

AP English Language Terms

The REPETITION of an IDENTICAL or SIMILAR VOWEL SOUND in two or more words. "Lake" and "stake" are rhyming words; "lake" and "fade" are assonant. "Base" and "face" rhyme; "base" and "fade" are assonant.

- "Honesty is the best policy."
- "The squeaky wheel gets the grease."

A NARRATIVE WITH TWO OR MORE LEVELS OF MEANING—one literal level and one or more symbolic levels. The characters and settings stand for abstract ideas or moral qualities such as justice, truth, good, or evil. It relies heavily on symbolism to teach a lesson or illustrate an idea.

The story of Icarus: Icarus fashions wings for himself out of wax, but when he flies too close to the sun his wings melt. This story is a message about the dangers of reaching beyond our powers.

The **REPETITION** of the **SAME CONSONANT** or **VOWEL SOUND** at the **BEGINNING** of several closely placed words. The sound can be within the words as well as at the beginning. The repetition can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage.

- **"Peter Piper picked a peck of pickled peppers."**
- ***"Gnus never know pneumonia"*** is also an example, since despite the spellings, all four words begin with the "n" sound.

A BRIEF **reference** to a HISTORICAL or LITERARY FIGURE, EVENT, or OBJECT.

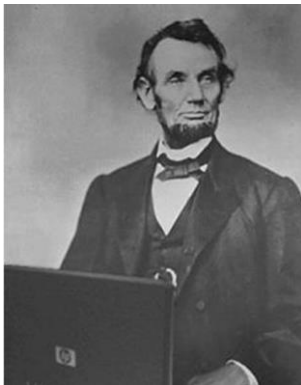
- "Like Eve in the Garden of Eden, George was not good at resisting temptation."
- "Plan ahead: it wasn't raining when Noah built the ark"
- **15 minutes of fame:** In 1968, artist Andy Warhol made the comment, "In the future, everyone will be world-famous for 15 minutes." The saying refers to Warhol's statement.

OCCURS WHEN A WORD, PHRASE,
SITUATION, OR EVENT CAN BE INTERPRETED
IN MORE THAN ONE WAY. Can be unintentional
through insufficient focus on the part of the writer; in
good writing, ambiguity is frequently intentional (adds
a layer of complexity to a story/ presents with a variety
of possible interpretations).

*“Horse isn’t coming to the party. Tell Gerry that we’ll see him
next week” (The “him” could refer either to Horse or to Gerry).*

Use of HISTORICALLY
INACCURATE DETAILS IN A TEXT;
**for example, depicting a 19th-
century character using a computer.**

Used by some authors for humorous
effect, and some genres, such as
science fiction or fantasy, make
extensive use of this device.



It explains something complex by comparing it to something more simple.

Comparison of two things that are alike in some way. Metaphors and similes are both types of this device.

"That's as useful as rearranging deck chairs on the Titanic" (It looks like you're doing something helpful but really it will make no difference in the end.)

The REPETITION OF A WORD or several words at the beginning of several consecutive phrases or clauses.

*Yeah, **You can be** greatest
You can be the best
You can be the King Kong
banging on your chest
You could beat the world
You could beat the war...*



The **CONTRASTING OF OPPOSITE** ideas in a phrase or clause, usually in parallel structure.



- “Float like a butterfly, sting like a bee” (the peaceful floating butterfly versus the aggressive stinging bee).
- “We will extend a hand if you are willing to unclench your fist.”
–Barack Obama

A FIGURE OF SPEECH IN WHICH A PERSON, THING, OR ABSTRACT QUALITY IS ADDRESSED AS IF PRESENT. **It is an address to someone or something that cannot answer.** The effect is to give vent to or display intense emotion, which can no longer be held back.

“Twinkle twinkle little star/ How I wonder what you are/ Up above a world so high.” - In the nursery rhyme, a child addresses a star (an imaginary idea).



Three different methods of appealing to an audience to convince them—**ETHOS, LOGOS, AND PATHOS.**

▫Ethos is an appeal to ethics, motivating an audience toward belief by way of speaker's trustworthiness and credibility (*Trust me, I'm a doctor*).

