**AP SUMMER WORK 2017-2018**

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**A QUICK OVERVIEW:**

* Novels:  1984 (George Orwell), The Handmaid's Tale (Margaret Atwood), Choice novel.
* Essays: Literary analysis! There’s two, one on each novel! Due August 11th
* Literary Terms: Learn these terms and their definitions for a test the week we get back from school.  There will also be quizzes over these terms throughout the year so you can't just cram and forget them!
* Notebook: Details below. Due the first day of school.
* Cultural Event:  Attend one cultural event over the summer.
* Independent Novel:  Not due until four weeks into the school year, but you might want to get started early.
* Optional: Participation in discussion and chit chat via Google Classroom. I highly recommend downloading the app so you can get alerts.

**NOVELS**

REQUIRED: *1984* (George Orwell), *The Handmaid's Tale* (Margaret Atwood)

CHOICES: *The Psychopath Test* by Jon Ronson, *A General Theory of Love* by Thomas Lewis, *Daring Greatly* by Brene Brown, *Atlas Obscura* by Dylan Thuras, Ella Morton, and Joshua Foer. OR another work of nonfiction that you want to read that you’ve had me approve by July 1st.

There will also be class discussion over the first week of school. Think Socratic Seminar. As you read that book, take note of ideas that are compelling, questions that arise, and implications the ideas could have in your life. Jot these down in your notebook—they’ll come in handy for that discussion.

**ESSAYS**

Please turn in your essays via Google Classroom. Your essays must include ample novel quotes from the novels and may include evidence from other sources but that is not required and it won’t give you any kind of automatic grade boost. You’ll write one on each novel.

**Essay Guidelines:**

* Don’t use the same prompt for both essays.
* Essays should be approximately two to three pages in length, double spaced, 12 pt. font, Times New Roman or Arial or some other boring, normal font.
* Include a standard MLA heading on your first page (your name, my name, class name, date).
* Include an introduction and a conclusion paragraph.  How you construct the body of your essay is up to you. The JELA has made you strong. You know what to do.
* Essays should include direct quotes from the novel as support.
* Please copy the essay prompt you have chosen and paste it beneath the title of your essay.
* And of course, even the slightest smidge of plagiarism will result in a ZERO for your entire summer assignment.

**Essay Prompt Options**  
  
A. Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.  
  
B. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a dram a struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

C. From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.

D. Read the essay “Loss of Language, Loss of Thought” by Wolfgang Grassl (easy to find on the Google) and write an essay exploring how the ideas in the essay play out in the novel. How do these ideas of language enhance or illuminate the overall meaning of the work.

**NOTEBOOK**

Get a notebook/journal/composition book (it doesn’t matter as long as it’s something you’ll be comfortable carrying around and writing in all summer.) This is due on the first day of class.

**Requirements:**

* **Notes on your reading for each of the three books you read**, Quotes or page number that you think are significant, brainstorming/notes for your essays
* **Cultural event write up**- you will attend a cultural event and write about your experience. This could be a concert, a museum, a protest, a historical site. If you’re not sure if your event will count, ask me! Cleveland has TONS of free things in the summer!
* At least **five other entries**. These can be:
  + Dialectical journals
  + Rants about ideas or issues you care about
  + Personal sagas of love, loss, friendship, ice cream, yard work, (often the most profound truths come to light in the most mundane activities!)
  + Thoughts on shows or movies you’re watching, music you’ve discovered, or art you’re creating.
  + At least one of these entries **must** be about your nonfiction read. Things you could talk about include: what you thought of the content, what you thought about the writing style, how it applies to your real life, things it says you disagree with, etc.
  + At least one of these entries **must** be visual. You can, sketch a stranger at the bus stop, copy a painting at the art museum, make a map of where you go for walks when you’re mad, illustrate your ideal date, draw the inside of your mind, chart the frequency of your younger sibling’s tantrums… the possibilities are endless.

**INDEPENDENT NOVELS** FOR FIRST QUARTER   
  
A Tale of Two Cities by Charles Dickens   
  
Pride and Prejudice by Jane Austen   
  
Wuthering Heights by Emily Bronte IF YOU DID NOT ALREADY READ THIS FOR YOUR JELA.  
  
Your essay for this novel will not be due until about five weeks into the school year, but you may want to get started reading this over the summer so you don’t have to worry about it once school starts. You will be expected to complete dialectical journals for this novel: approximately one journal entry for every 50 pages. You will also write a 3-5 page paper on this novel with at least 3 sources of literary criticism.

