

Summer meetings – 12:00 PM July 22 and August 22

July 22 - *Grendel* by John Gardner
July 22 - *The Odyssey* by Homer

August 22 - *Jane Eyre* by Charlotte Bronte
August 22 – *The Awakening* by Kate Chopin

You must complete all three parts of the summer reading. Your summer reading is worth 15% of your first trimester grade. Late work is graded 25% for the first late day and not accepted after that. If you are absent, your work needs to be turned in to my mailbox on the due date. **DO NOT EMAIL YOUR SUMMER READING.** You are expected to put your work in a one-inch labeled three-ring binder when you turn it in. An unorganized binder will lose points.

Part 1 – Text Study

You will read six texts. The four required texts are listed below. In addition to this, you will select two books from the open list below. You are expected to complete an AP Lit Works pamphlet (see **appendix A**). You will be graded on the level of effort and detail evident in this pamphlet. Each pamphlet is worth 20 points.

Required Texts – Read all four and complete an AP Lit Works pamphlet.

- *Grendel* – by John Gardner
- **The Odyssey* – by Homer
- **Jane Eyre* – by Charlotte Bronte
- **The Awakening* – by Kate Chopin

You will be tested on these required readings the first week of class.

Open Choice Texts – Read two texts and complete an AP Lit Works pamphlet. These texts are selected based on previous AP tests and literary merit. Some texts may include adult situations. (*M) All of these are choice texts – so **do** your research. Pick a text that you are comfortable reading.

- *The Falls* by Joyce Carol Oates
- **A Lesson Before Dying* by Ernest J. Gaines
- *An American Tragedy* by Theodore Dreiser
- *The Portrait of a Lady* by Henry James
- **Frankenstein* by Mary Shelley
- **Native Son* by Richard Wright (**M)
- **Brave New World* by Alex Huxley(**M)
- **The Fountainhead* by Ayn Rand
- *Alias Grace* by Margaret Atwood
- *Mother Night* by Kurt Vonnegut
- *The Cider House Rules* by John Irving (**M)
- *The Picture of Dorian Gray* by Oscar Wilde
- *Memoirs of a Geisha* by Arthur Goldin (**M)
- *The Namesake* by Jhumpa Lahiri
- *The Thirteenth Tale* by Diane Setterfield
- *The Grapes of Wrath* by John Steinbeck
- *Rebecca* by Daphne du Maurier
- *All the King's Men* by Robert Penn Warren
- *Atonement* Ian McEwan (**M)
- *A Thousand Splendid Suns* by Khaled Hossein (**M)

You will write an essay for each of your choice selections. These essays are worth 20 points. See appendix B for instructions on this essay.

* Indicates that a limited number of copies are available for checkout.

Part 2 – Literature and Composition Basics

- Study the AP LIT terms listed in **appendix C**. In order to truly understand these terms, it may be necessary to look up examples for each. This is not required, but suggested. You will be quizzed on these terms the first week of class.
- Please note that the biblical and mythological allusions (**appendix D**) are not required material for the first week of class. However, we will be quizzing on these terms within the first month of class. I have provided these allusions now for those students who want to have more time to memorize them. So...**TO RECAP – YOU WILL BE QUIZZED ON THE AP LIT TERMS THE FIRST WEEK OF THE TRIMESTER. YOU WILL NOT BE QUIZZED ON ALLUSIONS UNTIL LATER.**

Part 3 – Grammar and Syntax

Note - **THIS PART MUST BE HANDWRITTEN.**

We will be read *Dr. Jekyll and Mr. Hyde* in class. I have selected 50 words from the novella to use as a vocabulary/syntax study. Using the vocabulary list below (taken from the novella) you will complete the following in your own handwriting:

1. Define the word. You may use synonyms, but you must list at least three to get credit.
2. Use the word in a sentence that matches the assigned TYPE of sentence. For example, if the model is a COMPOUND SENTENCE, you should create a sentence that follows the compound model. Types of sentences are designated as Compound (CP), COMPLEX (CX), and Compound-Complex (CPX).

For each sentence, underline independent clauses, circle the dependent clauses, and highlight any coordinating and subordinating conjunctions using a pencil or yellow highlighter. Finally, draw a box around your connecting devices such as commas, colons, semi-colons, dashes, hyphens, etc.

Each definition and sentence is worth .25 points for an overall score of 25 points.

Example:

(1) Mortify (CP) – a verb – to embarrass or humiliate in a public way.

(CP) Compound sentence – 2 independent clauses connected by a coordinating conjunction or semi-colon.

The student was mortified; her younger sister's behavior forced her to hide behind the doors during the ceremony.

