<center>**Terms – AP English Language and Composition**</center>

These terms should be of use to you in answering the multiple-choice questions, analyzing prose passages, and composing your essays.

allegory – The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning. In some allegories, for example, an author may intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or a generalization about human existence.

alliteration – The repetition of sounds, especially initial consonant sounds in two or more neighboring words (as in "she sells sea shells"). Although the term is not frequently in the multiple choice section, you can look for alliteration in any essay passage. The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.

allusion – A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion.

ambiguity – The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.

analogy – A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

antecedent – The word, phrase, or clause referred to by a pronoun. The AP language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences. A question from the 2001 AP test as an example follows:

> "But it is the grandeur of all truth which *can* occupy a very high place in human interests that it is never absolutely novel to the meanest of minds; **it** exists eternally, by way of germ of latent principle, in the lowest as in the highest, needing to be developed but never to be planted."
>> The antecedent of "it" (bolded) is...? [answer: "all truth"]

antithesis – the opposition or contrast of ideas; the direct opposite.

aphorism – A terse statement of known authorship which expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author's point.

apostrophe – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes, "Milton, thou shouldst be living at this hour: / England hath need of thee." Another example is Keats' "Ode to a Grecian Urn," in which Keats addresses the urn itself: "Thou still unravished bride of quietness." Many apostrophes imply a personification of the object addressed.

atmosphere – The emotional nod created by the entirety of a literary work, established partly by the setting and partly by the author's choice of objects that are described. Even such elements as a description of the weather can contribute to the atmosphere. Frequently atmosphere foreshadows events. Perhaps it can create a mood.

caricature – a verbal description, the purpose of which is to exaggerate or distort, for comic effect, a person's distinctive physical features or other characteristics.

clause – A grammatical unit that contains both a subject and a verb. An *independent*, or *main*, *clause* expresses a complete thought and can stand alone as a sentence. A *dependent*, or *subordinate clause*, cannot stand alone as a sentence and must be accompanied by an independent clause. The point that you want to consider is the question of what or why the author subordinates one element should also become aware of making effective use of subordination in your own writing.

colloquial/colloquialism – The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.

conceit – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made.

connotation – The non-literal, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.

denotation – The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color. (Example: the *denotation* of a knife would be a utensil used to cut; the *connotation* of a knife might be fear, violence, anger, foreboding, etc.)

diction – Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness. For the AP exam, you should be able to describe an author's diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author's purpose. Diction, combined with syntax, figurative language, literary devices, etc., creates an author's style.

didactic – From the Greek, *didactic* literally means "teaching." Didactic words have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.

euphemism – From the Greek for "good speech," euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement. Saying "earthly remains" rather than "corpse" is an example of euphemism.

extended metaphor – A metaphor developed at great length, occurring frequently in or throughout a work.

figurative language – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.

figure of speech – A device used to produce figurative language. Many compare dissimilar things. Figures of speech include apostrophe, hyperbole, irony, metaphor, oxymoron, paradox, personification, simile, synecdoche, and understatement.

generic conventions – This term describes traditions for each genre. These conventions help to define each genre; for example, they differentiate an essay and journalistic writing or an autobiography and political writing. On the AP language exam, try to distinguish the unique features of a writer's work from those dictated by convention.

genre – The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc. On the AP language exam, expect the majority of the passages to be from the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing. There may be fiction or poetry.

homily – This term literally means "sermon," but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.

hyperbole – A figure of speech using deliberate exaggeration or overstatement. (The literal Greek meaning is "overshoot.") Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. The opposite of hyperbole is *understatement*.

imagery – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman's cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. On the AP language exam, pay attention to *how* an author creates imagery and to the effect of this imagery.

inference/infer – To draw a reasonable conclusion from the information presented. When a multiple choice question asks for an inference to be drawn from a passage, the most direct, most reasonable inference is the safest answer choice. If an inference is implausible, it's unlikely to be the correct answer. *Note that if the answer choice is directly stated, it is **not** inferred and it is wrong.* You must be careful to note the connotation – negative or positive – of the choices.

invective – an emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in *Henry IV, Part I,* Prince Hal calls the large character of Falstaff "this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.")