Loss of Language, Loss of Thought

[WOLFGANG GRASSL](http://www.crisismagazine.com/author/grassl)

**Loss of language among the younger population —** that is to say, the ability to formulate and enunciate properly constructed sentences that reflect clear thought — is growing at a staggering rate in the United States. Even among students whose academic aptitude is well above the national average, my years as an undergraduate business professor show that four out of five will make grave spelling errors in written assignments or exams, and about half that regularly commit grammatical blunders. The ubiquitous confusion between “there” and “their” may still be considered a quaint and negligible fluke that nearly creates a new orthographic norm; the inability to express lucid arguments must not.

What is being lost is the capacity to think in terms of cause and effect, of distinguishing between differing levels of argument, and particularly any appreciation for abstraction. Increasingly, students expect to be spoon-fed with concrete examples, operational instructions, mechanical repetitions, and pictorial representation. The loss of language is but a symptom of the loss of thought — and losing thought means losing much more.

Assume a typical question in an introductory class on marketing: “Why do we segment markets?” A typical student response is: “What do you mean?” Even the most experienced professor can only paraphrase the question: “Why do we, in nearly all product markets, break down total customer demand into smaller groups?” A response will then frequently start with, “It’s like . . .” The question requires students to provide an explanation and not a definition — to recognize that the question concerns reasons and not causes, and that these reasons must be of a more general nature than any particular example of segmented markets. Inability to answer the question reveals not a lack of factual knowledge — every student can understand the variability in consumers’ desire for and benefits from various products. It rather shows deficiency in grasping the nature of “why” questions, which require moving beyond concrete examples.

Let us, in Wittgenstein’s fashion, look at the grammar of “it’s like,” for it reveals the nature of the problem. The phrase seeks to define something by exemplification. As an answer to the question, “What is a ball?” the “it” in “it’s like” does not refer to the *definiendum*, but to the request for a definition. The traditional way of defining something, according to Aristotle and the scholastic logicians, was *per genus proximum et differentiam specificam*: We need to name the higher category to which a term belongs, then specify some characteristic that sets it apart from other things within this category.

However, “like” does not seek to place a ball into the next higher category of spheres or objects, nor does it offer a synonym. It gives an instance of balls, or of the usage of balls. Providing merely an aspect of what is to be explained is not only reductionist (by substituting a part for the whole); it is also a subjectivist move that avoids describing and thus reflecting on the essence of what is to be explained. It is indicative of our age of increasing relativism under the guise of “pluralism” and “tolerance” — your feeling about the nature of something is just as good as my feeling, because there really isn’t any “is”; there may not even be an “a.” Then a ball might as well have edges, for who can tell me that I can only call something a ball if it is round?

**The problem ultimately lies in a misconstrued metaphysics,**or rather in the absence of any notion of ontology at all. When Bill Clinton was asked whether he had sexual relations with a White House intern and famously replied that this depended on the meaning of “is,” his statement was of course evasive and facetious. But it was also intelligent: For apart from the time-indexed meaning of the copula in the present tense, the “is” in “This is a ball” is different from that in “A ball is a spherical object.” The first sentence identifies a particular (or token) as a member of a class (or type), whereas the second offers a definition through the synonymy of types. The “is” in “it’s like” is neither of these, for it seeks to define a type — for example, “a ball” or “market segmentation” — by reference to a token. It does not even modify the *definiendum* directly.

There is a curious reluctance to think about the nature of things, maybe as a result of decades of teaching that there is no such nature apart from what one wants them to be. Rather, students increasingly see the world phenomenologically — as a haphazard arrangement of “stuff” and of events informed by the sensory impressions of their own experience but devoid of any structure.

Surveys show that the average American receives some 5,000 external stimuli per day and spends more than eight hours a day in front of screens — television, computer monitors, cellphones, gaming consoles, and so on. Where in earlier ages people worked in their gardens, played an instrument, went fishing, read books, entertained guests, or engaged in conversation with family or friends, they have become passive and speechless consumers of canned content. These screens help produce a people that is losing its language. But more importantly, these people no longer see structures in their world but rather a bewildering juxtaposition of seemingly unrelated events. Vicarious living and proxy experiences are the deeper problem with our students’ loss of language.