1. Incline: CP
2. Reprove: CX
3. Demeanor: CPX
4. Catholicity: CP
5. Singularly: CX
6. Surplus: CPX
7. Coquetry: CP
8. Florid: CX
9. Sordid: CPX
10. Negligence: CP
11. Austere: CX
12. Countenance: CPX
13. Discourse: CP
14. Eminently: CPX
15. Sentiment: CP
16. Ravage: CX
17. Affirmative: CPX
18. Loathing: CP
19. Apocryphal: CPX
20. Detestable: CX
20. Sullenness: CP
21. Pedantic: CX
22. Somber: CPX
23. Relish: CP

24. Divinity: CX
25. Soberly: CPX
26. Insubstantial: CP
27. Geniality: CX
28. Solemn: CPX
29. Boisterous: CP
30. Citadel: CX
31. Nocturnal: CPX
32. Concourse: CP
33. Labyrinth: CP
34. Solitude: CX
35. Stealthily: CPX
36. Repose: CP
37. Estrange CX
38. Besiege: CPX
39. Inclination: CP
40. Disquietude: CPX
41. Audible: CX
42. Perplexed: CPX
43. Timidity: CX
44. Countenance: CP
45. Fluidity: CPX
46. Sanctimonious: CP
47. Morbidity: CX
48. Anachronistic: CPX
49. Fortuitous: CP
50. Sagacity: CX

APPENDIX A – Front

***AP Literature Works Pamphlet – Use MLA format to cite any textual references.*

TITLE OF WORK: Cite the work using MLA format.

Literary Time Period: Explain how and why this work reflects the “ism” of the time in which it was written.

Genre: Define how and why this work reflects the “ism” of the time in which it was written.

Character(s)

Major:

Minor:

Plot Summary:

Literary Devices: Be sure to provide an explanation and textual support to demonstrate these devices.

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.

APPENDIX A- Back

Themes: Be sure to provide an explanation and textual support for why these themes apply.

a.

b.

c.

Critical Analysis: Research a critic's opinion on this text. Provide an MLA citation, a brief summary of this critique, and a fully explained quote from the source to support your summary.

Citation:

Summary:

Quote:

Explanation:

Final Thoughts:

APPENDIX B

You will write two thesis driven essays on your two CHOICE books using two of the prompts below to guide your writing.

Question 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 behavior of the minor character might be used to highlight the weaknesses or strengths of the main character. Write an essay in which you analyze how the relationship a minor character and the major character illuminates the meaning of the work. Use text to support your analysis.

Question 2

In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Explain how its representation of childhood or adolescence shapes the meaning of the work as a whole. Use text to support your analysis.

Question 3

In many works of literature, past events can affect the present actions, attitudes, or values of a character. Examine how a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole. Use text to support your analysis.

Question 4

Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole. Use text to support your analysis.

Question 5

Many writers use setting to establish values within a work of literature. Examine how setting affects the meaning of the work as a whole. Use text to support your analysis.

Question 6

In many works of literature, a physical journey—the literal movement from one place to another—plays a central role. Analyze a physical journey in your text and explain how the journey adds to the meaning of the work as a whole. Use text to support your analysis.

Overall Requirements: Typed, Arial Narrow or Time New Roman, double-spaced, 2-3 pages, page numbers, MLA formatted. Ensure the prompt you select is circled and turned in with your paper.

**** You will graded using the standard AP rubric. Late papers will be docked 25%.**

APPENDIX C-1

Rhetorical and Literature Terms

2. **Abstract**- refers to language that describes concepts rather than concrete images.
3. **Ad Hominem**- In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."
4. **Allegory**- a work that functions on a symbolic level.
5. **Alliteration**- the repetition of initial consonant sounds, such as "Peter Piper picked a peck of pickled peppers."
6. **Allusion**- a reference contained in a work.
7. **Ambiguity**- the multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.
8. **Amplification**- involves repeating a word or expression while adding more detail to it, in order to emphasize what otherwise might be passed over.
9. **Analogy**- a literary device employed to serve as a basis for comparison. It is assumed that what applies to the parallel situation also applies to the original circumstance. In other words, it is the comparison between two different items.
10. **Anaphora**- the repetition of a word or phrase at the beginning of successive phrases, clauses, or lines.
11. **Anastrophe**- transposition of normal word order; most often found in Latin in the case of prepositions and the words they control. (a form of hyperbaton)
12. **Anecdote**- a story or brief episode told by the writer or a character to illustrate a point.
13. **Antanagoge**- placing a good point or benefit next to a fault criticism, or problem in order to reduce the impact or significance of the negative point.
14. **Antimetabole**- reversing the order of repeated words or phrases (a loosely chiasmic structure, AB-BA) to intensify the final formulation, to present alternatives, or to show contrast.
15. **Antiphrasis**- one word irony, established by context.
16. **Antistrophe**- repetition of the same word or phrase at the end of successive clauses.
17. **Antithesis**- the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be..." "Ask not what your country can do for you, ask what you can do for your country..."
18. **Aphorism**- a terse statement of known authorship which expresses a general truth or 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.
19. **Apophasis**- (also called praeteritio or occupatio) asserts or emphasizes something by pointedly seeming to pass over, ignore, or deny it.
20. **Aporia**- expression of doubt (often feigned) by which a speaker appears uncertain as to what he should think, say, or do.
21. **Aposiopesis**- a form of ellipsis by which a speaker comes to an abrupt halt, seemingly overcome by passion (fear, excitement, etc.) or modesty.
22. **Apostrophe**- a figure of speech that directly addresses an absent or imaginary person or personified abstraction, such as liberty or love. 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."
23. **Appositive**- a noun or noun substitute placed next to (in apposition to) another noun to be described or defined by the appositive.
24. **Archaism**- use of an older or obsolete form.
25. **Argument**- a single assertion or a series of assertions presented and defended by the writer
26. **Assonance**- repetition of the same sound in words close together.
27. **Asyndeton**- lack of conjunctions between coordinate phrases, clauses, or words.
28. **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. Even such elements as a description of the weather can contribute to the atmosphere. Frequently, atmosphere foreshadows events.
29. **Attitude**- the relationship an author has toward his or her subject, and/or his or her audience.
30. **Brachylogy**- a general term for abbreviated or condensed expression, of which asyndeton and zeugma are types.
31. **Cacophony**- harsh and discordant sounds in a line or passage in a literary work.

