AP® English Literature and Composition

Course Description

Advanced Placement Literature and Composition is a reading and writing-intensive course designed to help high school students read, write, and think at the college level. Students will read a broad range of literature from a variety of genres across a broad historical spectrum. Students will gain an awareness that English has changed dramatically through the ages. Etymology and language evolution will be discussion topics. Students will work to build an understanding of literary tradition and how imaginative literature builds upon the ideas, works, and authors of earlier times in complex ways. According to the AP Course Description, provided by the College Board, students are expected to manipulate the following tools of writing on a daily basis:

- Disposition or structure
- Style, including syntax, figurative language, mechanics
- Artistic proofs like ethos, pathos, logos
- Invention, creative process, and rhetoric
- Diction, or conscious word choice
- Structure, including variance, syntax, coherence and logic

Students will be expected to learn several purposes for writing, including writing to understand, writing to explain or inform, and writing to evaluate. The course will operate as a workshop, where students will interact with each other in groups, both formally and informally. A writing portfolio will archive student work, and a final center-piece of choices will be submitted as a formal portfolio.

- Philosophical Questions

Students will explore a range of the following philosophical questions:

- Questions for Understanding
  - How does literature act as a mirror, helping us to understand ourselves and others?
  - How has writing evolved as a form of communication across the ages?
  - How does literature reflect and define the human condition?
  - What are the universal themes found in literature?
Essential Questions

- How do writers from diverse cultures and places in history all seem to anchor their work into those *universal themes*? Why are they universal?
- How do good writers challenge mankind intellectually, spiritually, and morally?
- How will reading and writing influence the individual student to think critically, creatively, and analytically?
- How do these lessons for the individual affect society as a whole

Course Goals

According to the College Board, students will learn to make careful observations of textual detail, establish connections among their observations, and draw from those connections in a series of inferences that lead to interpretive conclusions about a piece of writing’s meaning and value. More specifically, students will:

1. Learn to read carefully and critically analyze literature
2. Learn how writers manipulate language for meaning and entertainment
3. Learn how a work’s structure, style, and themes are conveyed by the artistry of such devices as figurative language, imagery, symbolism, and tone. Please review addendum 1 for other devices.
4. Study works of literature from multiple genres from diverse cultures from the English Renaissance through the Post Modern time periods
5. Learn to appreciate and understand literature from a broad spectrum of genres, cultures, and time periods and learn a few works intimately
6. Learn to unravel the complexity of literature, and learn to absorb the richness of meaning in diverse literary forms
7. Connect social and historical values to works of literature and apply them to a modern context of literary analysis
8. Learn to write by focusing on critical analysis including exposition, analysis, argumentation, and creativity
9. Develop a comprehension of the nuances of language through connotation, metaphor, irony, syntax, and tone, and learn to manipulate with dexterity these nuances in their own writing by focusing on a fundamental formula: Diction + Tone = Meaning
10. Increase their abilities to convey clearly what they understand about literary works and why they interpret them as they do with cogence and elegance
• Required Literature  (summer reading included)

  *A Day in the Life of Ivan Denisovich*  
  *The Metamorphosis*  
  Aleksandr Solzhenitsyn  
  Franz Kafka  

An anthologies and Other Texts

**NOTE:**

To comply with the AP Lit course description as posted on-line at the College Board website, this syllabus is supposed to demonstrate author/poet selections from poetry, drama, fiction (novel and short story), and expository prose. To avoid making this syllabus any longer, I just listed our poets’ names as was done on the website. I didn’t list each individual poem.

**Survey of Representative Poets:**

  William Blake; Gwendolyn Brooks; Robert Browning; Elizabeth Barrett Browning; Robert Burns; Lord Byron; Samuel Taylor Coleridge; John Donne; Queen Elizabeth; T.S. Eliot; Robert Frost; Thomas Gray; Seamus Heaney. Gerard Manley Hopkins; Langston Hughes; Ben Jonson; John Keats; Philip Larkin; Christopher Marlowe; Andrew Marvell; John Milton; Samuel Pepys; Sylvia Plath; Edgar Allan Poet; Wilfred Owen; Alexander Pope; Walter Raleigh; Adrienne Rich; Anne Sexton; William Shakespeare; Edmund Spenser; Alfred Lord Tennyson; Walt Whitman; William Carlos Williams; William Wordsworth; William Butler Yeats
Survey of Representative Dramatists
Anton Chekov; Margaret Edson; Arthur Miller; Harold Pinter, William Shakespeare; Tennessee Williams