Of course, not all students are alike: Many do excel and emerge as active thinkers and thoughtful speakers. But as a society, we are a far cry from seeing the critical thinking that progressive educators want to convey. In order to think critically, one must be able to keep causes apart from effects, fact from interpretation, belief from knowledge, definitions from explanations, and much more. Critical thought requires determining the range of alternatives and applying to them a clear and consistent standard of evaluation.

But not only is such standard often amiss after years of indoctrination in relativism, even the range of alternatives is not clear. Understanding what scholastic philosophers have called the *status quaestionis* has become a challenge. Students often simply do not understand the nature (and grammar) of the question and match it with a fitting answer format. It is a problem of losing language and the ability to work with it logically, creatively, and yes, critically.

**The problem with the loss of language** must be identified at a profounder level yet. In our society, words have long lost their meaning and have become arbitrary sounds or icons. Sometimes the American penchant for pragmatism goes to absurd extremes — as when “entrée” is used not for a first course (or “entry” dish), as in the rest of the world, but for a main course; or when the political term “liberal” has come to be used in the opposite sense of its historical and proper meaning. Yet the vast majority of speakers — and even our intellectuals — will see nothing wrong with this, for they honestly believe that words only mean what we want them to mean.

The question of the natural or conventional nature of language is one of the oldest in philosophy, of course, and arguments on both sides have been bantered about since Plato. But has any society been so given to arbitrariness and to a redefinition of meaning at will as ours? From there, it is only a short way to redefining the meaning of marriage, family, torture, or the priesthood. Is this an instance of that “dictatorship of relativism” by which Pope Benedict XVI has characterized present-day Western culture?

In our society, the power of language has declined. How are students to understand the world of the Bible if curses, blessings, or vows are no longer understood as performative speech acts that have (often immediate) efficacy? How are they to deal with the Catholic view of sacraments, according to which the saying is a doing and brings about an ontological change in the world? How can they relate to the Word (*Logos*) not referring to or being a name for Christ but *being* God (Jn 1:1)? How can the greeting, “Peace to this house!” be such a “big deal” that it actually brings about peace (Lk 10:5-6)? How can students still appreciate classical pieces of literature that have protagonists who offer their lives for a promise made?

In most cases, what we say no longer matters much, for words have become cheapened. *Qui perd sa langue, perd son âme aussi* — “who loses one’s language also loses one’s soul,” the French say. And the Québecois have added: *Qui perd sa langue, perd sa foi* — “who loses one’s language also loses one’s faith.”

**Why has American society suffered this degradation?** There are, of course, several reasons. For one, pragmatism has become the common national religion. Students have constantly been told that there is no essence and meaning to things, and that they are only what they want themselves to be. They have been fed a heavy diet of relativism and indoctrination in one of the changing variants of collectivism — feminism, socialism, and nationalism being only the most prominent among them. They are taught what to “make” of themselves, how to “construct” an identity in a category that is politically desirable, but not to discover what — or rather who — they are and for which purpose they are in the world.

Who still takes the Gospel seriously: “But I tell you that men will have to give account on the day of judgment for every careless word they have spoken. For by your words you will be acquitted, and by your words you will be condemned” (Mt 12:36-37). Our university scholars will interpret such passages away according to “critical hermeneutics.” But our students are left speechless if they come across them at all.

The blame does not lie with students (although a bit of personal effort might surely be expected). It lies largely with two or more generations of indulgent and misguided educators and with the political guardians of education. Too often the “it’s like” phenomenon has been shrugged off. If educators, who are meant to carry the torch of literacy and learning, do not regard these developments as calls to action but dismiss them as a necessary by-product of benign cultural change — “You know, I’m not sure I could do it myself” — we suffer from a major dislocation. Our education then no longer has standards to which we educate, or if it does, they are not about outcomes measured in knowledge or skills. And it reveals rhetoric about “liberal education” as nothing but hot air.

Remember that, between the Greeks and the Renaissance, the purpose of the *artes liberales* was defined, the list of subjects was closed, and the books to be read changed little. Of course, at the tertiary level of education, it may be too late to find remedies for the loss of language, unless universities want to be transformed into high schools. The work has to be done in the formative years of students — in their earlier teens. Forget the renaming of secondary-school “English” into “Language Arts.” We need exercises in spelling, grammar, style, speech, rhetoric, and the classics.