APPENDIX C-2

32. **Catachresis**- a harsh metaphor involving the use of a word beyond its strict sphere.
33. **Cause and effect**- analyses explain why something happened or what the consequences are or will be from a particular occurrence
34. **Chiasmus**- two corresponding pairs arranged not in parallels (a-b-a-b) but in inverted order (a-b-b-a)
35. **Classification**- a form of division, but instead of starting with a single subject as a division does, classification starts with many items, and groups or sorts them into categories.
36. **Cliché**- an overused common expression. The term is derived from a French word for a stereotype printing block. Just as many identical copies can be made from such a block, so clichés are typically words and phrases used so frequently that they become stale and ineffective. Everyone uses clichés in speech: “in less than no time” they “spring to mind,” but “in the last analysis,” a writer ought to “avoid them like the plague,” even though they always seem “to hit the nail on the head.”
37. **Climax**- arrangement of words, phrases, or clauses in an order of ascending power.
38. **Colloquial**- the use of slang in writing, often to create local color and to provide an informal tone. Huckleberry Finn is written in a colloquial style.
39. **Comic Relief**- the inclusion of a humorous character or scene to contrast with the tragic elements of a work, thereby intensifying the next tragic event.
40. **Conceit**- a fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness due to the unusual comparison being made.
41. **Concrete** –words describe things that exist and can be experienced through the senses. Abstractions are rendered understandable and specific through concrete examples.
42. **Connotation**- the interpretive level of a word based on its associated images rather than its literal meaning.
43. **Deduction**- the process of moving from a general rule to a specific example.
44. **Definition**- involves placing a word first in a general class and then adding distinguishing features that set it apart from other members of that class: “A Dalmatian is a breed of dog (general class) with a white, short-haired coat and dark spots (distinguishing feature).” Most college writing assignments in definition require extended definitions in which a subject is analyzed with appropriate examples and details.
45. **Denotation**- the literal or dictionary meaning of a word.
46. **Diacope**- repetition of a word or phrase after an intervening word or phrase.
47. **Dialect**- the recreation of regional spoken language, such as a Southern dialect. Zora Neale Hurston uses this in such works as *Their Eyes Were Watching God*.
48. **Diction**- is the choice of words used in speaking or writing. It is frequently divided into four levels: formal, informal, colloquial, and slang. Formal diction is found in traditional academic writing, such as books and scholarly articles; informal diction, generally characterized by words common in conversation contexts, by contractions, and by the use of the first person (I), is found in articles in popular magazines. Bernard R. Berelson’s essay “The Value of Children” (p.231) uses formal diction; Judy Brady’s “I Want a Wife” (p.441) is informal.
49. **Didactic**- From the Greek, didactic literally means “teaching.” Didactic works have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.
50. **Dirimens Copulatio**- mentioning a balancing or opposing fact to prevent the argument from being one-sided or unqualified.
51. **Distinctio**- is an explicit reference to a particular meaning or to the various meanings of a word, in order to remove or prevent ambiguity.
52. **Ellipsis**- indicated by a series of three periods, the ellipsis indicates that some material has been omitted from a given text. It could be a word, a phrase, a sentence, a paragraph, or a whole section. Be wary of the ellipsis; it could obscure the real meaning of the piece of writing.
53. **Enthymeme**- is an informally-stated syllogism which omits either one of the premises or the conclusion. The omitted part must be clearly understood by the reader.
54. **Enumeratio**- detailing parts, causes, effects, or consequences to make a point more forcibly.
55. **Epanalepsis**- repeats the beginning word of a clause or sentence at the end.
56. **Epigraph**- the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is “You are all a lost generation” by Gertrude Stein.