▫Pathos is an appeal to emotion (*If you don't quit smoking today, everyone you know and love will die because of your habit*).

▫Logos is an appeal to logic (*Research has linked smoking with a higher prevalence of certain types of cancer, including lung cancer and leukemia*).

A reoccurring symbol or motif throughout literature that **REPRESENTS UNIVERSAL PATTERNS OF HUMAN NATURE**: the rebel, wise grandparent, generous thief, and prostitute with a heart of gold.

More examples:

Hero: Martin Luther King Jr.

Rebel: Che Guevara

Healer: Mother Teresa

Innocent: Anne Frank

Genius: Albert Einstein

Outlaw: Jesse James



A dramatic convention by which **an actor directly addresses the audience** but is not supposed to be heard by the other actors or the stage. It is used to let the audience know what a character is about to do or what he or she is thinking.



LEAVING OUT CONJUNCTIONS such as “AND” OR “AS” from a series of related clauses. Used to accelerate a passage and emphasize the significance of the relation between these clauses. Writers also use it to create length in a list, as if there is no end in sight.

▫ *"He was brave, fearless, afraid of nothing."*

▫ *"...we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."* —John F. Kennedy

A type of poetry written in a **regular meter** that **does not contain rhyme**. It is most commonly found in the form of iambic pentameter.

*“To be, or not to be- that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die- to sleep-
No more; and by a sleep to say we end...”*



A mixture of **harsh** and **discordant noises** in a line or passage. These unharmonious and dissonant sounds include the explosive consonants k, t, g, d, p, and b, and the hissing sounds ch, sh, and s.

He grunted and in a gruff voice said, "Give me that trash and I'll throw it out!" This sentence makes use of cacophony in a few ways: "grunted," "gruff," and "give" have harsh g sounds and "that," "trash," and "throw it out" all have hard t sounds.

A COMPLETE STOP IN A LINE OF POETRY. It can be anywhere in a metrical line. It happens naturally in regular speech patterns. We often take breaths or change direction in the middle of sentences...

- “We hold these truths to be self-evident || that all men are created equal.”—Declaration of Independence, United States of America 1776
- My country 'tis of thee || sweet land of liberty || of thee I sing.
Land where my fathers died || land of the Pilgrim's pride,
from every mountainside || let freedom ring!
—“My Country, 'Tis of Thee” by Samuel Francis Smith

The **RELEASE OF EMOTIONS** such as pity, sadness, and fear through witnessing art. It involves the change of extreme emotion to lead to internal restoration and renewal. The theory was that, through viewing tragedy, people learned to display emotions at a proper amount and lessen excessive outbursts of emotion in daily life.



JULIET: Yea, noise? then I'll be brief. O happy dagger! [Snatching ROMEO'S dagger. This is thy sheath; [Stabs herself.] there rest, and let me die.

FLAT CHARACTERS ARE TWO-DIMENSIONAL IN THAT THEY ARE RELATIVELY UNCOMPLICATED, they reveal one or two character traits and **do not change**. In *To Kill a Mockingbird*, Miss Maudie is considered a flat character.

ROUND CHARACTERS ARE WELL-DEVELOPED AND COMPLEX FIGURES IN A STORY. They are more realistic, and **demonstrate more depth** in their personalities. They can make surprising or puzzling decisions that surprise the reader. In *To Kill a Mockingbird*, Scout is considered a round character.

THE METHOD AN AUTHOR USES TO REVEAL OR DESCRIBE CHARACTERS AND THEIR VARIOUS PERSONALITIES.

Indirect characterization: what a character thinks, says, feels, does; what others say about the character; the character's physical description

Direct characterization: what the author says directly about a character

A STATEMENT THAT ASSERTS SOMETHING TO BE TRUE. A claim can either be factual or a judgment. Claims can work on their own or in conjunction with other claims to form a larger argument.