irony/ironic – The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. In general, there are three major types of irony used in language:
> (1) *verbal irony* – when the words literally state the opposite of the writer's (or speaker's) meaning
> (2) *situational irony* – when events turn out the opposite of what was expected; when what the characters and readers think ought to happen is not what does happen
> (3) *dramatic irony* – when facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience, or other characters in the work.

litotes (pronounced almost like "little tee") – a form of understatement that involves making an affirmative point by denying its opposite. *Litote* is the opposite of *hyperbole*. Examples: "Not a bad idea," "Not many," "It isn't very serious. I have this tiny little tumor on the brain" (Salinger, *Catcher in the Rye*).

loose sentence/non-periodic 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, or conversational. Generally, loose sentences create loose style. The opposite of a loose sentence is the *periodic sentence*.
> Example: I arrived at the San Diego airport after a long, bumpy ride and multiple delays.
> Could stop at: I arrived at the San Diego airport.

metaphor – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

metonymy – (mĕtŏn′ ĭmē) A term from the Greek meaning "changed label" or "substitute name," metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. For example, a news release that claims "the White House declared" rather than "the President declared" is using metonymy; Shakespeare uses it to signify the male and female sexes in *As You Like It*: "doublet and hose ought to show itself courageous to petticoat." The substituted term generally carries a more potent emotional impact.

mood – The prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. Mood is similar to tone and atmosphere.

narrative – The telling of a story or an account of an event or series of events.

onomatopoeia – A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as *buzz, hiss, hum, crack, whinny,* and *murmur*. If you note examples of onomatopoeia in an essay passage, note the effect.

oxymoron – From the Greek for "pointedly foolish," an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include "jumbo shrimp" and "cruel kindness." This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect that the author achieves with the use of oxymoron.

paradox – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. (Think of the beginning of Dickens' *Tale of Two Cities*: "It was the best of times, it was the worst of times....")

parallelism – Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning "beside one another." It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to, repetition of a grammatical element such as a preposition or verbal phrase. (Again, the opening of Dickens' *Tale of Two Cities* is an example: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of believe, it was the epoch of incredulity....") The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader's attention, add emphasis and organization, or simply provide a musical rhythm.

Adapted from V. Stevenson, Patrick Henry High School, and Abrams' *Glossary of Literary Terms*

anaphora – A sub-type of *parallelism,* when the exact repetition of words or phrases at the beginning of successive lines or sentences. MLK used anaphora in his famous "I Have a Dream" speech (1963).

parody – A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. It exploits peculiarities of an author's expression (propensity to use too many parentheses, certain favorite words, etc.) Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don't require knowledge of the original.

pedantic – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as "show-offy"; using big words for the sake of using big words).

periodic sentence – The opposite of *loose sentence*, a sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. The effect of a periodic sentence is to add emphasis and structural variety. It is also a much stronger sentence than the loose sentence. (Example: After a long, bumpy flight and multiple delays, I arrived at the San Diego airport.)

personification – A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animals, or objects appear more vivid to the reader.

point of view – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.
(1) *first person narrator* tells the story with the first person pronoun, "I," and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.
(2) *third person narrator* relates the events with the third person pronouns, "he," "she," and "it." There are two main subdivisions to be aware of:
    a. *third person omniscient*, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters
    b. *third person limited omniscient*, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.
In addition, be aware that the term *point of view* carries an additional meaning. When you are asked to analyze the author's point of view, the appropriate point for you to address is the author's *attitude*.

prose – one of the major divisions of genre, prose refers to fiction and nonfiction, including all its forms. In prose the printer determines the length of the line; in poetry, the poet determines the length of the line.

repetition – The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.

rhetoric – From the Greek for "orator," this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

rhetorical modes – This flexible term describes the variety, the conventions, and the purposes of the major kinds of writing. The four most common rhetorical modes (often referred to as "modes of discourse") are as follows:
(1) The purpose of *exposition* (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently expository topics.
(2) The purpose of *argumentation* is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. *Persuasive* writing is a type of argumentation having an additional aim of urging some form of action.
(3) The purpose of *description* is to recreate, invent, or visually present a person, place, event or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional an subjective.
(4) The purpose of *narration* is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing.

sarcasm – From the Greek meaning "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic (that is, intended to ridicule). When well done, sarcasm can be witty and insightful; when poorly done, it is simply cruel.

