

AP Literature & Composition Summer Assignments

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Welcome to **Advanced Placement Literature and Composition**, a college level course for diligent readers, inspired writers, and those who are always ready and willing to participate in discussions about literature and life. We are looking forward to a year that should prove both demanding and rewarding.

Here are your summer assignments:

1. Moby Dick - Herman Melville (Required)

Figuratively, a whale of a tale. Literally, a tale of a whale – and a peg-legged sea captain bent on revenge. A great adventure story, Melville's *Moby Dick* is an icon of American literature loaded with meaning and metaphor.

Take thorough notes (these notes will NOT be collected), pertaining to such areas as character, conflict, setting, emerging themes, major plot events, etc., for your own personal use.

Be prepared for 2 assessments related to *Moby Dick* upon returning to school. These assessments may take the form of an in-class timed writing or an objective test.

For an electronic version of the novel, we are endorsing [Project Gutenberg](#), a site that provides free access to thousands of reliable electronic versions of texts. Various electronic formats are available.

2. College Essay (Required)

See the attached tip sheets and PowerPoint for the college essay. Typed essays should be ready to be turned in on the first day of class. Please type the essay question / prompt above your essay response. Within the first week or so of class, college essays may be peer edited in preparation for a final / revised product.

Most colleges now use the common application. Unless you are applying to a college that requires you to respond to its own particular prompt, use one of the [common application essay prompts](#). Yes, this is a graded assignment for the course, but this is also an opportunity for you to get a head start on your college application process. Remember, there is a **650 word limit** on the common application essay response.

3. Literary Terms Glossary (Required)

Phase One of preparing for the AP English Literature and Composition Exam involves a review of literary terms and techniques. To that end, we've included a [glossary of literary terms](#) for you to study over the summer. Shortly after returning to school students should be prepared for an assessment related to this glossary. Students should be able to match any of these terms to the definition of this term or to an example of this term. (Note: Given one of the terms indicated with an asterisk*, students should be able to provide a well worded definition strictly from memory.)

Summer Assignment Weight

<i>Moby Dick</i> Assessments (2)	100 pts. (50 pts. each)
College Essay (1 st Draft)	50 pts.
Literary Terms Assessment	50 pts.

Notes on Notes

Developing your own style of taking notes/annotations is important. You need to find a way to make your notes thorough yet concise. In addition to taking notes on the areas suggested (characters, conflicts, setting, emerging themes, major plot events, etc.), bring your own insights to your notes. For example, include questions and perhaps brief answers or engage in a running dialogue with yourself over the course of your notes. Finally, make sure your notes are understandable and accessible upon completion. If you were asked to write an essay on the importance of setting or the development of conflict could you easily access pertinent information from your notes? Notes consisting of condensed plot summary of each chapter may not prove to be the most useful reference. Your notes should serve as a useful resource to you.

If you have questions or concerns about any of these assignments, please see one of us before the end of the school year or e-mail us at joshua.armitage@wpsk12.org / patrick.brennan@wpsk12.org . We will check our school e-mail roughly once per week over the summer, so do not be alarmed if we do not respond immediately.

Glossary of Literary Terms

1. **Allegory**: an extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface story; the underlying meaning may be moral, religious, political, social, or satiric
2. ***Alliteration**: the repetition of initial sounds in successive or neighboring words (Ex. "while I nodded, nearly napping")
3. ***Allusion**: a reference to something literary, mythological, or historical
4. **Anaphora**: a rhetorical device of repeating the same word or words at the start of two or more lines of poetry or successive phrases or sentences in prose
5. **Antithesis**: a rhetorical device contrasting words, clauses, sentences, or ideas, balancing one against the other in strong opposition. The contrast is reinforced by the similar grammatical structure
6. **Aphorism**: a concise statement which expresses succinctly a general truth or idea often using rhyme or balance
7. **Apostrophe**: a rhetorical device in which an absent or imaginary person or an abstraction is directly addressed as though present (Ex. "Death, be not proud.")
8. ***Assonance**: the repetition of vowel sounds between different consonants, such as in *neigh / fade*
9. **Blank Verse**: unrhymed iambic pentameter
10. **Caesura**: a pause in a line of poetry created not by the meter, but by the natural speaking rhythm, sometimes coinciding with punctuation
11. **Cacophony**: harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony
12. **Chiasmus**: a statement consisting of two parallel parts in which the second part is structurally reversed (Ex. "Out went the taper as she hurried in.")
13. **Colloquialism**: informal words or expressions not usually acceptable in formal writing
14. **Complaint**: a lyric poem of lament, regret, and sadness which may explain the speaker's mood, describe its cause, discuss remedies, and appeal for help
15. **Conceit**: an elaborate figure of speech in which two seemingly dissimilar things or situations are compared
16. ***Connotation**: the implied or associative meaning of a word (as opposed to denotation)
17. **Consonance**: Though the final consonants in several stressed syllables agree, the vowel sounds that precede them are different.
18. ***Denotation**: the literal meaning of a word (as opposed to connotation)
19. ***Diction**: word choice
20. **Dissonance**: the grating of sounds that are harsh or do not go together