The phrase “it’s like” itself seems, well, like a trifle. But it is a symptom of an underlying and more serious malaise: The loss of an ability to think clearly and express these thoughts perceptibly is no trifling matter. It makes our younger generation, and possibly those generations that succeed them, susceptible to boilerplate thinking and ultimately manipulation by others. A speechless society, or one that can no longer enunciate its will clearly and with a large register of distinctions, is reduced to an ant heap.

**AP LITERARY TERMS**  
There will be a test on these terms during the first week of school. This will also be a part of (or maybe all of) your midterm and final for senior year.  You probably know more than half of these already.  I have included explanation and examples to help you understand them.

1. allegory – The device of using character and/or story elements symbolically to represent an abstraction in addition to 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.
2. alliteration – The repetition of sounds, especially initial consonant sounds in two or more neighboring words (as in “she sells sea shells”). Although the term is not frequently in the multiple choice section, you can look for alliteration in any essay passage. The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.
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. There are many more possibilities, and a work may simultaneously use multiple layers of allusion.
4. ambiguity – The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.
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. Analogies can also make writing more vivid, imaginative, or intellectually engaging.
6. antithesis – the opposition or contrast of ideas; the direct opposite.
7. aphorism – A terse statement of known authorship which expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author’s point.
8. 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. William Wordsworth addresses John Milton as he writes, “Milton, thou shouldst be living at this hour: /  
   England hath need of thee.” Another example is Keats’ “Ode to a Grecian Urn,” in which Keats addresses the urn itself: “Thou still unravished bride of quietness.” Many apostrophes imply a personification of the object addressed.
9. atmosphere – The emotional nod 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. Even such elements as a description of the weather can contribute to the atmosphere. Frequently atmosphere foreshadows events. Perhaps it can create a mood.
10. caricature – a verbal description, the purpose of which is to exaggerate or distort, for comic effect, a person’s distinctive physical features or other characteristics.
11. clause – A grammatical unit that contains both a subject and a verb. An independent, or main, clause expresses a complete thought and can stand alone as a sentence.
12. dependent, or subordinate clause, cannot stand alone as a sentence and must be accompanied by an independent clause. The point that you want to consider is the question of what or why the author subordinates one element should also become aware of making effective use of subordination in your own writing.
13. 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. Colloquial expressions in writing include local or regional dialects.
14. conceit – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made.
15. connotation – The non-literal, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.
16. denotation – The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color. (Example: the denotation of a knife would be a utensil used to cut; the connotation of a knife might be fear, violence, anger, foreboding, etc.)
17. diction – Related to style, diction refers to the writer’s word choices, especially with regard to their correctness, clearness, or effectiveness. For the AP exam, you should be able to describe an author’s diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author’s purpose. Diction, combined with syntax, figurative language, literary devices, etc., creates an author’s style.
18. didactic – From the Greek, didactic literally means “teaching.” Didactic words have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.
19. euphemism – From the Greek for “good speech,” euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement. Saying “earthly remains” rather than “corpse” is an example of euphemism.
20. extended metaphor – A metaphor developed at great length, occurring frequently in or throughout a work.
21. figurative language – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.
22. figure of speech – A device used to produce figurative language. Many compare dissimilar things. Figures of speech include apostrophe, hyperbole, irony, metaphor, oxymoron, paradox, personification, simile, synecdoche, and understatement.
23. genre – The major category into which a literary work fits. The basic divisions of literature are

prose, poetry, and drama. However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc.