APPENDIX C-3

57. **Epithet**- is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject.
58. **Epizeuxis**- repetition of one word (for emphasis).
59. **Eponym**- substitutes for a particular attribute the name of a famous person recognized for that attribute.
60. **Euphemism**- a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is a common euphemism for "he died." Euphemisms are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.
61. **Euphony**- the pleasant, mellifluous presentation of sounds in a literary work.
62. **Exemplum**- citing an example; using an illustrative story, either true or fictitious.
63. **Exposition**- background information presented in a literary work.
64. **Extended Metaphor**- a sustained comparison, often referred to as a conceit. The extended metaphor is developed throughout a piece of writing
65. **Figurative Language**- the body of devices that enables the writer to operate on levels other than the literal one. It includes metaphor, simile, symbol, motif, and hyperbole, etc.
66. **Figures of speech**- are deliberate departures from the ordinary and literal meanings of words in order to provide fresh, insightful perspectives or emphasis. Figures of speech are most commonly used in descriptive passages and include the following: Simile, Metaphor, Personification, Hyperbole, Etc...
67. **Form**- the shape or structure of a literary work.
68. **Generalizations**- are assertions or conclusions based on some specific instances. The value of a generalization is determined by the quality and quantity of examples on which it is based. Bob Greene in "Cut" (p.57) formulates a generalization--being cut from an athletic team makes men super achievers later in life--on the basis of five examples.
69. **Hendiadys**- use of two words connected by a conjunction, instead of subordinating one to the other, to express a single complex idea.
70. **Homily**- this term literally means "sermon," but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.
71. **Hypallage**- ("exchanging") transferred epithet; grammatical agreement of a word with another word which it does not logically qualify. More common in poetry.
72. **Hyperbaton**- separation of words which belong together, often to emphasize the first of the separated words or to create a certain image.
73. **Hyperbole**- extreme exaggeration, often humorous, it can also be ironic; the opposite of understatement.
74. **Hypophora**- consists of raising one or more questions and then proceeding to answer them, usually at some length.
75. **Hypotaxis**- using subordination to show the relationship between clauses or phrases (and hence the opposite of parataxis).
76. **Hysteron Proteron** ("later-earlier")- inversion of the natural sequence of events, often meant to stress the event which, though later in time, is considered the more important.
77. **Image**- a verbal approximation of a sensory impression, concept, or emotion.
78. **Imagery**- the total effect of related sensory images in a work of literature.
79. **Induction**- the process that moves from a given series of specifics to a generalization.
80. **Inference**- a conclusion one can draw from the presented details.
81. **Invective**- a verbally abusive attack.
82. **Irony**-an unexpected twist or contrast between what happens and what was intended or expected to happen. It involves dialog and situation, and can be intentional or unplanned. Dramatic irony centers on the ignorance of those involved; whereas, the audience is aware of the circumstance.
83. **Litotes**- understatement, for intensification, by denying the contrary of the thing being affirmed. (Sometimes used synonymously with meiosis.)
84. **Logic**- the process of reasoning
85. **Logical Fallacy**- a mistake in reasoning
86. **Loose sentence**- A type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, and conversational.

APPENDIX C-4

87. **Metabasis**-consists of a brief statement of what has been said and what will follow.
88. **Metanoia**- (correctio) qualifies a statement by recalling it (or part of it) and expressing it in a better, milder, or stronger way.
89. **Metaphor**-a direct comparison between dissimilar things. "Your eyes are stars" is an example.
90. **Metonymy**- a figure of speech in which a representative term is used for a larger idea (The pen is mightier than the sword).
91. **Monologue**- a speech given by one character (Hamlet's "To be or not to be...").
92. **Mood**- this term has two distinct technical meanings in English writing. The first meaning is grammatical and deals with verbal units and a speaker's attitude. The indicative mood is used for only factual sentences. For example, "Joe eats too quickly." The subjunctive mood is used for a doubtful or conditional attitude. For example, "If I were you, I'd get another job." The imperative mood is used for commands. For example, "Shut the door!" the second meaning of mood is literary, meaning the prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. In this usage, mood is similar to tone and atmosphere.
93. **Motif**- the repetition or variations of an image or idea in a work used to develop theme or characters.
94. **Narrator**- the speaker of a literary work.
95. **Onomatopoeia**- words that sound like the sound they represent (hiss, gurgle, pop).
96. **Oxymoron**- an image of contradictory term (bittersweet, pretty ugly, jumbo shrimp).
97. **Parable**- a story that operates on more than one level and usually teaches a moral lesson. (The Pearl by John Steinbeck is a fine example.).
98. **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. The first scene of Macbeth, for example, closes with the witches' cryptic remark "Fair is foul, and foul is fair...."
99. **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. A famous example of parallelism begins Charles Dickens's novel *A Tale of Two Cities*: "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 belief, 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.
100. **Paraprosdokian**- surprise or unexpected ending of a phrase or series.
101. **Parataxis**- writing successive independent clauses, with coordinating conjunctions, or no conjunctions.
102. **Parenthesis**- a final form of hyperbaton, consists of a word, phrase, or whole sentence inserted as an aside in the middle of another sentence.
103. **Parody**- a comic imitation of a work that ridicules the original. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.
104. **Paronomasia**: use of similar sounding words; often etymological word-play.
105. **Pathos**- the aspects of a literary work that elicit pity from the audience. An appeal to emotion that can be used as a means to persuade.
106. **Pedantic**- a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant.
107. **Periodic Sentence**- a sentence that places the main idea or central complete thought at the end of the sentence, after all introductory elements. The effect of the periodic sentence is to add emphasis and structural variety.
108. **Person**- is a grammatical term used to refer to a speaker, the individual being addressed, or an individual being referred to. English has three persons: first (I or we), second (you), and third (he, she, it, or they).
109. **Personification**- the assigning of human qualities to inanimate objects or concepts (Wordsworth personifies "the sea that bares her bosom to the moon" in the poem London 1802.).
110. **Persuasion**- a type of argument that has as its goal an action on the part of the audience.
111. **Pleonasm**- use of superfluous or redundant words, often enriching the thought.
112. **Plot**- a sequence of events in a literary work.
113. **Point-of-View**- the method of narration in a literary work.
114. **Polysyndeton**- the repetition of conjunctions in a series of coordinate words, phrases, or clauses.
115. **Praeteritio** (=paraleipsis)- pretended omission for rhetorical effect.