Survey of Representative Fiction
(Novels are listed in Required Texts) Short Stories: William Faulkner, Ernest Hemingway, Nathaniel Hawthorne, Henry James, James Joyce, Jonathan Swift, Mark Twain

Survey of Representative Expository Prose Writers
Augustus of Hippo, Jonathan Swift, Ralph Waldo Emerson, Ben Johnson, Charles Lamb, George Orwell, Henry David Thoreau; Mark Twain

Performance Tasks
- Timed essays based on AP prompts
- Essay questions as required of college-level writers
- Reading, responding, analyzing, novels, drama, fiction, non-fiction, and poetry
- Annotation and SOAPSTone analysis
- Imaginative writing including but not limited to poetry, initiative structures like letters to the editor, and argumentative essays
- Literary analysis, both expository and persuasive
- A reading response journal will be maintained
- Personal essays, including a college application essay
- Graphic organizers, double-entry journals, and paragraph-length responses will be culled in their journals

Teaching Strategies
- SOAPSTone:
  A staple, developed by College Board instructor Tommy Boley, will be employed several times a week. The acronym as taught represents:
  - Speaker, or the collective narrative voice of the text
  - Occasion, or the event or prompt that affected the piece being considered
  - Audience, including the reader, who else is privy to this bit of text and how does that affect the author’s purpose i.e. is the speaker unaware of an eavesdropper?
o Purpose, or the reason behind the text – here students are to develop their thoughts into a solid paragraph of analysis.

o Subject, the main idea or theme of the piece

o Tone, or the author’s attitude toward the subject – here students are to develop their thoughts into a solid paragraph considering the author’s purpose as conveyed through tone, i.e.: How does Paul D’s violent outburst toward the ghost in *Beloved* and the subsequent love-scene with Sethe deliver catharsis for a man who has spent a lifetime in bondage?

• **Writing Expectations:**

This course is designed to stretch students’ abilities to read and write about literature. According to the College Board website, the creators of the program believe: “reading and writing stimulate and support one another, they are taught together in order to underscore both their common and their distinctive elements.” The students will hear very early in the course:

> *Every written assignment should be completed to the best of your ability; you should practice your composition skills with every task, just as you should read everything closely and with care. Assignments will include, but will not be limited to: paragraph responses, timed writing tasks, and formal essays that will be written and revised, often for homework.*

Essay form will be focused on personal, expository, and analytical pieces. No matter what the assigned task, however, the students will be expected to bring to bear their best composition skills. The course will offer students numerous opportunities to write and rewrite. Some of it will be informal, and other pieces will be formal as students learn to understand the writing process and apply these lessons to what they read – and back again to what they write. Tasks will be varied, but Standard Written English, sentence variety, elevated diction, and MLA style (when employing researched materials), will be expected. The course will focus on developing a stylistic maturity in the student writers, and the College Board cites the following as appropriate goals to attain:

- a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness
- a variety of sentence structure, including appropriate use of subordinate and coordinate constructions
- a logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis
- a balance of generalizations with specific illustrative detail
• an effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis
• developing an argument
• researching for support of an argument
• differentiating between various critical perspectives
• presenting a sustained analysis
• effectively revision of personal writing
• managing all of these goals within the pressure of time constraints

Each writing assignment will be scored with a rubric. *Students will be given copies and will become familiar with the expectations placed upon them.* The types of writing included in our study vary greatly because it is important for the AP student to be able to distinguish between them. To conserve time and space, a short one is provided here. It is for a short paper (i.e. 1-2 pages):

**A Short Paper Rubric**

Can you check each line?