satire – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing. It can be recognized by the many devices used effectively by the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effects of satire are varied, depending on the writer's goal, but good satire, often humorous, is thought provoking and insightful about the human condition. Some modern satirists include Joseph Heller (*Catch 22*) and Kurt Vonnegut (*Cat's Cradle, Player Piano*).

semantics – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.

style – The consideration of style has two purposes:
(1) An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. Some authors' styles are so idiosyncratic that we can quickly recognize works by the same author. We can analyze and describe an author's personal style and make judgments on how appropriate it is to the author's purpose. Styles can be called flowery, explicit, succinct, rambling, bombastic, commonplace, incisive, laconic, etc.
(2) Classification of authors to a group and comparison of an author to similar authors. By means of such classification and comparison, we can see how an author's style reflects and helps to define a historical period, such as the Renaissance or the Victorian period, or a literary movement, such as the romantic, transcendental, or realist movement.

subject complement – The word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it (the *predicate nominative*) or (2) describing it (the *predicate adjective*). These are defined below:
(1) the *predicate nominative* – a noun, group of nouns, or noun clause that renames the subject. It, like the predicate adjective, follows a linking verb and is located in the predicate of the sentence.
Example: Julia Roberts is a <u>movie star</u>.
movie star = predicate nominative, as it renames the subject, Julia Roberts
(2) the *predicate adjective* -- an adjective, a group of adjectives, or adjective clause that follows a linking verb. It is in the predicate of the sentence, and modifies, or describes, the subject.
Example: Warren remained <u>optimistic</u>.
optimistic = predicate adjective, as it modifies the subject, Warren

subordinate clause – Like all clauses, this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a *dependent* clause, the subordinate clause depends on a main clause (or *independent* clause) to complete its meaning. Easily recognized key words and phrases usually begin these clauses. For example: *although, because, unless, if, even though, since, as soon as, while, who, when, where, how* and *that*.
Example: Yellowstone is a national park in the West <u>that is known for its geysers</u>.
underlined phrase = subordinate clause

syllogism – From the Greek for "reckoning together," a syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the first one called "major" and the second called "minor") that inevitably lead to a sound conclusion. A frequently cited example proceeds as follows:
major premise: All men are mortal.
minor premise: Socrates is a man.
conclusion: Therefore, Socrates is a mortal.
A syllogism's conclusion is valid only if each of the two premises is valid. Syllogisms may also present the specific idea first ("Socrates") and the general second ("all men").

symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene – that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:
   (1) *natural symbols* are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).
   (2) *conventional symbols* are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).
   (3) *literary symbols* are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized. However, a work's symbols may be more complicated, as is the jungle in *Heart of Darkness*.
   On the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.

synecdoche – a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part. Examples: To refer to a boat as a "sail"; to refer to a car as "wheels"; to refer to the violins, violas, etc. in an orchestra as "the strings." **Different than *metonymy*, in which one thing is represented by another thing that is commonly physically associated with it (but is not necessarily a *part* of it), i.e., referring to a monarch as "the crown" or the President as "The White House."

synesthesia – when one kind of sensory stimulus evokes the subjective experience of another.   Ex: The sight of red ants makes you itchy. In literature, *synesthesia* refers to the practice of associating two or more different senses in the same image. Red Hot Chili Peppers' song title,"Taste the Pain," is an example.

syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words, while diction refers to the individual words. In the multiple-choice section of the AP exam, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

theme – The central idea or message of a work, the insight it offers into life. Usually theme is unstated in fictional works, but in nonfiction, the theme may be directly state, especially in expository or argumentative writing.

thesis – In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author's opinion, purpose, meaning, or position. Expository writing is usually judged by analyzing how accurately, effectively, and thoroughly a writer has proven the thesis.

tone – Similar to mood, tone describes the author's attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are *playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, somber*, etc.

transition – A word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are *furthermore, consequently, nevertheless, for example, in addition, likewise, similarly, on the contrary*, etc. More sophisticated writers use more subtle means of transition.

understatement – the ironic minimalizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of *hyperbole*. Example: Jonathan Swift's *A Tale of a Tub*: "Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse."

wit --   in modern usage, intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally, it grew to mean quick perception including creative fancy and a quick tongue to articulate an answer that demanded the same quick perception.

