What are the Benefits of the Advanced Placement (AP) Program?

For Colleges and Universities:

 ✓ It identifies and attracts highly motivated students who have succeeded in rigorous, college-level courses and demonstrated their ability through demanding national examinations.
 ✓ It provides admissions officers with an excellent predictor of student success in college.
 ✓ It enables students to diversify and deepen their college curriculum by placing them out of introductory level college courses to which they have demonstrated competence.
 ✓ It improves the articulation of college and high school curricula.

For High Schools:

 ✓ It enhances the quality of the curriculum.
 ✓ It encourages focused efforts in curriculum alignment.
 ✓ It challenges the academically capable students.
 ✓ It provides opportunities for the best faculty to teach capable, motivated students in demanding courses.
 ✓ It affords rewarding in-service opportunities for motivated faculty members.
 ✓ It gives the college-preparatory program a reputation for high quality and standards.

For Students:

 ✓ It can provide college credit for courses taken in high school.
 ✓ It develops the analytical and study skills required to succeed in college courses.
 ✓ It motivates students to undertake more challenging work in both high school and college.
 ✓ It provides direction in selecting college majors.
 ✓ It sets students on a more likely path to college graduation, double majors, and graduate school.
How does the AP English Class Differ from the On-Level Class?

Class Content:

- Less or no use of the chronological and historical approach to English, World, and American Literature
- More use of thematic and skill approaches to literature study
- Longer, more challenging research projects, with emphasis on literary analysis
- Focus on skill areas which directly relate to the kind of thinking and writing demanded by the national AP exams, such as critical reading, timed writings, style analysis, and independent novel and drama study
- A summer reading requirement

To succeed, AP students must:

- Be able to read very well
- Be confident in class discussion and oral expression
- Be able to listen and participate in the thoughtful exchange of ideas
- Take responsibility for reading and writing assignments without relying on other available resources to “hand out” the answer.
- Be able to accept and to offer constructive criticism
- Be able to accept and to offer questions for which there are no clear answers
- Possess writing abilities which demonstrate control of mechanics, grammar, and usage, organization, diction, and syntax
- Seek out challenges and new concepts
- Possess a respect and regard for literature, composition, and learning in general
- Be willing to go beyond the minimum requirements of any assignment
Why Literature Matters
By Donald G. Smith, Apollo High School, Glendale, AZ
Taken from Excerpts from an article in English Journal, November 1999

Reading literature matters because it makes life livelier, deeper, and occasionally comprehensible…

1. The escape angle: …literature can remind us that ours is not the only awareness out there; our isolation is an illusion.

2. The empathy angle: …we often read to find out what happens to people whom we care…this act of caring exercises the soul and may immunize it against an increasingly uncaring world.

3. The mirror angle: …reading is a cooperative effort of creation between the writer and the reader…and what we create can open up heretofore hidden or forgotten recesses, moving us in new and powerful ways. It can reintroduce us to ourselves.

4. The time machine angle: …reading allows us to converse with the greatest minds in history…we can take part in the Great Conversation of humanity.

5. The cultural heritage angle: …we are our past and books are the lasting record of the past. They are a form of immortality wherein past consciousness is resurrected within our minds; we become the vehicles for its afterlife.

6. The language angle: …we think in words, and our understanding of images is accomplished through the tools of language. Reading helps us hone our own linguistic edge, improves the power of our thinking, and delights us with becoming better craftpersons of thought. Reading makes us potent thinkers.

7. The art angle: …great art endures because it is true and as such contains all the depth, details, texture, and wholeness that truth entails…Art connects humanity through archetypes that we all recognize on some level.

8. The lifesaver angle: …literature can warm, motivate, inspire, and instruct.

9. The reading of life angle: …reading teacher us to construct contexts, temporarily suspend understanding, make and check hypotheses, and closely read the details for significance.

10. The fear of change angle: …perhaps by consulting with our elders, heeding their advice, and following their examples we can reestablish some sense of well-being and equilibrium in something permanent. Our times are in need of their wisdom.

LITERATURE MATTERS BECAUSE IT IS WHO WE ARE.
EVERY HUMAN DREAM, FEAR, HOPE, AND BELIEF IS THERE!
AP English Literature and Composition Works for Open-Ended Questions
1971-2002

The following list of books indicates the years that these titles have been suggested for the open-ended question on the AP English Literature and Composition Exam. AP English students should choose outside reading selections from this list (excluding any novels that are taught at their current or any other grade level).