- Contained within the first paragraph is a controlling idea that incorporates key words or phrases from the prompt but does not simply summarize or plagiarize the prompt
- Each paragraph contains several explanatory points
- Each paragraph contains three or four details specific either to the literature read or to the topic being examined – all details relate to the controlling idea
- Details chosen to so support the controlling idea are clear, unique, and appropriate
- Paragraphs end with solid closers that offer transition to the next paragraph by serving as a conduit to the controlling idea.
- Final paragraph closers support the controlling idea as well but do not recycle it directly
- The conventions of Standard Written English are obeyed, with particular attention to the following:
  - fragments, comma splices, and run-on sentences
  - subject/verb agreement and antecedent agreement
  - parallel structure
  - punctuation
  - spelling/typing accuracy
  - legible penmanship, if the piece is not typed
NOTE: There will be grammar, language, and usage mini-lessons as needs are perceived. Other writing tasks will have rubrics specific to the tasks, but all will incorporate the elements of this sample rubric. Other tasks will include but not be limited to the following:

1. Students will often write opinion pieces, exploring their ideas about various elements of the literature. Whether in an on-line discussion board or in collaborative groups, these ideas will be shared with and pitted against those of their fellow students.
2. Timed essays will be scored by AP Literature and Composition exam guides. Literature essay questions will normally come from the AP archives.
3. Students will spend time researching and reflecting upon published criticism on the literature they study. MLA style documentation will be taught, and, subsequently, expected. The course will conclude with a considerable research project on the specific impact on history of the contributions of literary figures of the students’ choice.

NOTE: Revising and rewriting larger papers is not just expected. It is required. Following the feedback and guidelines for revision for each particular assignment, students will revise larger papers and pieces of literary analysis.

Syllabus

(These units will be instructed though not necessarily in the order presented here.)

1. **Summer Reading and Course Intro** 2 weeks

Students will read *Snow Falling on Cedars, The Old Man and the Sea,* and *The Trial and Death of Socrates* over the summer between 11H and 12 AP. Copies are provided in the summer school office.

As a prerequisite for taking AP, students must read the texts and prepare for discussions by writing in their journals before the start of school in September. For *Cedars,* students will select 3 choices from the novel for class discussion and one for an explication and SOAPSTone task. Students learn SOAPSTone techniques in 11H, but a refresher will be taught before the assignment is collected. For *Trial,* students will prepare for a class debate regarding the various arguments posed in the book. For *Old Man,* students will respond to the 2006 AP Exam prompt: *the country may be a place of virtue and peace or primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Write an essay about how a country*
setting functions in the work as a whole. The AP grading guides will serve as a scoring rubric the essay, and revisions will be required for a separate grade.

2. **Genre Survey**

   2 weeks

This is an over-view unit. After having read a modern novel and an ancient Greek text, we will direct the discussion towards a survey of the differences between the genres.

- Genre will be defined
- The differences between the genre and how the authors use genre to develop and deliver their themes will be explored
- Students will practice close reading and annotation techniques
- Students will sharpen their composition skills by learning to write on demand,
- Students will practice their editing and revision tactics while learning to write under the pressure of time
- Students will develop their understanding of our more complex literature devices and techniques: complex characterization, figurative language, rhetorical structure… see addendum 1 for a complete list of literary devices explored throughout the class

Assessment will be a genre comparison essay exploring the themes and specifically how different writers conveyed the same theme via different genres. The question will imitate the multi-genre questions from past AP exams, and the AP scoring guide will be employed once again. Revisions will count as a separate grade.

3. **Novel Unit 1 and College Application Essay**

   3 weeks

Students will be assigned *Slaughterhouse 5* during the Genre Survey unit. For the first week or so of the unit, the students will finish reading on their own and will be working on their college application essays in class. The second half of the unit, the tasks will flip flop. The students will be working in class on the novel and revising their essays at home.

- Student will go to the web pages of the colleges where they intend to apply and download the application essays. We will cull the essays into a master list, and students are to choose a question from the list.
- Once the questions are garnered, the class time will focus essay writing techniques, particularly voice, style, and appropriate diction. Students
will practice how to present themselves in writing, celebrating their accomplishments while maintaining a modest tone.

- Students will read the papers of their peers and the models I’ve saved over the years.
- Students will practice editing and revising their own papers and those of their classmates.
- While the students are studying the novel, their additional homework will be to research the time period. One of the themes of the unit is to learn how literature affects history. The details of the fire bombing of Dresden were classified when Vonnegut wrote the book. His style, his themes and devices, and the impact the novel had on American Culture are the topic of discussion in the second half of the unit.