21. **Elegy**: a formal poem focusing on death or mortality, usually beginning with the recent death of a particular person
22. **Ellipsis**: the omission of a word or phrase which is grammatically necessary but can be deduced from the context (Ex. Kathleen wants to be a firefighter; Sara, a nurse.)
23. **End-stopped line**: a line of poetry that ends when the grammatical unit ends. Its opposite is enjambment.
24. **Enjambment**: From the French meaning "a striding over," this term describes a line of poetry in which the sense and grammatical construction continue on to the next line. In an enjambed line, the lack of completion creates pressure to move rapidly to the closure promised in the next line.
25. **Epigram**: a concise, witty saying in poetry or prose that either stands alone or is part of a larger work; may also refer to a short poem of this type
26. ***Euphemism**: an indirect, less offensive way of saying something that is considered unpleasant (ex. "laid to rest" for "buried")
27. **Euphony**: a succession of harmonious sounds used in poetry or prose; the opposite of cacophony
28. **Exemplum**: a brief tale used in medieval times used to illustrate a sermon or teach a lesson
29. ***Foil**: a character who, by contrast, highlights the characteristics of another character
30. **Free Verse**: poetry that is written without a regular meter, usually without rhyme
31. ***Hyperbole**: deliberate exaggeration in order to create humor or emphasis
32. **Idyll**: a short descriptive narrative, usually a poem, about an idealized country life; also called a pastoral
33. **Internal Rhyme**: a rhyme occurring within a line of poetry, as in Edgar Allan Poe's "The Raven": While I nodded, nearly *napping*, suddenly there came a *tapping*
34. **Irony**: a situation or statement where the truth is the opposite of appearances
35. **Litotes**: a type of understatement in which something affirmative is expressed by negating its opposite (Ex. "The teacher was not overly impressed by the poor test results.")
36. **Lyric**: a type of melodious, imaginative, and subjective poetry that is usually short and personal, expressing the thoughts and feelings of a single speaker rather than telling a story
37. **Metonymy**: a figure of speech that uses the name of an object, person, or idea to represent something with which it is associated, such as using "the crown" to refer to a monarch
38. **Motif**: a standard theme or dramatic situation which recurs in various works
39. ***Mood**: the atmosphere that pervades a literary work with the intention of evoking a certain emotion or feeling from the audience.

40. **Non Sequitur**: an inference that does not logically follow from the premise(s)
41. **Ode**: a long lyric poem, usually serious and elevated in tone; often written to praise someone or something
42. **Onomatopoeia**: the formation of a word from the imitation of natural sounds, such as *hiss* and *boom*
43. **Oxymoron**: an expression in which two words that contradict each other are joined (ex. jumbo shrimp)
44. **Parable**: a short tale that teaches a moral; similar to but shorter than an allegory
45. ***Paradox**: a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau: "I never found the companion that was so companionable as solitude."
46. **Pastoral**: a poem about idealized rural life, or shepherds, or both; also called an idyll
47. **Pathos**: the quality in a work that prompts the reader to feel pity or sorrow
48. ***Polysyndeton**: the use of many conjunctions to achieve an overwhelming effect
49. **Stock Character**: a standard character who may be stereotyped, such as the miser or the fool, or universally recognized, like the hard-boiled private eye in detective stories
50. **Syllepsis**: the linking of one word with two other words in two strikingly different ways (Ex. The migrants "exhausted their credit, exhausted their friends.")
51. ***Symbol**: an object which is something in itself yet is used to represent something else
52. **Synechdoche**: the use of one part of an object to represent the entire object, such as using "boards" to mean "a stage" or "wheels" to mean "a car"
53. **Synesthesia**: Describing one kind of sensation in terms of another, e.g., sound as color, color as sound, sound as taste, color as temperature
54. **Syntax**: the arrangement of words within a sentence – includes sentence length and complexity; the variety and pattern of sentence form; inversion of natural word order; unusual juxtaposition; repetition; parallelism; use of active or passive voice; level of discourse
55. **Tautology**: needless repetition which adds no meaning or understanding (Ex. widow woman; free gift; close proximity)
56. ***Tone**: the attitude of a writer, usually implied, toward the subject or audience (may be described with words such as sardonic, apologetic, light-hearted, or somber)
57. ***Understatement**: the deliberate representation of something as less in magnitude than it really is