Aeschylus: Oresteia 1990
   The Eumenides 1996
Anaya, Rudolfo: Bless me, Ultima 1996, 1997
Aristophanes: Lysistrata 1987, 1993
Arnot, Harriet: The Dollmaker 1991
Atwood, Margaret: Alias Grace 2000
   Cat’s Eye 1994
   The Handmaiden’s Tale 1992, 1993
Austen, Jane: Emma 1996
   Mansfield Park 1991
   Persuasion 1990, 1993
Baldwin, James: Another Country 1995
   Go Tell it on the Mountain 1988, 1990
Balzac, Honore de: Pere Goriot, 2002
Brecht, Berthold: Mother Courage and her Children 1985, 1987
Browning, Robert: “My Last Duchess” 1985
Bulosan, Carlos: America is in the Heart 1995
   The Fall 1981
   The Plague, 2002
Cao, Lan: Monkey Bridge 2000
Cervantes, Miguel de: Don Quixote 1992, 2001
Chaucer, Geoffrey: The Canterbury Tales 1993
Chekov, Anton: The Cherry Orchard 1971, 1977
  *Victory* 1983
Crevecoeur [J. Hector St. John]: *Letters from an American Farmer* 1976
Davies, Robertson: *Fifth Business* 2000
  *Our Mutual Friend* 1990, 1993
  *Tale of Two Cities* 1982, 1991
Dostoevski, Fyodor: *The Brothers Karamazov* 1990
  *Notes From the Underground* 1989
  *Sister Carrie* 1987, 2002
  *Silas Marner*, 2002
  *The Wasteland* 1981, 1993
  *Absalom, Absalom* 1976, 2000
  *The Bear* 1994
Ford, Ford Maddox: *The Good Solider* 2000
Friel, Brian: *Dancing at Lughnasa* 2001
Gaines, Ernest K.: *A Lesson Before Dying* 1999
  *A Gathering of Old Men* 2000
Garcia – Márquez, Gabriel: *One Hundred Years of Solitude* 1989
Glaspell, Susan: *Trifles* 2000
Goethe, Johann Wolfgang von: *Faust* 2002
Greene, Graham: *Brighton Rock* 1979
  *The Heart of the Matter* 1971
  *The Power and the Glory* 1995
Guterson, David: *Snow Falling on Cedars* 2000
Hawthorne, Nathaniel: *House of Seven Gables* 1989
Hellman, Lillian: *The Little Foxes* 1985
  *Watch on the Rhine* 1987
Hemingway, Ernest: *A Farewell to Arms* 1991, 1999
  *The Sun Also Rises* 1985, 1991, 1995
Homer:
  *Iliad* 1980
  *Odyssey* 1986
Huxley, Aldous: *Brave New World* 1989, 1993
Hwang, David Henry: *M. Butterfly* 1995
  *The Wild Duck* 1978
Ishiguro, Kazuo: *Remains of the Day* 2000
James, Henry:
  *Daisy Miller* 1997
  *Washington Square* 1990, 1993
Jen,Gish: *Typical American* 2002
Jonson, Ben: *Volpone* 1983, 1993
Kafka, Franz:
Kesey, Ken: *One Flew over the Cuckoo’s Nest* 2001
Kingston, Maxine Hong: *Woman Warrior* 1991
Knowles, John: *A Separate Peace* 1982
Laurence, Margaret: The Diviners 1995
                             The Stone Angel 1996
Lewis, Sinclair: Main Street 1987
McCarthy, Cormac: All the Pretty Horses 1996
McCullars, Carson: A Member of the Wedding 1997
MacLennan, Hugh: The Watch That Ends the Night 1992
Mailer, Norman: Armies of the Night 1976
Marlowe, Christopher: Doctor Faustus 1979, 1986, 1999
Marshall, Paule: Praisessong for the Widow 1996
Melville, Herman: Benito Cereno 1989
                             1996, 2001
Miller, Arthur: All My Sons 1985, 1990
                             Death of a Salesman 1986, 1988, 1994
Milton, John: Paradise Lost 1985, 1986
Moliere: The Misanthrope 1992
                             Tartuffe 1987, 1993
                             The Bluest Eye 1995
Nabokov, Vladimir, Pale Fire 2001
Ondaatje, Michael: Coming Through Slaughter 2001
Okada, John: The No-No Boy 1995
                             The Hairy Ape 1989
                             Long Day’s Journey into Night ?
Orwell, George: Nineteen Eighty-Four 1987, 1994
                             The Caretaker 1985, 1993
                             The Homecoming 1978, 1990, 1993
Racine, Jean: Phaedre 1992
Rhys, Jean: Wide Sargasso Sea 1989, 1992
Richardson, Samuel: Pamela 1986
Salinger, J.D.: Catcher in the Rye 2001
Sartre, Jean-Paul: No Exit 1986
As You Like It 1992, 1993
Henry V 2002
Midsummer Night’s Dream 1991
Much Ado About Nothing 1997
Richard III 1979, 1993

Shaw, George Bernard:
Candid 1980, 1993
Major Barbara 1979, 1993, 1996
Man and Superman 1981, 1993
Pygmalion 1992, 1993
Saint Joan 1995