Assessment: Students will respond to prompts about the historical impact of literature in their journals. Students will also use one of the AP Exam prompts and write an essay response. The essay will be graded using the AP rubric, and they will then revise according to my comments. The revisions will be a separate grade.

4. Poetry Unit 1 4 weeks

This unit will build upon the foundations established in previous years. The study of structure, form, and poetic device will be broad:

- line, stanza (and all of the types), sonnets, lyrical, dramatic, epic, prosody, enjambment, meter, rhythm, ballad, rhyme, rhyme scheme, figures, alliteration, assonance, consonance, personification, onomatopoeia, (see addendum 2 for a complete list).
- The poetry of unit one will encompass The British Renaissance, including: the metaphysical, carpe diem, and Humanists poets. This unit will close with a study of contrast through theme and style against the prose of the Age of Reason and the Cavalier Poets.

Students will be assessed with an explication and SOAPSTone on several poems in their writing journals, and they will complete one poem of choice for a SOAPSTone submission. They will also face a poetry exam, with questions modeled after the AP short-answer questions. Students will further sharpen their expository and analytical skills in a paper in which they will examine a poem and a piece of prose. The piece will initially be timed, in-class. They will be scored and revisions will be done individually for a separate grade.
5. Renaissance and Modern Drama

- **Shakespeare’s Hamlet**

Following the classical definition of tragic hero, Prince Hamlet is of noble birth and noble education but falls from his own choices and weaknesses. The play is intended to teach us that there is a higher authority, as Hamlet, and all of the major characters, struggle with faith. The play shows man wrestling with the struggle between fate and free will. Shakespeare once again demonstrates that when order is disrupted, and man chooses poorly, man suffers the consequence and knowledge comes from suffering. Only through suffering and downfall can order be restored.

- **Modern Drama**

The modern tragic hero is an outgrowth of Aristotle’s vision. The modern playwrights have expanded the vision to a more universal lot.

Miller’s *Death of a Salesman* offers a modern contrast of Willie Lowman against the perspective of the classic tragic figure. Williams’ Blanche DuBois offers another modern contrast to the classic tragic figure. Both characters struggle with faith and the consequences of their decisions. Unlike the classic, however, the Modern tragic figure’s fall does not always restore order and peace. Students will explore this key difference and reflect on the reasons for the evolution.

Anton Chekov’s *Cherry Orchard* will provide further study for the students to understand how drama has evolved. Specifically, this play will allow the students to look at suppressed passion and the modern conditions of moral decline, apathy, and absurdity.

To complete their study of modern drama, students will enter the contemporary world. Harold Pinter, famous on the British screen and stage has inspired a new generation of dramatists. Margaret Edson, a kindergarten teacher who won a Pulitzer embody the contemporary movement. Pinter’s short play *Ashes to Ashes* redefines realism at the dawn of the 21st century. Edson’s play *Wit* takes modern realism further into the acutely painful. The main character is dying of cancer but spends her time relishing the paradoxes and intellectual puzzles of John Donne.

Assessment will come in the form of an exam on Drama and an analysis/argumentative paper on selections of the plays in the unit. Students will employ research, and in using MLA style they will respond to the criticism they find on the plays and playwrights.
6. **Novel Unit 2**

Students will explore issues of race, feminism, and America’s sorted history in Toni Morrison’s *Beloved* and Paule Marshall’s *Brown Girl, Brownstones*.

*Beloved*

“‘We could move,’ she suggested once to her mother-in-law. ‘What’d be the point?’ asked Baby Suggs. ‘Not a house in the country ain’t packed to its rafters with some dead Negro’s grief.’”

This novel’s powerful look at slavery and life after will bring into focus race issues in America today. We will examine the role the family plays in American culture. The students will also closely examine love, loss, and cruelty as they are exposed to a new, experimental form of writing style. Morrison’s non-linear plot provides the opportunity for the different stories to circle, blend, and move fluidly through time like human memory does. Narrative, characterization, and tragedy will be explored. Students will interact with the text in a reading-response journal. They will write creatively responding to prompts, attempting to sympathize with the plight of the people affected by slavery. Students will be expected to explore creatively the thoughts and emotions of former slaves, slave owners, and Abolitionist whites.