APPENDIX C-5

116. **Premise-** in logic is a proposition-a statement of a truth-that is used to support or help support a conclusion.
117. **Procatalepsis-** by anticipating an objection and answering it, permits an argument to continue moving forward while taking into account points or reasons opposing either the train of thought or its final conclusions.
118. **Prolepsis-** the anticipation, in adjectives or nouns, of the result of the action of a verb; also, the positioning of a relative clause before its antecedent.
119. **Pun-** a play on words that often has a comic effect. Associated with wit and cleverness. A writer who speaks of the "grave topic of American funerals" maybe be employing an intentional or unintentional pun.
120. **Purpose-** involves intent, the reason why a writer writes. Three purposes are fundamental: to entertain, to inform, or to persuade. These are not necessarily separate or discrete; they can be combined. An effective piece of writing has a well-defined purpose.
121. **Reduction ad Absurdum-** The Latin for "to reduce to the absurd." This is a technique useful in creating a comic effect and is also an argumentative technique. It is considered a rhetoric fallacy, because it reduces an argument to an either/or choice.
122. **Repetition-** the duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern. When repetition is poorly done, it bores, but when it's well done, it links and emphasizes ideas while allowing the reader the comfort of recognizing something familiar.
123. **Rhetorical Question-** one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience. (Ernest Dowson asks, "Where are they now, the days of wine and roses?")
124. **Sarcasm-** a comic technique that ridicules through caustic language. Tone and attitude may both be described as sarcastic in a given text if the writer employs language, irony, and wit to mock or scorn.
125. **Satire-** a mode of writing based on ridicule that criticizes the foibles and follies of society without necessarily offering a solution.
126. **Sentence structure-** when an essay question asks you to analyze sentence structure, look at the type of sentences the author uses. Remember that the basic sentence structures are simple, compound, and complex, and variations created with sentence combining. Also consider variation or lack of it in sentence length, any unusual devices in sentence construction, such as repetition or inverted word order, and any unusual word or phrase placement. As with all devices, be prepared to discuss the effect of the sentence structure. For example, a series of short, simple sentences or phrases can produce a feeling of speed and chopiness, which may suit the author's purpose.
127. **Sententia-** quoting a maxim or wise saying to apply a general truth to the situation; concluding or summing foregoing material by offering a single, pithy statement of general wisdom.
128. **Setting-** the time and place of a literary work.
129. **Simile-** an indirect comparison that uses the words like or as to link the differing items in the comparison. ("Your eyes are like the stars.")
130. **Slang-** is common, casual, conversational language that is inappropriate in forma speaking or writing. Slang often serves to define social groups by virtue of being a private, shared language not understood by outsiders. Slang changes constantly and is therefore always dated. For that reason alone, it is wise to avoid using slang in serious writing.
131. **Stanza-** a unit of a poem, similar in rhyme, meter, and length to other units in the poem.
132. **Structure-** the organization and form of a work.
133. **Style-** the unique way an author presents his ideas. Diction, syntax, imagery, structure, and content all contribute to a particular style.
134. **Subject-** is what a piece of writing is about.
135. **Subjective writing-** expresses an author's feelings or opinions about a particular subject. Editorials or columns in newspapers and personal essays tend to rely on subjective judgments.
136. **Syllogism-** the format of a formal argument that consists of a major premise, a minor premise, and a conclusion.

APPENDIX C-6

137. **Symbol**- something in a literary work that stands for something else. (Plato has the light of the sun symbolize truth in "The Allegory of the Cave.")
138. **Symploce**-combining anaphora and epistrophe, so that one word or phrase is repeated at the beginning and another word or phrase is repeated at the end of successive phrases, clauses, or sentences.
139. **Synecdoche**- a figure of speech that utilizes a part as representative of the whole. ("All hands on deck" is an example.)
140. **Syntax**- the grammatical structure of prose and poetry.
141. **Tautology**- repetition of an idea in a different word, phrase, or sentence.
142. **Theme**- the underlying ideas the author illustrates through characterization, motifs, language, plot, etc.
143. **Thesis**- simply, the main idea of a piece of writing. It presents the author's assertion or claim. The effectiveness of a presentation is often based on how well the writer presents, develops, and supports the thesis.
144. **Tone**- the author's attitude toward his subject.
145. **Topic Sentence**- is a single sentence in a paragraph that contains a statement of subject or thesis. The topic sentence is to the paragraph what the thesis statement is to an essay.
146. **Transition**- a word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph.
147. **Understatement** – is the opposite of hyperbole; it is a deliberate minimizing done to provide emphasis or humor. In William Least Heat Moon's "Nameless, Tennessee" (p. 164), Miss Ginny Watts explains how she asked her husband to call the doctor unless he wanted to be "shut of" (rid of) her. Her husband, Thurmond, humorously uses understatement in his reply: "I studied on it."
148. **Unity**- is a oneness in which all of the individual parts of a piece of writing work together to form a cohesive and complete whole. It is best achieved by having a clearly stated purpose and thesis against which every sentence and paragraph can be tested for relevance.
149. **Voice**- can refer to two different areas of writing. One refers to the relationship between a sentence's subject and verb (active voice and passive voice). The second refers to the total "sound" of a writer's style.
150. **Wit**- in modern usage, wit is 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 (in the early seventeenth century), it grew to mean quick perception including creative fancy.
151. **Zeugma**- two different words linked to a verb or an adjective which is strictly appropriate to only one of them.