CLAIMS IN ADVERTISING:

- *“4 out of 5 dentists recommend Trident”*
- *“Melts in your mouth, not in your hand”*
- *“An apple a day keeps the doctor away”*
- *“Nothing outlasts the Energizer. It keeps going and going and going.”*



THE USAGE OF INFORMAL OR EVERYDAY LANGUAGE IN LITERATURE. They are generally geographic in nature, in that a colloquial expression often belongs to a regional or local dialect.

A STORY THAT ENDS HAPPILY.

The hero is usually an ordinary character who overcomes a series of obstacles that block what he or she wants. In the play *A Midsummer Night's Dream*, young lovers must face figures from the older generation that do not want them to marry. At the end, they do marry and everyone celebrates the renewal of life and love. In structure and characterization, a comedy is the opposite of tragedy.



A KIND OF METAPHOR THAT COMPARES TWO VERY UNLIKE THINGS IN A SURPRISING AND CLEVER WAY. They have a surprising or shocking effect on the readers because they make farfetched comparisons, unlike the conventional comparisons made in similes and metaphors.

- *“Love is like an oil change.”*
- *“The broken heart is a damaged china pot.”*

THE PROBLEM OR STRUGGLE IN A STORY THAT TRIGGERS THE ACTION.



It is necessary to propel a narrative forward; the absence of conflict amounts to the absence of story. There are three main types of conflict identified in literature: man versus man, man versus nature, and man versus self.

THE IMPLIED MEANING OF A WORD and/or the EMOTIONAL ASSOCIATIONS with it, rather than its dictionary definition.

- *“House” versus “Home”*: Both words refer to the structure in which a person lives, yet “home” connotes more warmth and comfort, whereas “house” sounds colder and more distant.
- *“Cheap” versus “Affordable”*: While both words mean that something does not cost a lot, “cheap” can also connote something that is not well-made or of low value, while “affordable” can refer to a quality item or service that happens to be well-priced.

THE REPETITION OF CONSONANT SOUNDS WITHIN A LINE OF VERSE OR A SENTENCE OF PROSE.

Consonance is similar to alliteration except that consonance does not limit the repeated sound to the initial letter of a word.

- All's well that ends well.
- The early bird gets the worm.
- Curiosity killed the cat.
- A blessing in disguise.

THE AUTHOR'S CHOICE AND USE OF WORDS IN A TEXT. We alter our diction all the time depending on the situation we are in.

- *"Could you be so kind as to pass me the milk?" vs. "Give me that!"*
- *"I regret to inform you that that is not the case." vs. "You're wrong!"*
- *"It is a pleasure to see you again!" vs. "Hey, what's up?"*
- *"I'm a bit upset," vs. "I'm so pissed off."*

THE DICTIONARY MEANING OF A WORD, AS OPPOSED TO ITS CONNOTATION. The formal or official meaning of a word, separate from any other associations or acquired meanings.



The **LANGUAGE** used by the **PEOPLE** of a specific **AREA, CLASS, DISTRICT**, or any other group. It involves the spelling, sounds, grammar and pronunciation used by a group of people & is a powerful way of characterization (elaborates the geographic and social background of any character).

Walter: *“Reckon I have. Almost died first year I come to school and et them pecans — folks say he pizened ’em and put ’em over on the school side of the fence.”*

[God from the machine] When there isn't a well thought out plot, or there are lots of loose threads because the author "painted herself into a corner," **THE WRITER PRODUCES A PLOT TWIST THAT DISGUISES ITSELF AS SOME SORT OF SPIRITUAL OR NATURAL EVENT THAT HAPPENS IN THE STORY.**

The event has no relationship to anything in the story, it suddenly appears and things are made to conclude based on this event.



A **GENRE** in literature that **DEPICTS A FRIGHTENING SOCIETY OR COMMUNITY.**

The society can be frightening for many reasons, and generally has one or more of the following problems: a corrupt and/or totalitarian government, dehumanization due to technological advances, environmental disasters, eradication of the family, cultish religions, limited resources, and unchecked violence.



A MOURNFUL POEM, usually written in remembrance of a lost one for a funeral or as a lament. It tells the story of an individual rather than the collective story of a people, which can be found in epic poetry.