WRITING FEEDBACK SYMBOLS

Symbol	Meaning	What to Do
☆ (star)	Good point! Good idea! Nicely put!	Smile, and notice what you did well. Keep doing this—it's good!
⟋℘	Delete, from punctuation mark to an entire section	Delete the marked text. Ex: The ~~the~~ first one…
∂	Close up, no space	Delete the space. Ex: The after⌣math of the…
⋀	Something is missing here	Insert something, usually a space, punctuation mark or missing word. Ex: Send this ⋀ Myrtle
(of one)	Reverse order	Reverse the order of the indicated text items.
?	Unclear. What do you mean?	Clarify. Explain.
⫽History	Incorrect capital	Replace the capital letter with a lower case letter.
homer ≡	Needs capital	Replace with an uppercase letter.
¶	Paragraphing problem	Begin new paragraph. Or join paragraphs, no break here.
agr	Agreement error	Make a subject and verb, or an antecedent and pronoun, agree in number. Ex: 1. Each camper must put up his or her own tent. 2. Campers must put up their own tents.
awk	Awkward sentence or passage	Rephrase sentence or section. Check word choice or word order.
CDs	Concrete details	Respond to comment in reference to CD. Often: "good concrete details" or "needs more concrete details."
cliché	Overused expression, trite, truism	Rewrite using your own words. Refresh the tired phrase!
colloq.	Colloquial expression or slang, inappropriately informal	Use appropriate diction. Replace phrasing of everyday talk.
frag	Sentence fragment	Add subject or verb, or attach fragment to nearby sentence. Change to make a complete sentence.
NA!	Never again!	Be careful to never make this mistake again! Life is short!
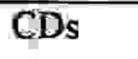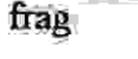
1

12

Symbol	Meaning	What to Do
OE	Opportunity to Elaborate, Expand	Add CDs, commentary, reasoning, etc. Develop idea further to correct "thinness."
OS	Over simplification	Rewrite for precision, exactness, and clarity.
PV	Passive voice	Use active verbs. Example: Vivid descriptions are used by Twain to... (weak). Twain uses vivid descriptions to... (stronger).
punc	Punctuation error	Add, replace, or delete punctuation.
R-O	Run-on sentence	Correct with needed punctuation. This is more than one sentence run together.
See me	I'd like to tell you something!	I can't write what I want to say. Come see me. You'll be glad you did!
Sug:	A suggestion, not a correction	Consider a possible improvement or alternative. Always read these carefully.
Sp.	Misspelled word	Correct spelling.
T	Wrong tense, shift in tense	Correct verb tense to make all past or present, etc. Use present tense when writing about literature. Ex: John Proctor betrays Elizabeth when he ...
Trans	Transition	Respond to comment in reference to transition. Usually: "good transition" or "needs transition."
Wordy	Too many words	Say in fewer words; combine sentences. Omit useless words, phrases.
WC	Word choice weak or questionable	Replace with more precise or livelier word.
WW	Wrong word	Correct the word you used in error.

A Methodology for Analyzing Prose Passages
on the AP Language Exam

1. Read the prompt and the passage once to get the gist. Try to hear the voice of the speaker and get a sense of the personality of the individual who wrote this piece and the circumstances under which he or she wrote it, but withhold judgment for now.

2. Study the prompt closely. What is the overarching issue you are asked to address? Does it have more than one aspect to which you must respond? Draw an arch. Write the issue or issues you must address below the arch. You should now understand your task, though you may not know what your response will be.

3. Read the passage again. As you move through the passage, make notes in the margins about both the specific uses of language and the overarching issue.

4. Above the arch, write your response to the overarching issue. This step will require critical thinking on your part.

5. Now is the time to craft a bold 2-3 sentence introduction in which you answer the overarching question in such a way that lets the reader know that your essay is well-focused on the task at hand. Write the introduction on a separate sheet of paper, fine tune it, and rewrite it on the paper you will turn in.

6. Now that you're off to a strong start, move through the piece chronologically as you discuss the specific uses of language that develop your thesis. **Do not** write a perfunctory five-paragraph essay.

7. When you are out of time, end your paper on a strong final note. Do not restate what you have already said in a formulaic conclusion.