APPENDIX D-1

Biblical and Mythological Allusions

You will not be tested on these allusions until one month into the course. If you want to start early (to be ahead of the game) you could begin by filling in this reference chart and familiarizing yourself with the mythological and New Testament information I have provided below. Although you will not get points for completing this chart, you WILL be better prepared for reading Western literature if you know these references. For more information on this, read the book *How to Read Like a Professor* by Thomas C. Foster. As Foster puts it, "*if [the reference] isn't from Shakespeare...it's probably from the Bible.*"

Event	Location in the Bible	Summary
1. Creation EXAMPLE	Genesis 1	Over the course of six days, God created the world saying "Let there be light" The seventh day was used as a day of rest. God was pleased with his accomplishment. This is known as the "Paradigmatic Act" and referenced in critical considerations of Anglo-Saxon literature. Specifically, it applies to Beowulf and the monster Grendel.
2. Adam and Eve	Genesis 2	
3. The Fall	Genesis 3	
4. Cain and Abel	Genesis 4	
5. The Flood and the Covenant	Genesis 6-9	
6. The Tower of Babel	Genesis 10-11	
7. The Call of Abraham	Genesis 12	
8. God's Promise to Abraham	Genesis 15	
9. Abraham Pleads for Sodom	Genesis 18: 16-33	
10. Sodom and Gomorrah Destroyed	Genesis 19	
11. Abraham's Test	Genesis 22	
12. Jacob's Ladder	Genesis 28	
13. The Birth of Moses	Exodus 2	
14. Moses and the Burning Bush	Exodus 3	
15. Moses Parts the Red Sea	Exodus 13: 17-20; 14	
16. Moses on the Mount	Exodus 19	
17. The Ten Commandments	Exodus 20: Duet. 5	
18. The Death of Moses	Deut. 34	
19. The Battle of Jericho	Joshua 6	
20. The Sun Stands Still	Joshua 10	
21. Samson and Delilah	Judges 15, 16	
22. The Story of Ruth	Ruth 1- 4	
23. David and Goliath	I Samuel 17	
24. David and Batsheba	II Samuel	
25. Absalom	II Samuel 11-13	
26. Solomon's Temple	I Kings 5-7; II Chronicles 2	
27. Queen of Sheba Visits Solomon	I Kings 10; II Chronicles 9	
28. Jezebel Killed	II Kings	

APPENDIX D-2		
29.	Prologue and Job's First Test	Job 1
30.	A Time for Everything	Job 2
31.	The Fall of Babylon	Isaiah 47
32.	Three Men in a Fiery Furnace	Daniel 3
33.	Writing on the Wall	Daniel 5
34.	Daniel and the Den of Lions	Daniel 6
35.	Jonah and the Whale	Jonah 1 and 2

New Testament References

152. **Birth of Jesus** – Mary was a young Jewish virgin who was told by Angel Gabriel one day that God would give her a son. She went to Bethlehem with Joseph and had to stay in a stable where she had her baby, Jesus.
153. **Parable of the Prodigal Son** –The younger of two sons asked his father for have of the estate. He wasted the money and was left in famine and asked God and his father for forgiveness for sinning.
154. **Lazarus** – Lazarus was the brother of Mary and Martha. He was raised from the dead by Jesus.
155. **Sermon on the Mount** – Jesus delivered this sermon near Capernaum. It is known to be the greatest sermon Jesus has every preached.
156. **John the Baptist** – John the Baptist was a major historical and religious figure in the time of Jesus. He is best known for leading the movement of baptism in the Jordan River.
157. **Last Supper** – The last supper is the final meal the Jesus shared with his disciples before his death. Jesus gave them bread saying it was the body he broke for them and wine saying it was the blood of the covenant. This is reenacted through the Christian ritual of communion.

Greek and Roman Mythology- You are welcome to take a mythology book home to help with mythology. Here is a CLIFF NOTES version of important mythological references.