GETTING STARTED ON THE COLLEGE ESSAY

- 1) Choose the best subject for you
 - Which prompts do you automatically gravitate to?

- 2) The First Draft* - Remember to:
 - Approach the essay with a particular tone in mind
 - Write with a focus and clear voice
 - Pay attention to clarity of thought, organization, and syntax
 - Engage the reader
 - Illuminate your idea with details, examples, and anecdotes
 - Watch for tense consistency
 - Use active voice
 - Avoid sounding like a thesaurus
 - Keep your essay within the assigned word count
 - Check to see that you have addressed ALL aspects of the prompt

- 3) Writing the Opening* - Consider beginning with one of these:
 - A piece of dialogue
 - A rhetorical question
 - An engaging anecdote
 - A challenge
 - A revelation
 - An interesting fact

*Taken from *Writing an Outstanding College Application Essay* McGraw Hill, 2005

Additional College Essay Tips

Before Writing Your Essays:

- **Set a timetable for yourself**
- **Focus on what makes you different**
- **Make a list of your activities, jobs, and experiences (resume)**
- **List your strengths and weaknesses**
- **Free-write for 20-30 minutes**

When You Write Your Essays:

- **Show - don't tell; use examples instead of broad statements**
- **Write in the active voice**
- **Sound like yourself; use words you use normally**
- **Be clear, concise and direct**
- **Be careful not to repeat an idea too many times**
- **Don't have too many different ideas in your essay**

Topics You Might Want to Avoid When Writing Your Essay:

1. **DEATH, DIVORCE, DISEASE**
2. **Relationships between you and your girlfriend / boyfriend**
3. **Religious beliefs**
4. **Political views**
5. **Controversial issues**
6. **Sex**
7. **How obsessed you are with yourself**
8. **Test scores**
9. **Subjects about which you know nothing**

Two More College Essay Brainstorming Techniques

Once you have decided on a prompt and before writing your first draft, consider using these two brainstorming techniques to help you generate ideas. You won't necessarily use all of these ideas. In fact, I am sure you will scrap more than a couple of the ideas you come up with. The hope is to come up with a few keepers which will add some zip to your essays and at the very least make writing that first draft a bit easier.

Using both the "5-W How" & "5-Senses" brainstorming techniques is an effective way to add concrete imagery to your essays. Imagery breathes life into writing and immerses the reader in the experience being conveyed. The examples below should effectively illustrate how to use these two techniques. The examples shown are related to writing an essay about running the Boston Marathon based on the given prompt below.

Essay Question: Describe an accomplishment you are proud of and discuss the impact this accomplishment had on you.

"5-W How"

Who: me, my training partner Jeff, friends and family on sidelines, crowds on the sides of the road

What: accomplishing the Boston Marathon – What did I get out of it? – a sense of accomplishment and satisfaction

When: before age 30, 1998

Where: Boston Marathon, Portland Marathon, training in Seattle, watching from sidelines in Newton

Why: a goal I set for myself at a very young age, because I could

How: dedicated to a training regimen, support of training partner, family & friends

"5 Senses"

Sight: colors of the running shirts at the starting line, sight of the finish line, variety of faces on the sidelines, sight of my sneaker crossing the finish line, my family on the sideline

Sound: sound of the starter's pistol, huffing breath, cheer of crowd, groans

Smell: body odor, whiff of spring air, tiger-balm

Touch: slight headwind, sweat beginning to run, chafing, blisters

Taste: cold water / Gatorade, dry, sticky Power Bars, roast beef sandwich later that night