A GENERIC AP OPEN ESSAY RUBRIC

Each AP essay question has its own specific rubric attached. This guide is for overview purposes of the rubric.

9-8   9 is the top score, but there is very little difference between a 9 and an 8, both being scores for excellent papers which combine adherence to the topic with excellent organization, content, and insight, facile use of language, and mastery of mechanics. 9 essays demonstrate uncommon skill and sometimes put a cultural/historical frame around the subject. Descriptors that come to mind while reading include **masterly, sophisticated, complex, specific, consistent, effective, well-supported.**

7   7 is a thinner version of the excellent paper; still impressive, cogent, convincing, but less well-handled in terms of organization, insight, or vocabulary. Descriptors that come to mind while reading include **clear understanding, less precise, less well-supported, maturing, this writer has potential, but hasn't quite got it all.**

6   6 is an above average paper, but it may be deficient in one of the essentials mentioned above. It may be less mature in thought or less well-handled in terms of organization, syntax, or mechanics. Descriptors might include **less mature, some difficulties, but just above average.**

5   The 5 paper is a thinner version of the 6. Descriptors would include **superficial, vague, uneven, and mechanical.**

4-3   4 is an average to below-average paper which maintains the general idea of the writing assignment, shows some sense of organization, but is weak in content, maturity of thought, language facility, and/or mechanics. It may distort the topic or fail to deal adequately with one important aspect of the topic. The 3 essay compounds the weaknesses of the 4. Some descriptors that come to mind include **incomplete, oversimplified, meager, irrelevant, and insufficient.**

2   2 is the score assigned to a paper that makes an attempt to deal with the topic but demonstrates serious weaknesses in content and coherence and/or syntax and mechanics. It is an unacceptable score. Descriptors include **serious misreading, unacceptably brief, and/or poorly written.**

1   1 is the score given to any on-topic response that has very little redeeming quality. It may be very brief or very long, but will be scarcely coherent, usually full of mechanical errors, or completely missed the focus of the prompt. Descriptors include **vacuous, inexact, and mechanically unsound.**

AP Rubric Scaled to Points

AP Rubric Score	Percent Value	Papers worth…				
		10	20	30	40	50
9	100	10	20	30	40	50
8	95	9.5	19	28	38	48
7	90	9.0	18	27	36	45
6	85	8.5	17	25.5	34	42.5
5	75	7.5	15	23	30	38
4	70	7.0	14	21	28	35
3	65	6.5	13	19	26	32
2	60	6.0	12	18	24	30
1	55	5.5	11	16	22	27

Sample Multiple Choice Question Stems

Level 1: Content Questions

1. Which of the following is the primary meaning of the word _____ as it is used in the passage?
2. Which of the following best paraphrases lines _____?
3. From the context, the reader can infer that _____ is…
4. The speaker's view of _____ might best be described as…
5. In line ____, "_____" refers to…
6. In line ____, "_____" is best understood to mean…
7. In lines _____, the speaker asserts that…
8. From the passage, we can infer that all of the following would be true EXCEPT…
9. The central opposition in the work is between…
10. The speaker views _____ as…
11. Throughout the passage _____ is addressing…
12. Lines _____ chiefly serve to show that…
13. Which of the following best summarized the main point?
14. Which of the following best defines the phrase…
15. It can be inferred that…
16. What is the function of _____ in lines _____?

Level 2: Style Questions

1. In lines ____, the speaker makes use of all of the following EXCEPT…
2. The primary rhetorical function of lines _____ is…
3. The comedy of the passage derives chiefly from…
4. In line ____, _____ most probably refers metaphorically to…
5. In line ____, "_____" is a metaphorical way of saying…
6. Grammatically, the word "_____" functions as…
7. The most conventional, least idiosyncratic aspect of the work is…
8. In the simile in line ____, "_____" is used to stand for…
9. Lines _____ are based on which of the following?
10. Which of the following is used most extensively in the passage?
11. Which of the following best describes the diction and style of the passage?
12. The poem is best described as…
13. The imagery of the poem is characterized by…
14. Which of the following best describes _____'s speech?
15. The style of the passage is best characterized as…
16. The structure of the _____(number, i.e. third) sentence is best described as…
17. The shift in point of view from _____ to _____ has the effect of…
18. The syntax of the sentence in lines _____ serves to…
19. The pattern of exposition exemplified in the passage is best described as…
20. The type of argument employed by the speaker is best described as…

Level 3: Tone, Theme, Universal Implications

1. The tone of the passage is…
2. The theme of the passage is…
3. One effect of "_____" is to emphasize the speaker's feeling of…
4. The sentiments expressed in the work are closest to those expressed in which of the following quotations from other poets / writers?
5. Which of the following adjectives best describes _____'s speech?
6. Lines _____ most strongly convey the speaker's…
7. What does the speaker convey in lines _____?
8. The chief effect of the imagery and figures of speech in lines _____ is to…
9. The excerpt is chiefly concerned with…
10. What is the author's attitude toward the subject?
11. In the work the author is asserting that…
12. The speaker assumes that the audience's attitude will be that of…
13. The theme of the second paragraph involves which of the following?
14. The major purpose of the statement _____ is to…
15. The author believes that we should…

Tone – Style – Syntax

Tone is defined as the writer or speaker's attitude toward the subject.

Developing A Tone Vocabulary

angry	sad	sentimental
sharp	cold	fanciful
upset	urgent	complimentary
silly	joking	condescending
boring	poignant	sympathetic
afraid	detached	contemptuous
happy	confused	apologetic
hollow	childish	humorous
joyful	peaceful	horrific
allusive	mocking	sarcastic
sweet	objective	nostalgic
vexed	vibrant	zealous
tired	frivolous	irreverent
bitter	audacious	benevolent
dreamy	shocking	seductive
restrained	somber	candid
proud	giddy	pitiful
dramatic	provocative	didactic

Another list of tone words:

satiric	pedantic	colloquial
whimsical	indignant	compassionate
dramatic	bantering	impartial
learned	flippant	insipid
informative	condescending	pretentious
somber	patronizing	vibrant
urgent	facetious	irreverent
confident	clinical	sentimental
mock-heroic	mock-serious	moralistic
objective	inflammatory	complimentary
diffident	benevolent	contemptuous
ironic	burlesque	sympathetic
petty	detached	taunting
factual	cynical	angry
restrained	incisive	turgid
elegiac	allusive	sardonic
disdainful	scornful	contentious
lugubrious	effusive	insolent
candid	fanciful	concerned

Words That Describe Language

jargon	pedantic	poetic
vulgar	euphemistic	moralistic
scholarly	pretentious	slang
insipid	sensuous	idiomatic
precise	exact	concrete
esoteric	learned	cultured
connotative	symbolic	picturesque
plain	simple	homespun
literal	figurative	provincial
colloquial	bombastic	trite
artificial	abstruse	obscure
detached	grotesque	precise
emotional	concrete	exact

Another List of Words but in Categories

reverence	love	joy
awe	affection	exaltation
veneration	cherish	zeal
solemn	fondness	fervor
	admiration	ardor
happiness	tenderness	elation
glad	sentiment	jubilant
pleased	romantic	buoyancy
merry	Platonic	
glee	adoration	calm
delight	narcissism	serene
cheerful	passion	tranquil
gay	lust	placid
sanguine	rapture	
mirth	ecstacy	hope
enjoy	infatuated	expect
relish	enamor	anticipate
bliss	compassion	
sadness	anger	hate
somber	vehement	vengeance
melancholy	rage	abhorrence
sorrow	outrage	animosity
lament	antipathy	enmity
despair	irritation	malice
despondent	indignant	pique
regret	vexation	rancor
dismal	incensed	aversion
funereal	petulant	loathing
saturnine	irascible	despise
dark	riled	scorn
gloomy	bitter	contempt
dejection	acrimony	disdain
grave	irate	jealousy
grief	fury	repugnance
morose	wrath	repulsion
sullen	rancor	resentment
woe	consternation	spite
bleak	hostility	disgust
remorse	miffed	
forlorn	choleric	fear
agony	aggravation	timidity
anguish	futility	apprehension
depression	umbrage	anxiety
misery	gall	terror
barren	bristle	horror
empty	exasperation	dismay
pity		agitation
lugubrious	ironic tones	sinister
distress	biting	alarm
	playful	startle
ironic tones	witty	uneasy
biting	humorous	qualms
smirking	sarcastic	angst
sneering	sardonic	trepidation
derisive	flippant	intimidation
icy	cynical	appalled
acerbic	mocking	dread

Stevenson/Lee

Often a change or shift in tone will be signaled by the following:

* key words (e.g. *but, yet, nevertheless, however, although*)
* punctuation (*dashes, periods, colons*)
* stanza and paragraph divisions
* changes in line and stanza or sentence length

There are at least four areas that may be considered when analyzing **style**: diction, sentence structure, treatment of subject matter, and figurative language.