Shelley, Mary: Frankenstein 1989, 2000
Sinclair, Upton: The Jungle 1987
Spark, Muriel: The Prime of Miss Jean Brodie 1990
Of Mice and Men 2001
Sterne, Laurence: Tristam Shandy 1986
Stowe, Harriet Beecher: Uncle Tom’s Cabin 1987
Tan, Amy: The Joy Luck Club 1997
The Death of Ivan Ilyich 1986
Trollope, Anthony: The Warden 1996
Turgeniev, Ivan: Fathers and Sons 1990
Updike, John: The Centaur 1981
Valdez, Luis: Zoot Suit 1995
Vonnegut, Kurt: Slaughterhouse Five 1991
Warren, Robert Penn: *All the King’s Men* 2000, 2002
Waugh, Evelyn: *The Loved One* 1989, 1993
Welch, James: *Winter in Our Blood* 1995
Welty, Eudora: *The Optimist’s Daughter* 1994
West, Nathaniel: *Miss Lonelyhearts* 1989
*The Age of Innocence*
Wilde, Oscar: No specific novel 1993
*The Picture of Dorian Gray*, 2002
Wilder, Thornton: *Our Town* 1986, 1997
Williams, Tennessee: *Cat on Hot Tin Roof* 2000
Wilson, August: *Joe’sturner’s Come and Gone* 2000
*The Piano Lesson* 1986, 1999
*Fences*
Woolf, Virginia: *Mrs. Dalloway* 1994
*A Room of One’s Own* 1976
*To the Lighthouse* 1977, 1986, 1988
*The Adventures of Duddy Kravits (author unknown)* 1994
*Poccho* 2002
AP Terminology List

**Literary**

- Allegory
- Allusion
- Ambiguity
- Anachronism
- Analogy
- Anecdote
- Aphorism
- Apostrophe
- Archetype
- Attitude
- Autobiography
- Begging the question
- Characterization
  - direct vs. indirect
- Colloquialism
- Connotation
- Conundrum
- Cynicism
- Denotation
- Detail
- Diction
- Dynamic character
- Ethos/pathos/logos
- Euphemism
- Explication
- Fiction/Non-fiction
- Figurative language
- Flat character
- Foil
- Foreshadowing
- Frame story
- Genre
- Hyperbole
- Imagery
- Irony
  - dramatic, situational, verbal
- Jargon
- Litotes
- Lyric
- Memoir
- Metaphor

- Metonymy
- Mood
- Nadir
- Narrator
- Oxymoron
- Parable
- Paradox
- Parallelism
- Parody
- Persona
- Personification
- Point of view
  - 1st, 3rd, omniscient, objective
- Prose
- Refutation
- Repetition
- Rhetoric
- Rhetorical question
- Round character
- Sarcasm
- Satire
- Setting
- Simile
- Soliloquy
- Static character
- Stereotype
- Stream of consciousness
- Style
- Syllogism
- Symbolism
- Synecdoche
- Theme
- Thesis
- Tone
- Understatement
- Unity
- Wit
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<td>Assonance</td>
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<td>Ballad</td>
<td>Modifier</td>
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<td>Blank verse</td>
<td>Subject complement</td>
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<td>Caesura</td>
<td>Subordinate clause</td>
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<td>Cinquain</td>
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<td>Dactyl</td>
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<td>Elegy</td>
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<td>End-stopped</td>
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<td>Enjambment</td>
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<td>Free verse</td>
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<td>Heptastich</td>
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<td>Heroic couplet</td>
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<td>Hexameter</td>
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<td>Internal rhyme</td>
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<td>Octave</td>
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<td>Ode</td>
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<td>Onomatopoeia</td>
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<td>Quatrain</td>
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<td>Rhyme scheme</td>
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<td>Excerpt</td>
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<td>Literary elements</td>
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<tr>
<td>Persuasive essay</td>
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<tr>
<td>Support/qualify/refute</td>
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</tbody>
</table>
JUST INGREDIENTS-
NOT A FORMULA!
[For AP Essays]

INTRODUCTION
[TTAA*PPS*]
T-Title and Author
T-Topic of Prompt
A-Attitude (tone; in verb or adjective form)
   T+A+because=Thesis
A-Audience (non-fiction only)
   *P-point of view
   *P-purpose
   *S-structure of the piece
   (*only when applicable)

2+ sentences

BODY PARAGRAPHS
[TADEQIT]
T-Topic of section/part
A-Attitude
   T+A+because=topic sentence
D-Device/Characteristic
E-Explain how device works in section, purpose
Q-Quotes/Examples
I-Interpretation and Anlaysis
T-Tie it back to the attitude