*Brown Girl*

This “semiautobiographical novel charts the coming-of-age of Selina Boyce, a Caribbean-American girl in New York City in the mid-twentieth century. The book is an eye-opening view of the American experience through immigrant eyes.” (2003 Gale Group)

This novel explores the issues within the African-American community itself, so it lends a different angle to the issues raised in *Beloved*. The same themes of love, loss, and cruelty will be explored. Racial identity, character, tragedy, and modernism will also be studied.

Students will be assessed with tests of MC questions that imitate the AP exams. They also will research the positive influences of Caribbean and African culture in America today which will culminate in a combination essay / multi-media presentations on art, music, literature, etc. with MLA style citation included in the projects. The combination of graphics and writing will help them to develop their critical and analytical thinking and writing. Students will also interact with the text in a reading-response journal. They
will write creatively responding to prompts, attempting to sympathize with the plight of the people affected by immigration and racism. Students will be expected to explore the thoughts and emotions of immigrant victims, of Bajans who were racist or prejudiced toward each other, and of whites, both those who attempted to help and those who attempted to smother the immigrants.

7. **Poetry Unit 2**  
   **4 weeks**

This unit will resume their study of poetry and poetic devices. The poetry studied will be from the Romantics through the Modern Period ending roughly with the World Wars. American and Irish poets will enhance the study of the Britons, and students will once again have to consider how the poetry, like the prose they’ve already studied, evolved to become Modern.

Assessment will incorporate more SOAPSTone and annotation assignments in their journals, and there will be another poetry exam with questions modeled after the AP questions.

8. **Expository Prose**  
   **3 wks**

This unit begins with a study of satire. Swift’s *Modest Proposal* and Twain’s *Celebrated Jumping Frog of Calaveras County* will complete the student’s study of this technique. The unit continues with a study of Existentialism found in Thoreau’s *Walden* and Emerson’s *Self Reliance*. The theories of Emerson will then be explored through selections of Augustine of Hippo’s *Confessions*. Lamb’s *Two Races of Men* will be compared to George Orwell’s *On Shooting an Elephant*. This comparison will further student’s understanding of race issues facing our post-modern world. The unit concludes with Johnson’s *Of Discoveries* to round-off their exploration of the nature of man.

The student’s assessment will come in the form of an argumentative essay in which students will engage selections of the philosophies explored here in the unit. Students will research literary criticism on their choice and argue for or against a chosen philosophy using the criticism to support or refute the philosophy. MLA style citation will be expected.
**After the AP Exam**

Students will select from their best pieces and submit a portfolio for final review. Contained in the portfolio, students will include their papers, drafts, and edited bits from the year. The two best pieces will showcase a demonstrative timeline of growth.

**Final Project**

Students will choose three writers from diverse time periods, cultures, and genres. They will spend the last 6 weeks of school researching 3 writers of choice, reading their work we didn’t study, and writing a 10-15 page term paper analyzing the impact their chosen writers had on history, particularly how they helped to shape future literature and the language we speak, write, and read today. MLA style citations will be expected. The paper will culminate with a multi-media presentation in the last weeks of school.
Addendum 1

**Literary and Rhetorical Terms**

1. **Allegory** - A story, fiction or nonfiction, in which characters, things, and events represent qualities or concepts. The interaction of these characters, things, and events is meant to reveal an abstraction or a truth. These characters, etc. may be symbolic of the ideas referred to.

2. **Bathos/Anticlimax** - used to aim for a climax, however only achieves semantic descent. Leads reader to the low of the novel, with no journey back to the top.

3. **Carpe Diem** - Latin term meaning "seize the day," that has become the name for a very common literary device, especially in lyric poetry. The speaker in a carpe diem poem emphasizes that life is short and time is fleeting in order to enjoin his auditor, i.e.-virgin reluctant to change her state.

4. **Epiphany** - means "a manifestation," and was used to signify a particular manifestation of God's presence within the created world. The term has become the term for the description of the sudden flare into revelation of an ordinary object or scene.

5. **Figurative language** - a word or words that are inaccurate literally, but describe by calling to mind sensations or responses that the thing described evokes. Figurative language may be in the form of metaphors or similes, both non-literal comparisons.