O Captain! my Captain! /our fearful trip is done...
O the bleeding drops of red,/Where on the deck my Captain lies,/ Fallen cold and dead. ("O Captain! My Captain!" by Walt Whitman, 1891)

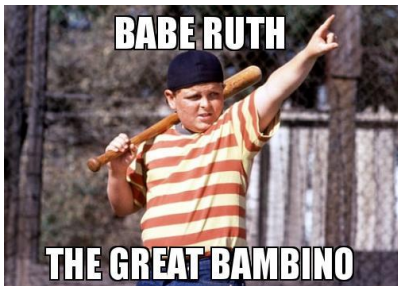
The poem "O Captain! My Captain" is an elegy for Abraham Lincoln. Whitman brilliantly combines a sense of loss, praise, and solace all in this first stanza of the poem.



A short, often satirical poem dealing
concisely with a single subject and
usually **ENDING WITH A WITTY OR
INGENIOUS TURN OF THOUGHT**

A short speech, poem, dirge, elegy or an event that comes **AT THE END OF A PLAY**, a novel or any other literary piece to close it

A NICKNAME or descriptive term that's ADDED TO SOMEONE'S NAME that becomes part of common usage. For example, in the name **Alexander the Great**, "*the Great*" is an epithet.



A COMPARISON BETWEEN TWO UNLIKE THINGS
that CONTINUES THROUGHOUT a series of sentences in
a paragraph, or lines in A POEM.

JAQUES: All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. (*As You Like It* -William Shakespeare)

In this example, Shakespeare compares the world to a stage and people to actors. He goes on to develop this metaphor by exploring the seven different stages of life.

The quality of being **PLEASANT TO LISTEN TO**.
It comes about through a harmonious combination
of sounds and words.



“Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date...” (“Sonnet 18” -Shakespeare)

This sonnet is among the most famous, and for good reason. It uses many words which are euphonious: “shall,” “compare,” and “summer,” perhaps why the line has become so famous on its own.

A SHORT SIMPLE STORY THAT TEACHES A LESSON OR MORAL. The characters are most frequently animals, but people and inanimate objects are sometimes the central figures. For example, in the *Tortoise and the Hare* we learn that, “**Slow and steady wins the race.**”



LITERATURE BASED ON A HIGHLY HUMOROUS
AND HIGHLY UNLIKELY AND RIDICULOUS PLOT
THAT USUALLY INVOLVES EXAGGERATED EVENTS.

Usually do not have much character development, but
instead rely on absurdity, physical humor, and a skillful
exploitation of a situation.



RETURNING TO AN EARLIER TIME (in a piece of literature) for the purpose of making something in the present clearer.



A character who is **THE OPPOSITE OF THE MAIN CHARACTER**. The contrast helps to highlight the characteristics of the main character.

Don Quixote's sidekick Sancho Pansa acts as a great foil for bringing out Don Quixote's most extreme qualities. While Don Quixote cares only about abstract things like honor and love, Sancho cares only about practical things like food, sleep, and money. Don Quixote speaks like a knight from a medieval adventure story, while Sancho speaks in a mishmash of proverbs and curses that don't really make any sense. While Don Quixote is tall and thin, Sancho is short and fat. Don Quixote rides a horse, while Sancho rides a donkey.

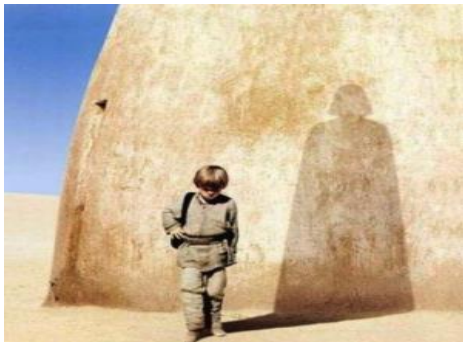


Establishes whether a work is formal or informal.
CHOOSING MORE ELEVATED WORDS WILL ESTABLISH A FORMALITY TO THE PIECE OF LITERATURE, while choosing slang will make it informal.