CONCLUSION
[ARCCBE]
A-Author’s lesson
R-Reader’s learning, specific and global
C-Character’s learning
C-Connections
B-Biases revealed
E-Ending of the work

2+sentences
### Generic Scoring Guide for AP Essay Questions

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>8-9</strong></td>
<td>The writers of these well-constructed essays completely answer the question using evidence and explaining the relevance of the evidence. With a convincing thesis, the write demonstrates a clear understanding of the task and the piece. Although not without flaws, these essays reflect the writer’s ability to control a wide range of the elements of effective writing to provide a keen analysis of the literary text.</td>
</tr>
<tr>
<td><strong>6-7</strong></td>
<td>Developing a sound thesis, these writers answer all parts of the question. These essays may not be entirely responsive to the underlying meanings, but they provide specific examples and meaningful evidence. The analysis is less persuasive and somewhat less sophisticated than 8 &amp; 9 essays. They seem less insightful, or discussion is more limited. Nonetheless, they confirm the writer’s ability to read literary texts with comprehension and to write with organization and control.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>These essays construct a reasonable thesis. They discuss the work without serious errors but the analysis is often superficial. The writer may be vague and demonstrate insufficient development. Typically, these essays reveal simplistic thinking. May include misinterpretations of particular references or illustrations which distract from the overall effect. The writer also exhibits some lack of control over the elements of composition.</td>
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<tr>
<td><strong>3-4</strong></td>
<td>These essays attempt to discuss the part of the question. The discussion, however, is undeveloped or inaccurate. These writers may misread the passage in an essential way or rely on paraphrase. Illustrations and examples tend to be misconstrued, inexact, or omitted altogether. The writing may be sufficient to convey ideas, but typically characterized by weak diction, syntax, grammar, or organization. Essays scored a 3 are even less able, may not refer to technique at all, and will exhibit even more misinterpretation, inadequate development, or serious omissions.</td>
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<tr>
<td><strong>1-2</strong></td>
<td>These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or weaknesses in grammar or other basic elements of composition. Mechanical errors may be distracting. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the views presented have little clarity or coherence, and significant problems with reading comprehension are evident. Essays that are scored 1 are especially inexact or mechanically unsound, and do less to address the topic.</td>
</tr>
<tr>
<td><strong>0</strong></td>
<td>This score is reserved for essays that make no more than a reference to the task, those that are off-topic, and for a blank sheet.</td>
</tr>
</tbody>
</table>
Suggestions for Development of AP Essay

✓ Address the prompt thoroughly
✓ Give a brief introduction with thesis idea
✓ Demonstrate knowledge of the text
✓ Show mature expression with vocabulary and structure with college level skill and clarity
✓ Stay on-topic throughout
✓ Demonstrate a sense of movement toward a conclusion (transitions)
✓ Provide a clincher
✓ Use creative thinking

Tips for Timed Writing

1. **Read the prompt carefully.**
   ✓ Identify the abstract concept that is the focus of the prompt.
   ✓ Identify any concrete device(s) the prompt specifies or suggests you use.

2. **Read the passage for understanding.**
   ✓ Ask yourself who, what, when, where, why questions if necessary.
   ✓ Keep the prompt in mind when you read.

3. **Reread and mark the passage.**
   ✓ Focus on concrete devices that create the abstract.
   ✓ Jot notes in the margins as you read. These notes may be all of the prewriting you have time to do.

4. **Your thesis should directly reflect the prompt.**
   ✓ Do not be afraid to state the obvious.
   ✓ Be clear as to the approach that you are taking and the concepts that you intend to prove.

5. **Focus on your commentary.**
   ✓ Your insight and understanding of the literature, as well as how you make the connections called for in the prompt are what the grader will look for.
   ✓ Be sure to organize your ideas logically.

6. **Your conclusion must be worth reading.**
   ✓ Do not just repeat with you have already said.
   ✓ Your conclusion should reflect an understanding of the passage and the question.
   ✓ Use a thematic statement, but avoid moralizing and absolute words.

*Note*: When responding to an open-ended prompt, be sure to choose a novel that is of literary merit and that you thoroughly understand. Be sure to address all parts of the prompt and to plan out your response before beginning to write. Remember that the works offered as suggestions are surely good choices for your response. Also, remember that you should not merely retell the story, but rather explain the relevance to the open-ended prompt.
Types of Writing

1. Comedy:
2. Descriptive essay:
3. Drama:
4. Expository essay:
5. Exposition:
6. Fantasy:
7. Farce:
8. Fiction:
9. Framework story:
10. Genre:
11. Narration:
12. Narrative:
13. Narrative essay:
14. Nonfiction:
15. Novel:
16. Parody:
17. Persuasion:
18. Persuasive essay:
19. Prose:
20. Satire:
21. Science fiction:
22. Short story:
23. