A.P. Lit/I.B. Lit Summer assignment

Below, you will find a list of books you will need to read this summer along with a list of literary/style analysis terms that we will use starting the first week of school in discussing the works. At around the end of the first week of school, you will be tested on the terms and will write an on demand essay on the works. You will be expected to give examples of these terms as they apply to the three works, so it would benefit you to either highlight, or take notes on, these terms whenever you see them used in the books.

The following books are available for checkout at local libraries, the San Clemente High School library, from the English Department Chairperson (those not in the school library), as well as used and new copies available online or at the Village Book Exchange or Mathom House Books, Inc. in San Clemente, as well as other book stores.*

*“Please note that the Constitution of the State of California requires that we provide a public education to you free of charge. Your right to a free education is for all school/educational activities, whether curricular or extracurricular, and whether you get a grade for the activity or class. Subject to certain exceptions, your right to a free public education means that we cannot require you or your family to purchase materials, supplies, equipment or uniforms for any school activity, nor can we require you or your family to pay security deposits for access, participation, materials, or equipment.” --CUSD

WORKS:
  1. *The Poisonwood Bible* by Barbara Kingsolver
  2. *A Doll’s House* by Henrik Ibsen (A.P. Lit. only)
  3. *Imagining Argentina* by Lawrence Thornton (I.B. Lit. only)
  4. *The Bell Jar* by Sylvia Plath

Literary terms to know:

1. allusion – figure of speech which makes brief reference to an historical or literary figure, event, or object (ex: My love for you is as passionate as Romeo’s for Juliet)
2. antithesis – a contrast or opposition of thoughts, usually in two phrases, clauses, or sentences
3. aphorism – a terse statement of known authorship which expresses a general truth or a moral principle (ex: All animals are equal but some are more equal than others)
4. apostrophe – addressing someone or something not present as though present (ex: Death, be not proud)
5. archetype – a universal symbol (ex: green = hope, rebirth, renewal)
6. cacophony – the use of seemingly harsh, unmusical sounds to bring out the harshness of something
7. **catharsis** – Aristotle’s word for pity and fear an audience experiences upon viewing the downfall of a hero
8. **chiasmus** – repeating phrases in reverse order for surprise and emphasis (ex: loving to live and living to love)
9. **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. Colloquial expressions include local and regional aspect (ex: *Catcher in the Rye*)
10. **conceit** – an extended metaphor – two unlike things are compared in several different ways
11. **connotation** – the emotional implications a word may carry
12. **consonance** – repetition of a consonant sound in two or more words in a line of verse (ex: “but yet we trust that somehow” – the “t” sound)
13. **denotation** – the specific, exact meaning of a word
14. **diction** – an author’s choice of words
15. **didactic** – having the primary aim of teaching or instructing, especially teaching moral or ethical principles
16. **dramatic irony** – when the audience or reader knows something that the character does not so that what he says is ironic (EX: Oedipus saying that he wants to catch who caused the plague when we all know that it was HE who caused the plague)
17. **dynamic character** – a character who changes dramatically over the course of a work
18. **euphony** – a quality or style marked by pleasing sounds
19. **extended parallelism** – the repetition of words or grammatical elements to achieve cumulative force and rhythm (EX: “the bear went over the mountain, the bear went over the mountain, the bear went over the mountain, to see what he could see/ to see what he could see, to see what he could see. . .”)
20. **extended metaphor** – a metaphor developed at a great length, occurring frequently in or throughout a work
21. **figurative language** – writing or speech not meant to be taken literally
22. **foil** – character who provides a contrast to another character, thus emphasizing the other’s traits
23. **hubris** – the pride or overconfidence which often leads a hero to overlook divine warning or to break a moral law
24. **imagery** – devices which appeal to the senses: visual, tactile, auditory, olfactory, kinetic
25. **irony** – contrast between reality and expectation (ex: a fire house burning down)
26. **juxtaposition** – a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit
27. **litotes** – understatement employed for the purpose of enhancing the effect of the ideas expressed. Contains a negative (ex: that was no small task!)
28. **mask (persona)** – a character with a distinct identity created by an author to achieve a particular effect of or to deliver a particular message which reflect the author’s viewpoint
29. metonymy or metonomy – substituting a word naming an object for another word closely associated with it (ex: pay tribute to the CROWN, crown symbolizing the authority of the king and queen)
30. mood – the atmosphere of a literary work or the feelings that are elicited in the reader by the author
31. motif – a main theme or subject
32. oxymoron – technique used to produce an effect by a seeming self-contradiction (ex: cruel kindness)
33. paradox – a statement or concept that seems contradictory, unbelievable, or absurd but that may actually be true in fact (ex: war brings peace)
34. parallelism – refers to the repeated use of phrases, clauses, or sentences that are similar in structure and meaning. Writers use this technique to emphasize important ideas, create rhythm, and make their writing forceful and direct.
35. pedantic – teaching; instructive (a pedantic tone is usually stuffy and formal)
36. point of view – the perspective in which a story is told (1st person – I, 2nd person – you, 3rd person – he/she- omniscient narrator)
37. rhetorical question – a question that expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement
38. shift – a change of feelings by the speaker from the beginning to the end, paying particular attention to the conclusion of the literature
39. situational irony – irony which arises from situations as opposed to verbal irony
40. static character – a character who remains unchanged by the conclusion of a work
41. stream of consciousness – narrative technique which presents thoughts as if they were coming directly from a character’s mind (ex: Catcher in the Rye)
42. symbol – anything that stands for or represents something else
43. synecdoche – figurative language in which the part stands for the whole (ex: “nice wheels!” in commenting on a car)
44. syntax – the arrangement of words in a sentence
45. tone – a writer’s attitude toward his subject
46. tragic flaw – a tragic flaw or error in judgment (ex: Oedipus’s tragic flaw was his hubris)
47. understatement – statement in which the literal sense of what is said falls short of the magnitude of what is being talked about
48. verbal irony – a kind of irony in which words are used to suggest the opposite of their actual meaning
49. vernacular – using the native language of a country or place; commonly spoken by the people of a particular country or place (ex: Huck Finn was written in the vernacular of the South)
50. voice – the “speaker” in a piece of literature