I. Diction (choice of words) – Describe diction by considering the following:

A. Words may be **monosyllabic** (one syllable in length) or **polysyllabic** (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.

B. Words may be mainly **colloquial** (slang), **informal** (conversational), **formal** (literary), or **old-fashioned**.

C. Words may be mainly **denotative** (containing an exact meaning), e.g. dress, or **connotative** (containing a suggested meaning), e.g., gown.

D. Words may be **concrete** (specific) or **abstract** (general).

E. Words may be **euphonious** (pleasant sounding), e.g., butterfly, or **cacophonous** (harsh sounding), e.g., pus.

II. Sentence Structure – Describe the sentence structure by considering the following:

A. Examine the sentence length. Are the sentences **telegraphic** (shorter than five words in length), **medium** (approximately eighteen words in length), or **long and involved** (thirty words or more in length)? Does the sentence length fit the subject matter; what variety of lengths is present? Why is the sentence length effective?

B. Examine sentence patterns. Some elements to consider are listed below.

1. A **declarative (assertive) sentence** makes a statement, e.g., The king is sick. An **imperative sentence** gives a command, e.g.,

Stand up. An **interrogative sentence** asks a question, e.g., Is the king sick? An **exclamatory sentence** makes an exclamation, e.g., The king is dead!

2. A **simple sentence** contains one subject and one verb, e.g., The singer bowed to her adoring audience. A **compound sentence** contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon, e.g., The singer bowed to the audience, but she sang no encores. A **complex sentence** contains an independent clause and one or more subordinate clauses, e.g., You said that you would tell the truth. A **compound-complex sentence** contains two or more principal clauses and one or more subordinate clause, e.g., The singer bowed while the audience applauded, but she sang no encores.

3. A **loose sentence** makes complete sense if brought to a close before the actual ending, e.g., We reached Edmonton/that morning / after a turbulent flight / and some exciting experiences. A **periodic sentence** makes sense only when the end of the sentence is reached, e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.

4. In a **balanced sentence**, the phrases or clauses balance each other by virtue of their likeness or structure, meaning, and /or length, e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.

5. **Natural order of a sentence** involves constructing a sentence so the subject comes before the predicate, e.g., Oranges grow in California. **Inverted order of a sentence (sentence inversion)** involves constructing a sentence so the predicate comes before the subject, e.g., In California grow oranges. This is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect. **Split order of a sentence** divides the predicate into two parts with the subject coming in the middle, e.g., In California oranges grow.

6. **Juxtaposition** is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit, e.g., "The apparition of these faces in the crowd:/ Petals on a wet, black bough" ("In a Station of the Metro" by Ezra Pound).

SYNTAX – OVERVIEW

What? The grammatical structure of sentences; the deliberate sentence structure the author chooses to make his or her desired point.

Why? Examined to show how it contributes to and enhances meaning and effect.

Remember…
Phrases = groups of related words w/o subject, predicate, or both
Clauses = groups of related words with subject and predicate

ELEMENTS OF SYNTAX

1. **Sentence length**

   - Staccato = one to two words, abrupt

   - Telegraphic = shorter than five words

   - Short = approx. 5-10 words

   - Medium = approx. 15-20 words

   - Long = 30 or more words

Consider: What variety of lengths is shown? How is it effective?

2. **Number of sentences**

3. **Rhythm of sentences**

4. **Sentence beginnings – variety or pattern**

5. **Voice – active or passive?**

6. **Word order / arrangement of ideas–** are words set out in a special way for a purpose or effect?

   - Loose sentence (main point is at the beginning, "front loaded")

     Ex: We reached Edmonton that morning after a turbulent flight and some exciting experiences.

   - Periodic sentence (main point at the end, "end loaded")

     Ex: That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.

   - Parallel structure

   - Antithesis

   - Natural order (subject before main verb)

     Ex: Oranges grow in California.