Consider the difference between **“I am much obliged to you, sir”** and “Thanks a bunch, buddy!” The first expression of gratitude sounds much more formal than the latter.

HINTS and clues **OF WHAT IS TO COME LATER** in
a story or play



A STORY SET WITHIN A STORY, narrative, or movie, told by the main or the supporting character. A character starts telling a story to other characters, or he sits down to write a story, telling the details to the audience.



Poetry that has **no regular meter** or **rhyme** scheme but is still rhythmical.



An **excessive display of pride** or self-confidence in a character. In Greek mythology and drama, hubris was an affront to the gods, as no mortal should believe himself to be more powerful than the gods, nor defy them. Therefore, Greek gods often punished characters who displayed hubris.



INTENTIONAL AND OBVIOUS EXAGGERATION

to reinforce or heighten effect. As a rule, hyperbole is self-conscious, without the intention of being accepted literally.

- "The strongest man in the world."
- "I'm so hungry I could eat a cow."



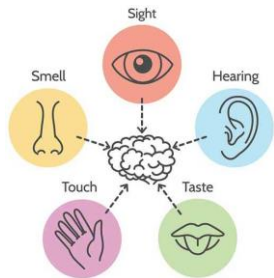
The most common meter in English verse. IT
CONSISTS OF A LINE TEN SYLLABLES LONG THAT
IS ACCENTED ON EVERY SECOND BEAT.

In a line of poetry, an iamb is a foot or beat consisting of an unstressed syllable followed by a stressed syllable, or a short syllable followed by a long syllable.

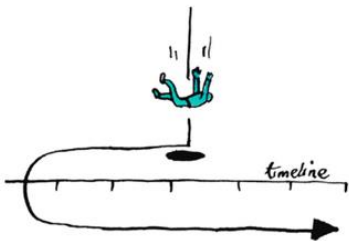
A **pentameter** is a line of verse consisting of five metrical feet. When put together, **iambic pentameter** may be defined as a line of verse consisting of five metrical feet where each foot consists of an unstressed syllable and a stressed syllable.

"Shall I compare thee to a summer's day?"

A DESCRIPTION OF AN EXPERIENCE, OBJECT, OR PERSON USING SENSORY DETAILS. It draws on the five senses, namely the details of **taste**, **touch**, **sight**, **smell**, and **sound** and helps the reader develop a more fully realized understanding of the imaginary world that the author has created.



Latin for "into the middle of things." A NARRATIVE THAT BEGINS, NOT AT THE BEGINNING OF A STORY, BUT SOMEWHERE IN THE MIDDLE — at some crucial point in the action.



The **RELAXED, CONVERSATIONAL LANGUAGE** that we use every day. Informal diction is used to address a familiar audience such as family or friends. Personal letters, emails, or documents that have a conversational tone are all written using informal diction.

RHyme that occurs WITHIN A LINE, rather than at the end.

“Once upon a midnight dreary, while I pondered, weak and weary”

“I’m six-foot-one and I’m tons of fun and I dress to a T
You see, I got more clothes than Muhammad Ali and I
dress so viciously...”

Rapper’s Delight by Sugarhill Gang



THE REVERSAL OF THE SYNTACTICALLY CORRECT ORDER OF SUBJECTS, VERBS, AND OBJECTS IN A SENTENCE. For example, it's syntactically correct to say, "Yesterday I saw a ship." An inversion of this sentence could be "Yesterday saw I a ship."

- "Powerful you have become; the dark side I sense in you."
- "Patience you must have, my young padawan."

WHEN REALITY IS DIFFERENT FROM WHAT IT APPEARS TO BE OR WHAT IS ANTICIPATED.

Cosmic Irony: the idea that fate, destiny, or a god controls and toys with human hopes and expectations; also, the belief that the universe is so large and man is so small that the universe is indifferent to the plight of man.

Dramatic Irony: When the reader or viewer of a text or performance knows something that the characters themselves do not.

Situational Irony: When an event occurs, which is opposite from or opposed to what was expected.

Verbal Irony: Much like sarcasm, when what is said differs from what is actually meant, but usually not as harsh or abrasive.



The use of an **INCORRECT WORD** in place of a word with a similar sound, resulting in a nonsensical, sometimes humorous utterance. An example is the statement by baseball player Yogi Berra, "Texas has a lot of electrical votes", rather than "electoral votes".



← Ambidextrous

A family, society, community, or state in which
THE MOTHER IS HEAD OF THE FAMILY, and in
which descent is reckoned in the female line, the
children belonging to the mother's clan.



A COMPARISON BETWEEN TWO THINGS in which the similarity between the two is **IMPLIED AND NOT DIRECTLY STATED** (no like or as):



**My grandfather is
an ogre.**

- “The assignment was a **breeze**.” (This implies that the assignment was not difficult.)
- “It is going to be **clear skies** from now on.” (This implies that clear skies are not a threat and life is going to be without hardships)

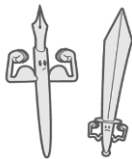
REPLACES the NAME OF A THING with the NAME OF SOMETHING ELSE with which it is ASSOCIATED:

"The Pentagon released a statement today about national security."

A building can't release a statement; the building is associated with leaders of the armed forces.

Do not confuse with synecdoche. Synecdoche refers to a thing by the name of one of its parts. (**My wheels** instead of **car**). In a metonymy, the word we use to describe another thing is closely linked to that thing, but is not a part of it:

- *"Lend me your ears."* (Listen to me.)
- *"Let me give you a hand."* (Hand means help.)



RECURRING IMAGES, WORDS, OBJECTS,
PHRASES, OR ACTIONS THAT TEND TO UNIFY A
WORK OF LITERATURE. Motifs are not themes. The
easiest way to differentiate is to remember a **motif** is **something
tangible** (i.e. the green lantern or Shakespeare's catchphrase) while a
theme is abstract (i.e. feelings of love or a character's underlying
loneliness).



The most common elements of the narrative structure are **SETTING, PLOT, AND THEME**. The parts of narrative plot include **EXPOSITION (THE BEGINNING)**, **RIISING ACTION**, **CLIMAX**, **FALLING ACTION**, AND **RESOLUTION**.



The **PRINCIPAL ENEMY OF THE PROTAGONIST**
IN A WORK OF LITERATURE. Can also be called an
arch-villain, archenemy, or arch-foe: **Batman and**
Joker



A LYRIC POEM on a serious subject that develops its theme with dignified language intended to be sung.



WORDS THAT SOUND THE SAME AS THE THINGS THEY MEAN.

“Buzz”, “Snap”, “Hiss”, “Sizzle”



A COMBINATION OF CONTRADICTORY TERMS; A COMBINATION OF OPPOSITES

“jumbo shrimp”
“the living dead”
“cold fire”
“wise fool”



Use of body movements and facial expressions by actors to convey a message without speaking.



A SHORT, DESCRIPTIVE STORY DESIGNED TO
**suggest a principle, illustrate a moral,
or answer a question**



CONTRADICTIONARY STATEMENT THAT IS ACTUALLY TRUE. (Similar to oxymoron, however, an oxymoron is a combination of two words that contradict each other.)

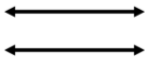
- *"Your enemy's friend is your enemy."*
- *"I can resist anything but temptation."*
- *"I know one thing; that I know nothing."*
- *"This is the beginning of the end."*



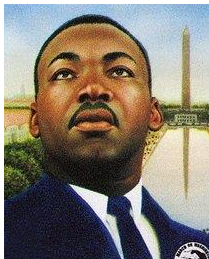
Any condition of helpless inactivity or of inability to act; partial or complete loss, or temporary interruption, of a function or of sensation in some part or all of the body



THE USE OF COMPONENTS IN A SENTENCE THAT ARE GRAMMATICALLY THE SAME, OR SIMILAR IN CONSTRUCTION



- *“I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today...”*
- *“What you see is what you get.”* (The 'what you' plus a short verb is repeated.)



**A COMPOSITION IMITATING ANOTHER,
USUALLY SERIOUS, PIECE OF WORK.** It is designed
to ridicule in humorous fashion an original piece of work or its
author. The parody is in literature what the caricature and the
cartoon are in art.



PASTORAL LITERATURE HAS TO DO WITH PASTURES! And in some pastures, there are sheep tended by shepherds. Elevates the life of the shepherd or shepherdess (innocent, pure, free), versus the evils of the city. Presents an idealistic view of rural life.



A specific kind of personification that attributes **HUMAN EMOTIONS** to nonhuman things. It is often used to make the environment reflect the inner experience of a narrator or other characters.



"**angry** waves" ←emotion

"**smiling** sun" ←emotion

"**mournful** birdsong" ←emotion

Personification gives any human quality to a nonhuman thing: "The wind played hide-and-go-seek among the trees," (no human emotion).

The quality in art and literature that stimulates
PITY, TENDERNESS, or SORROW in the reader or
viewer



A system of society or government in which **MEN HOLD THE POWER** and **WOMEN ARE LARGELY EXCLUDED** from it.



Periodic sentences **COMPLETE THE IMPORTANT IDEA AT THE END**, while loose sentences put the important idea first. Neither is a better sentence. Good writers use both.

Periodic: “When conquering love did first my heart assail, /
Unto mine aid I summoned every sense.”

Loose: “Fair is my love, and cruel as she's fair.”

GIVING HUMAN CHARACTERISTICS TO NONHUMAN THINGS

"Justice is blind and, at times, deaf."

"Money is the only friend that I can count on."

"The party died as soon as she left."



A conclusion where the **BAD CHARACTERS ARE PUNISHED** for their evilness and **GOOD GUYS TRIUMPH AND ARE REWARDED.**



The PREFACE or INTRODUCTION to a LITERARY WORK; a speech often in verse addressed to the audience by an actor at the beginning of a play

THE MAIN CHARACTER OF THE STORY; the character who is changed or who grows or learns as a result of the conflict



HUMOROUS PLAY ON WORDS (by using a word that suggests two or more meanings, or words that sound alike)

- *An elephant's opinion carries a lot of weight.*
- *What do you call a Mexican with a rubber toe? Roberto.*



THE PERSPECTIVE FROM WHICH A NARRATIVE IS TOLD.

FIRST PERSON—The narrator speaks in the first person and the reader can only know or experiences things that this character knows, thinks, feels, and experiences.

THIRD PERSON LIMITED—The narrator speaks in 3rd person, but the focus is on only one character, and the reader can only know or experience things that this character knows, thinks, feels, and experiences.

THIRD PERSON OMNISCIENT—The narrator speaks in the 3rd person and can know and explain anything that happens in the story and what the characters in it know, think, feel, and experience.

THIRD PERSON OBJECTIVE—The narrator speaks in the third person and can know and explain anything that happens in the story externally but does not or cannot comment on what a character is thinking or feeling; no internal information about characters is available.

LITERATURE THAT ATTEMPTS TO REPRESENT
LIFE AS IT REALLY IS



From the Greek for "orator," this term describes the principles **GOVERNING THE ART OF WRITING EFFECTIVELY, ELOQUENTLY, and PERSUASIVELY**



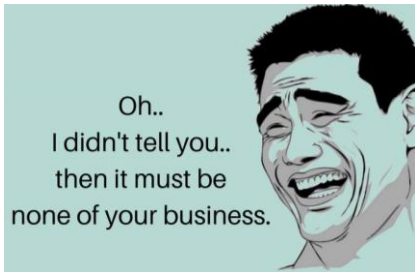
Any important act or event that serves **TO MARK A PASSAGE FROM ONE STAGE OF LIFE TO ANOTHER** (puberty, adolescence to adulthood, marriage, having children, death).



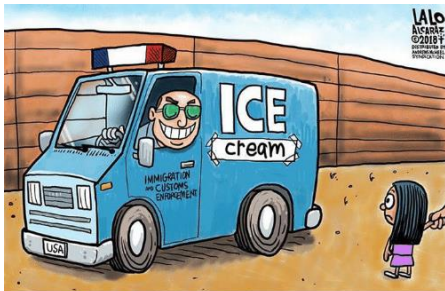
A form of verbal irony that **MOCKS, RIDICULES, OR EXPRESSES CONTEMPT**. Saying the opposite of what you mean and doing it in a particularly hostile tone.

"Oh yes, you've been sooooo helpful. Thanks sooooo much for all your heeeelp."

(Imagine someone saying this to a customer service agent, drawing out the syllables and maybe rolling their eyes.)



Writing that seeks to **PROMOTE POSITIVE CHANGE** by use of **HUMOR, IRONY, EXAGGERATION, OR RIDICULE** (exposes and



criticize people's defects). Its purpose is not just to entertain, but also to inform or make people think.

THE PLACE AND TIME THAT A STORY "HAPPENS"



A CHANGE IN THE SPEAKER'S OR WRITER'S STYLE OR TONE AND OFTEN A SHIFT IN FOCUS. IT IS FREQUENTLY INTRODUCED WITH "BUT" OR "SO."

- *"I'm glad you got to go to the concert but I wish you would have taken me."*
- *"The weather outside was very nice, however Tony was feeling very depressed."*

A **COMPARISON** between two things in which the similarity between the two is directly stated, usually using the words “**AS**” OR “**LIKE**”.

- Chevrolet: "Built Like A Rock"
- Doritos: "Tastes Like Awesome Feels"
- State Farm: "Like A Good Neighbor"
- Almond Joy / Mounds: "Sometimes you feel like a nut, sometimes you don't."

SOMETHING THAT IS ITSELF BUT ALSO REPRESENTS OR STANDS FOR SOMETHING ELSE. A flag is a piece of cloth that can be seen, felt, and experienced through the senses, but it also represents a country or community.



A speech in which A CHARACTER WHO IS ALONE SPEAKS HIS OR HER THOUGHTS ALOUD. A monologue also has a single speaker, but the monologist speaks to others who do not interrupt.



A FOURTEEN-LINE IAMBIC PENTAMETER POEM.

The conventional Italian, or Petrarchan, sonnet is rhymed
abba, abba, cde, cde; the English, or Shakespearean,
sonnet is rhymed abab, cdcd, efef, gg.





THE WAY AN AUTHOR USES LANGUAGE TO CONVEY HIS IDEAS. An author's style includes his diction, syntax, imagery, figurative language, selection of detail, and tone.

SUBSTITUTING A PART OF THE WHOLE FOR THE WHOLE ITSELF OR USING THE WHOLE TO REPRESENT A PART.

- “He’s got a nice set of wheels.” The speaker is referring to a car as a whole and not the wheels themselves.
- If “the world” is not treating you well, that would not be the entire world but just a part of it that you've encountered.
- “Ask for her hand”—refers to asking a woman to marry
- “Plastic”—can refer to credit cards

THE STRUCTURE OF A SENTENCE. The way an author arranges words and phrases to create sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words. In the multiple-choice section of the AP language 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.

CENTRAL IDEA OF A LITERARY PIECE. It runs throughout and is the primary argument.

:

- Coming of age
- Death
- Overcoming the Odds
- Love conquers all
- The individual vs. Society
- Good vs. Evil



THE AUTHOR'S ATTITUDE TOWARDS HIS/HER SUBJECT AS EXPRESSED TO THE READER. The author creates tone through the use of diction, syntax, imagery, and the information given through exposition.

EXAMPLES: absurd, aggressive, bitter, critical, defensive, encouraging, forceful, grim, humorous, indignant...



A type of drama that PRESENTS A SERIES OF UNFORTUNATE EVENTS by which one or more of the literary characters in the story undergo SEVERAL MISFORTUNES, which finally culminate into a DISASTER of 'EPIC PROPORTIONS.'





A PERSONAL ERROR in a PROTAGONIST'S PERSONALITY, which brings about his TRAGIC DOWNFALL in a tragedy.

The SETTING, CIRCUMSTANCES, CHARACTERS, ACTIONS, and outcomes in a story are DESIGNED TO SEEM TRUE, LIFELIKE, REAL, plausible, and probable