- a. **What were the ages for the race of men?** Golden race, Silver race, Brass race, Race of heroes, Iron race.
- b. **Who are the three main gods of Greek Mythology?** Zeus, Poseidon - ruler of the sea, and Hades-ruler of the underworld.
- c. **Who are the 12 major gods in Greek mythology?** Zeus, Poseidon, Hades, Hestia, Hera, Ares, Athena, Apollo, Aphrodite, Hermes, Artemis, Hephaestus. These were the 12 Olympians who lived on Mount Olympus. There are many, many stories about these figures. It is important to pay attention to the themes these stories convey rather than the contradictions between stories. Religious texts and oral histories are edited countless times in order to adapt to the culture of the time.
- d. **Who was the father of Zeus?** Cronus - A Titan who ate all of his children except Zeus because a prophecy foretold that Zeus would one day take over his rule. He was given a rock by Rhea to eat in place of Zeus. Zeus did, in fact, rise against and defeat Cronus.
- e. **Who or what did Mother Earth and Father Heaven create before Father Earth was overtaken by Zeus?** Monsters, Cyclops, Titans (think weather catastrophes) and Giants. When Cronus (a Titan) wounded Father Earth in order to destroy the first race of monsters, the Giants were created out of his spilled blood.
- f. **What happened during the war for power between Zeus and Cronus?** During the war for power, the Titans sided with Cronus. The Monsters (still mad that Dad wanted to kill them) and Zeus' brothers and sisters (successfully regurgitated from Dad's belly) fought on Zeus' side. Zeus won. (In some versions of this story, Prometheus, a Titan, split from Cronus and sided with Zeus instead of being locked away like the rest of the Titans after the war.)
- g. **What happened when Hades kidnapped Persephone, the daughter of Demeter?** There are couple different versions of this story. The first version tells us that Demeter became so sad that the crops died away and her daughter came up to beg her to let the crops grow. Demeter struck a bargain with Hades to let Persephone return for six months out of the year. The second version of the story says that Persephone was so sad that SHE caused the crops to die...and a deal was struck, with the same outcome as the first story. Either way, this story explains the seasons.

APPENDIX D-3

- h. **Who are the gods of the Earth?** Demeter (female) and Dionysus or Dionysius (male). They are twins. Demeter controls crops, specifically crops that feed man such as corn, and is the mother of Persephone. Dionysus controls fertility in general. Dionysus is also the god of Wine, and the most important festival in Athens is dedicated to him. These festivals are the origin of Greek Theater.
- i. **Who is Aphrodite?** Aphrodite is the goddess of love and beauty and is the goddess responsible for creating the Trojan War. She promises Paris that if he chooses her in a "beauty contest" between herself and two other goddesses, then she will give him Helen of Troy.
- j. **Who is Artemis?** Artemis is Apollo's twin. She is one of the virgin gods who is responsible for success during the hunt. She is often confused or amalgamated with the goddess of the moon, Hecate, who is responsible for darkness and prophecy. This makes sense because her twin, Apollo, is the god of prophecy. She can be both "good" and "evil" depending on the version of the story that you read.
- k. **Who completes the twelve impossible tasks?** Hercules. Hercules is the strongest man on earth. There are several different versions of how he came to be. In some versions, Zeus is his father, and Hera never forgives him for the affair he has. Hercules grows up, accomplishes much, and marries Megara. She has his children, and he eventually kills them when he loses his sanity one night. Hera is often portrayed as the reason behind this insanity - she wanted to get back at Zeus through his son. In order to forgive himself, Hercules completes 12 labors. (Again, it is likely these labors were supposed to kill him - Hera was REALLY angry.) Hercules completes the labors. By the way, there are MANY stories about Hercules. These are just a sample.
- l. **Who is the messenger of the gods?** Hermes- He has wings on his sandals and his helmet in some myths. He is a skilled thief and a cunning manipulator of Zeus in some versions.
- m. **Who was Prometheus and why is he important?** In some stories, Prometheus (a Titan and not a god) is the father of man instead of Zeus - but this is not the most popular version of how mankind was made. He is most known for showing *kindness* to man (who Zeus was not all that fond of) and for his relationship to Pandora, the first woman. There are correlations between Prometheus/Pandora and Adam/Eve. In some versions of the story, because Prometheus is kind to man, he is cursed with the creation of woman/women (Pandora). In other versions Pandora is a "gift to all men" because she is the origin of hope. In almost every story, Prometheus is punished by Zeus and forced to live each day over and over chained to a rock while a bird of prey chews on his intestines. Fun, eh?
- n. **Which god carried a trident?** Poseidon (The Romans called him Neptune). He is the god of the sea.
- o. **Who is Medea?** Medea is the daughter of the king of Colchis. The gods decide to make her fall in love with Jason, who is on a quest for the Golden Fleece in order to get his family throne back from Pelias, his cousin. Jason is told to wrangle (collect and subdue) some magic bulls and then use them to plow a field with a dragon's tooth in order to get the Golden Fleece. Medea, is a witch/sorceress, and she offers to help him do this by rubbing a potion into his skin. After this plan is successful, they run off together. Medea's brother gathers an army and follows her. She kills him and the army is mercifully let go. After all this, they marry, have children, and seem happy. However....one day, Jason decides to leave her for another woman; one who will guarantee him another throne. She kills his bride and her children because she does not want them to grow up as slaves and in order to revenge against Jason. She then flies away in a chariot.
- p. **What happens to Oedipus and why?** Oedipus Rex is the son of Jocasta and Laius. When they are told by the gods that Oedipus will grow up to marry his mother and murder his father, they send him with a shepherd to be left on the side of a mountain to die. Instead, the shepherd gives Oedipus to another king and queen, Polybus and Merope. They raise him as their own until someone tells Oedipus he is not their son. He goes to Delphi to ask the gods about this and hears his awful destiny. He runs far away to avoid this fate. During this process, he murders a man on the road and then arrives at the gate of Thebes to answer a Sphinx's riddle. Because he...