- Inverted order (verb before subject)

  Ex: In California grow oranges.

- Interrupted sentence: subordinate clauses come in the middle, set off by dashes or commas

  Ex: These had been her teachers, -- stern and wild ones, -- and they had made her strong….

7. **Sentence types**

- Declarative = statements

  Ex: The clock struck eight. She waited. Nobody came.

- Interrogative = questions

- Imperative = commands, requests

  Ex: Write to the local TV station. Try to convince others to take your side.

- Exclamatory

- Simple sentences = 1 subject, 1 predicate

  Ex: The price of gold rose. Stock prices may fall. Van Gogh painted *The Starry Night*.

- Compound sentences = two or more independent clauses joined with coordinating conjunctions, transitional words/phrases, semicolons, or colons

  Ex: The saxophone does not belong to the brass family; in fact, it is a member of the woodwind family.

  Ex: In the fall the war was always there, but we did not go to it any more. (Hemingway)

- Complex sentences = one independent clause and one dependent clause

  Ex: After the town was evacuated, the hurricane began.

  Ex: Town officials, who were very concerned, watched the storm.

- Compound-complex = two or more independent clauses and at least one dependent clause

  Ex: When small foreign imports began dominating the US automobile industry, consumers were very responsive, but American auto workers were dismayed.

- Fragments and run-ons

2005-2006 AP Timed-Write Scores

Keep track of your own timed-write scores on this chart. Write the date of each writing in the top row, and place an "X" next to your score. The purpose of this chart is for you to track your own progress and reflect on how you might move up the score chart.

Date →															
9															
8															
7															
6															
5															
4															
3															
2															
1															

After recording your score and reviewing your work, make a few notes to yourself. How will you move up a notch next time? What will you change or focus on?

Date_____Notes_____

2005-2006 AP Multiple Choice Scores

Keep track of your own multiple choice scores on this chart. Write the date of each test in the top row, and record the percentage of questions you answered correctly.

Date	Percentage Correct

Date	Percentage Correct

Close Reading Template
Please use this format for your close readings.

Source: _____
Page #: _____

Briefly explain context of passage:

Passage (two-four sentence cutting that typifies author's style):

Describe the central tone (refer to tone words in your resource packet):

Analysis (reflect on those elements that contribute to the tone of the passage – *how* does the writer achieve that tone? Note use of language, rhetorical devices, syntax, etc. You are encouraged to make notations on the passage above):

TURNITIN.COM STUDENT INSTRUCTIONS

Getting started:

1. Go to http://turnitin.com
2. If you already have an account set up, log in on the top right
3. If you're new, click on the link "create user profile"
4. Enter your email address and a password. You may select any password you like, but remember it! If you're already a user, simply go to **join new class**.
5. You'll be asked to enter some additional info – first and last names and the state
6. Done!

Logging on:

1. Follow steps 1 and 2 above
2. Select **student** as your user type
3. Enter your email address and password
4. Click on the **submit** button

Joining classes:

1. Click on **join new class** button located on the red navigation bar.
2. Enter the class ID:
   English 9 Period 1: 1167979
   English 9 Period 3: 1167988
   English 9 Period 5: 1168031

   AP English 11 Period 2: 1168033
   AP English 11 Period 6: 1168035
3. The password for all periods: **english**
4. Click on the **submit** button
5. Next time you visit your home page, you will see this class listed.

Submitting papers:

1. Select the class from your home page. This opens the class history page.
2. Click on the **submit** button on the red navigation bar.
3. Enter your paper title and select an assignment number from the pull-down menu.
4. Skip the abstract box and paste the text of your paper into the appropriate boxes.
5. Click on the **submit** button.
6. IMPORTANT: DO NOT PLACE ANY IDENTIFICATION INFORMATION IN ANY SECTIONS OF YOUR SUBMISSION! (This means no name or ID number.)
7. Do not send your paper more than once. Once you send it through, turnitin.com will keep it in their memory so that if you send it again, the report will come back plagiarized.
8. Once you submit, a screen will come up saying that your submission has been received. The final report will be sent to me.

If you need extra help, click on the **help** button from any page.

Deadline: You must submit the entire work before turning in your hard copy to me. If your paper has not been submitted to turnitin.com, I will not accept your work and your grade will be lowered.