6. **Tropes** - "Figures of thought" or otherwise meaning "turns," in which words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning.

7. **Schemes** - rhetorical figures that represent a departure in the standard usage of a word not because of its definition but for word-choice effect.

8. **Metaphor** - a word or expression which in literal usage denotes one kind of thing or action is applied to a distinctly different kind of thing or action, without asserting a comparison.
   a. **Tenor** - subject that which the metaphor is applied.
   b. **Vehicle** - the name for the metaphorical term itself.
   c. **Synecdoche** - Greek for "taking together," a part of something is used to signify the whole, or that the whole is used to signify a part.
   d. **Prosopopeia** - either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.
   e. **Kenning** - denotes the standard use of a descriptive phrase in place of the ordinary name for something.
9. **Pathetic Fallacy**- A phrase invented by John Ruskin in 1856 to signify any description of inanimate natural objects that ascribes to them human capabilities, sensations, and emotions.

10. **Form**- The principle that determines a work’s organization

11. **Genre**- A term, French in origin, that denotes a recurring type of literature, or as we now often call it, a literary form.” Examples include epic, tragedy, comedy, satire, biography, essay, novel, etc.

12. **Humanism**- applied to the view of human nature; assumed the dignity and central position of human beings in the universe. It also emphasized imaginative and philosophical literature, although with emphasis on its moral and practical rather than its aesthetic values.

13. **Christian Humanism**- Christian creed; The result was that they tended to emphasize the values achievable by human beings in this world, and to minimize the earlier Christian emphasis on innate corruption and on the ideals of asceticism and of withdrawal from this world in a preoccupation with the world hereafter. Christological Figure: when a protagonist suffers for the benefit of others.

14. **Imagery**- Used to signify all the objects and qualities of sense perception referred to in a work of literature, whether by literal description, by allusion, or in the vehicles of its similes and metaphors; signifies figurative language.

15. **Irony**- Sense of dissembling or hiding what is actually the case; not, however in order to deceive, but to achieve special rhetorical or artistic effects.

16. **Sarcasm**- Sometimes used as an equivalent for irony; common form of irony in dormitory persiflage. A use of apparent praise for dispraise.

17. **Meter**- A rhythm of stresses structured into a recurrence of regular- that is, approximately equivalent- units of stress pattern.

18. **Caesura**- A strong phrasal pause that falls within a line.

19. **Enjambment**- A French term that means “a striding-over,” when the pressure of the incomplete syntactic unit toward closure carries on over the end of the verse-line.

20. **Motif**- A conspicuous element, such as a type of incident, device, reference, or formula, which occurs frequently in works of literature.

21. **Theme**- A general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader.

22. **Pathos/Ethos**- in Greek meant the passions, or suffering, or deep felling generally, as distinguished from **ethos**, a person’s overall disposition or character. In modern criticism, however, pathos, in a more limited sense, is attributed to a scene or passage that is designed to evoke the feelings of tenderness, pity, or sympathetic sorrow from the audience.
23. **Persona, Tone, and Voice**- These terms reflect the tendency to think of all narrative and lyric works of literature as a mode of speech, or in what is now a favored term, as discourse.

Persona: A particular individual; *persona* is often applied to the first-person narrator, whether this is the *I* of a narrative poem or novel or of the speaker whose voice we hear in a lyric poem. (Persona was the Latin word for the mask worn by actors in the classical theater.)

Tone: The expression of a literary speaker's *attitude to his listener*.

Voice: The persuasive authorial presence, a determinate intelligence and moral sensibility, which has invented, ordered, rendered, and expressed all these literary characters and materials in just this way.

24. **Point of View**- Signifies the way a story gets told - the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction.

25. **Rhetoric** - The study of language in its practical uses, focusing on the effects of language, especially persuasion, and on the means by which one can achieve these effects on auditors or readers. (Concerns the principles of that type of discourse whose chief aim is to persuade an audience to think or act a particular way.)

26. **Rhetorical Figures**-

Apostrophe: A direct and explicit address either to an absent person or to an abstract or nonhuman entity. Often the effect is of high formality, or else of a sudden emotional impetus. (Many apostrophes imply a *personification* of the nonhuman object that is addressed.)

Chiasmus: A sequence of two phrases or clauses which are parallel in syntax, but reverse the order of the corresponding words. (i.e. *Works without show, and without pomp presides.*)

Zeugma: It is applied to expressions in which a single word stands in the same grammatical relation to two or more other words, but with an obvious shift in its significance. Sometimes the word is literal in one relation and metaphorical in the other. (i.e. *Or stain her honor, or her brocade.*)

27. **Satire**- The literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation.
28.) **Paratactic Style** - Style in which the members within a sentence, or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except (at most) the noncommittal connective “and.” (i.e. “It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big buildings.”)

29.) **Periotic Style** - Style in which the components or members within a sentence are so composed that the closure of its syntactic structure remains suspended until the end of the sentence; the effect tends to be formal or oratorical.

30.) **Synesthesia** - the psychological term for experiencing two or more kinds or sensation when only one sense is being stimulated.

31.) **Archetype** - term denoting recurrent narrative designs, patterns of action, character types, or images which are said to be identifiable in a wide variety of works of literature, as well as in myths, dreams and even ritualized modes of social behavior.

32.) **Aporia** - an insuperable deadlock, or “double bind,” of incompatible or contradictory meanings which are “undecidable,” in that we lack any available and sufficient ground for choosing among them.

33.) **New Criticism** - this idea opposed the prevailing interest of scholars and critics of the 1940's with the biographies of authors, the social context of literature, and literary history by insisting that the proper concern of literary criticism is not with the external circumstances or effects of a work, but with a detailed consideration of the work itself, known as **explication**, the detailed and subtle analysis of the complex interrelations and ambiguities of the components within a work.

34.) **Psychoanalytic Criticism** - the theory that literature and the other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasied, fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety.

35.) **Semiotics** - a general science of signs. The consideration of signs is not limited to explicit systems of communication such as language, the Morse code, and traffic signs and signals; a great diversity of other human activities and productions—our bodily postures and gestures, the social rituals we perform, and the feelings and objects we deal with everyday.

36.) **Symbolism** - presenting objects in such a fashion that a story can be put together, but that those objects have a deeper meaning which may manifest itself through knowing the history of the author, the time period of the book, or possessing literary knowledge.
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<thead>
<tr>
<th>Poetic Device</th>
<th>Definition</th>
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<tbody>
<tr>
<td>simile</td>
<td>a comparison using &quot;as&quot; or &quot;like&quot;</td>
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<tr>
<td>alliteration</td>
<td>the deliberate repetition of consonant sounds</td>
</tr>
<tr>
<td>assonance</td>
<td>deliberate repetition of identical or similar vowel sounds</td>
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<tr>
<td>apostrophe</td>
<td>an address to a person absent or dead or to an abstract entity</td>
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<tr>
<td>diction</td>
<td>poet's distinctive choices in vocabulary</td>
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<tr>
<td>echo</td>
<td>repetition of key word or idea for effect</td>
</tr>
<tr>
<td>hyperbole</td>
<td>exaggeration for dramatic effect</td>
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<tr>
<td>metaphor</td>
<td>a comparison not using as or like when one thing is said to be another</td>
</tr>
<tr>
<td>onomatopoeia</td>
<td>&quot;sound echoing sense&quot;; use of words resembling the sounds they mean</td>
</tr>
<tr>
<td>oxymoron</td>
<td>a seeming contradiction in two words put together</td>
</tr>
<tr>
<td>paradox</td>
<td>seeming contradiction that surprises by its pithiness</td>
</tr>
<tr>
<td>personification</td>
<td>attribution of human motives or behaviors to impersonal agencies</td>
</tr>
<tr>
<td>rhyming couplet</td>
<td>a pair of lines which end-rhyme expressing one clear thought</td>
</tr>
<tr>
<td>rhyme</td>
<td>repetition of same sounds</td>
</tr>
<tr>
<td>rhythm</td>
<td>internal 'feel' of beat and meter perceived when poetry is read aloud</td>
</tr>
<tr>
<td>tone, mood</td>
<td>feelings or meanings conveyed in the poem</td>
</tr>
</tbody>
</table>