1. homily – This term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.
2. hyperbole – A figure of speech using deliberate exaggeration or overstatement. (The literal Greek meaning is “overshoot.”) Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. The opposite of hyperbole is understatement.
3. imagery – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman’s cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition,  
   this term can apply to the total of all the images in a work. On the AP language exam, pay attention to how an author creates imagery and to the effect of this imagery.
4. 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. If an inference is implausible, it’s unlikely to be the correct answer. Note that if the answer choice is directly stated, it is not inferred and it is wrong. You must be careful to note the connotation – negative or positive – of the choices.
5. invective – an emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in Henry IV, PartI, Prince Hal calls the large character of Falstaff “this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.”)
6. irony/ironic – The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. In general, there are three major types of irony used in language:  
   (1) verbal irony – when the words literally state the opposite of the writer’s (or speaker’s) meaning  
   (2) situational irony – when events turn out the opposite of what was expected; when what the characters and readers think ought to happen is not what does happen  
   (3) dramatic irony – when facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience, or other characters in the work.
7. litotes (pronounced almost like “little tee”) – a form of understatement that involves making an affirmative point by denying its opposite. Litote is the opposite of hyperbole. Examples: “Not a bad idea,” “Not many,” “It isn’t very serious. I have this tiny little tumor on the brain” (Salinger, Catcher in the Rye).
8. 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.
9. metonymy – (mĕtŏn′ ĭmē) A term from the Greek meaning “changed label” or “substitute name,” metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. For example, a news release that claims “the White House declared” rather than “the President declared” is using metonymy; Shakespeare uses it to signify the male and female sexes in As You Like It: “doublet and hose ought to show itself courageous to petticoat.” The substituted term generally carries a more potent emotional impact.
10. mood – The prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. Mood is similar to tone and atmosphere.
11. narrative – The telling of a story or an account of an event or series of events.
12. onomatopoeia – A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as buzz, hiss, hum, crack, whinny, and murmur. If you note examples of onomatopoeia in an essay passage, note the effect.
13. oxymoron – From the Greek for “pointedly foolish,” an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include “jumbo shrimp” and “cruel kindness.” This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect that the author achieves with the use of oxymoron.
14. 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. (Think of the beginning of Dickens’ Tale of Two Cities: “It was the best of times, it was the worst of times....”)
15. parallelism – Also referred to as parallel construction or parallel structure, this term comes from Greek roots 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, repetition of a grammatical element such as a preposition or verbal phrase. (Again, the opening of Dickens’ Tale of Two Cities is an example: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of believe, it was the epoch of incredulity....”) The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader’s attention, add emphasis and organization, or simply provide a musical rhythm.
16. parody – A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. It exploits peculiarities of an author’s expression (propensity to use too many parentheses, certain favorite words, etc.) Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don’t require knowledge of the original.
17. pedantic – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as “show-offy”; using big words for the sake of using big words).
18. 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. Personification is used to make these abstractions, animals, or objects appear more vivid to the reader.
19. point of view – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.
20. (1) first person narrator tells the story with the first person pronoun, “I,” and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.
21. (2) third person narrator relates the events with the third person pronouns, “he,” “she,” and “it.” There are two main subdivisions to be aware of:  
    a. third person omniscient, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters  
    b. third person limited omniscient, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.  
    In addition, be aware that the term point of view carries an additional meaning. When you are asked to analyze the author’s point of view, the appropriate point for you to address is the author’s attitude.
22. 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.
23. repetition – The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.
24. rhetoric – From the Greek for “orator,” this term describes the principles governing the art of writing effectively, eloquently, and persuasively.
25. sarcasm – From the Greek meaning “to tear flesh,” sarcasm 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 (that is, intended to  
    ridicule). When well done, sarcasm can be witty and insightful; when poorly done, it is simply cruel.
26. satire – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing. It can be recognized by the many devices used effectively by the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effects of satire are varied, depending on the writer’s goal, but good satire, often humorous, is thought provoking and insightful about the human condition. Some modern satirists include Joseph Heller (Catch 22) and Kurt Vonnegut (Cat’s Cradle, Player Piano).
27. symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene – that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:
28. (1) natural symbols are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).
29. (2) conventional symbols are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).
30. (3) literary symbols are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized. However, a work’s symbols may be more complicated, as is the jungle in Heart of Darkness. On the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.
31. synecdoche – a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part. Examples: To refer to a boat as a “sail”; to refer to a car as “wheels”; to refer to the violins, violas, etc. in an orchestra as “the strings.” \*\*Different than metonymy, in which one thing is represented by another thing that is commonly physically associated with it (but is not necessarily a part of it), i.e., referring to a monarch as “the crown” or the President as “The White House.”
32. syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words, while diction refers to the individual words. In the multiple choice section of the AP exam, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.
33. theme – The central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but innonfiction, the theme may be directly state, especially in expository or argumentative writing.
34. tone – Similar to mood, tone describes the author’s attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author’s tone. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal,ornate, sardonic, somber, etc.
35. understatement – the ironic minimalizing 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. Example: Jonathan Swift’s A Taleof a Tub: “Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.”
36. wit -- in modern usage, intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker’s verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally, it grew to mean quick perception including creative fancy and a quick tongue to articulate an answer that demanded the same quick perception.  
      
    Adapted from V. Stevenson, Patrick Henry High School, and Abrams’ Glossary of Literary Terms