APPENDIX D-4

answers it correctly, he then becomes king and marries his mother *without knowing it*. The gods then send a **plague** to Thebes to entice Oedipus to discover the truth of his birth. When Oedipus discovers the man he killed was his father, and that Jocasta is his mother, he is so ashamed that he stabs out his eyes with pins from his wife/mother's dress. Jocasta kills herself as soon as she discovers the truth. Oedipus lives in exile until his death.

- q. **Who is Antigone?** Antigone is the daughter of Oedipus. She chooses to bury her brother against her uncle's orders in sacred ground. She is killed for this and her sister is assumed dead at the end of the story. Her story is about individual rights in Greece and the price of ethics. It is one of the first stories (Greek plays) where the hero is actually a heroine, and it was written before *Oedipus Rex*.
- r. **What did Pandora do?** Pandora is given a box and told not to open it (kind of a set-up when you think about it). She is too curious and opens the box. She releases plague, sickness, and turmoil into the world. But...she also releases hope. For this reason she is considered both a curse and a gift to mankind. There are correlations between Pandora and Eve, as Eve is also given a rule (not to eat from the Tree of Knowledge) and she disobeys. She then tempts Adam to do the same, and they are both cursed to leave The Garden of Eden and to live a mortal existence. Like Pandora, she is both a gift and curse because she is the origin of sin but the vessel for hope (in childbirth). What is the theme present in both stories? That only through experience and pain is hope possible.
- s. **Who kills Medusa?** Perseus kills Medusa. Perseus is the son of the "locked in the tower" daughter of the king. His daughter, Danae, is seduced by Zeus, and the result is Perseus. When the king discovers this, he places Perseus and his daughter in a wooden chest and sets it out to sea. Perseus is raised on the island until manhood. The ruler of the island wants to marry Danae (his mother) and Perseus decides to bring him the head of a gorgon named Medusa as a wedding gift. Hermes and Athena help him do this. He brings back Medusa's head and turns everyone in the palace to stone. He has brought back a girlfriend (Andromeda) that he won after killing a Sea Serpent during his journey. In the end he gives the head of Medusa to Athena as a gift and he, his girlfriend, and his mother live happily ever after.
- t. **Who loses a foot race and is forced to marry Melanion?** Atlanta. She is left in the woods by her father and then raised by a wild animal (a bear). She is the best of all hunters, does not like men "that way", and refuses to marry. She is tricked when she is tempted by the "golden apple" during an important race. Her losing the race means she must marry, which she does.
- u. **Who had to find his way out of the labyrinth and escape the minotaur?** The Minotaur is the offspring of Mino's wife and a beautiful bull. To get even with both Poseidon and his wife, he puts the Minotaur in a maze (labyrinth) where he will never find a way of escape, but always look for one. Theseus is trapped in the labyrinth with the Minotaur after he volunteers to be sacrificed to it (with the intention of killing it). Upon arriving, Mino's daughter, Adriane, fell in love with him and promises to show him the way out if he marries her. He agrees, kills the Minotaur with his bare hands, but never marries her. Instead, he marries her sister.
- v. **What started the Trojan War and who were the main participants?** The Trojan War started over a dare. An evil goddess creates a contest between Athena, Aphrodite, and Hera. Aphrodite bribes the judge (Paris) with Helen of Troy as a prize for saying Aphrodite is fairest. Paris gets Helen and takes her back to Troy. The war begins. Two important Greek heroes, Achilles and Odysseus, are kept from the war by the gods at first. (King Agamemnon (Greek) sacrifices his own daughter to be able to leave port and participate in the war.) When they are outside of Troy, Achilles disagrees with Agamemnon's kidnapping of one of Apollo's priest's daughters. When Achilles and his men vote to give her back to Delphi, Agamemnon kidnaps Achilles daughter. On the Trojan side, Paris is the brother of Hector and the son of King Priam. Hector is killed and refused burial by Achilles, who drags his body behind a horse. Priam begs Achilles for Hector's body, and Achilles allows it. Eventually Achilles is killed by an arrow shot in his heel, and Paris is shot by arrow as well. He tries to see a sea nymph for help (old lover) but she refuses to forgive him for his neglect of her over Helen. Paris dies and she commits suicide.
- w. **Who is Odysseus?** Odysseus is a Greek hero who leaves to fight the Trojan War and does not return for twenty years. He leaves behind his faithful wife, Penelope. He is held captive on an island by Calypso, fights with the Cyclops, and loses all of his men during his journey. Eventually

- x. **What is the Trojan Horse?** This was Odysseus' plan. The Trojan Horse is a large wooden horse that all of the Greeks hide in. They pretend to leave Troy and offer up the horse as a gift. The Trojans, thinking they have won, wheel the horse in and begin to celebrate. After everyone is asleep, the Greeks sneak out of the horse and kill or enslave everyone.