of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. we can analyze and describe an author’s personal style and make judgments on how appropriate it is to the author's purpose. (2) **classification** of authors to a group and comparison of an author to similar authors.
- Student Example **Evaluation:**
  - Student Example **Classification:**
57. **Syllogism:** from Greek “reckoning together”. A syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the first one called ‘major’ and the second one called ‘minor’) that inevitably lead to a sound conclusion. A syllogism’s conclusion is valid only if each of the two premises is valid.



- a. Teacher example:
    - i. major premise: All men are mortal.
    - ii. minor premise: Socrates is a man.
    - iii. conclusion: Therefore, Socrates is mortal.
  - b. Student Example:
    - i. major premise:
    - ii. minor premise:
    - iii. conclusion:
58. **Symbol/Symbolism:** generally, anything that represents itself and stands for something else.  
a. Student Example:
59. **Syntax:** the way an author chooses to join words into phrases, clauses, and sentences.  
a. Student Example:
60. **Theme:** the central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but in nonfiction, the theme may be directly stated, especially in expository or argumentative writing.  
a. Student Example:
61. **Thesis:** In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author's opinion, purpose, meaning, or position.  
a. Student Example:
62. **Tone:** Similar to mood (but generally 'deeper') tone describes the author's attitude toward the material, audience, or both. Considering how a work would sound if it were read aloud can help in identifying an author's tone.  
a. Student Example:
63. **Understatement:** The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.  
a. Student Example:
64. **Undertone:** an attitude that may lie under the ostensible tone of the piece.  
a. Student Example: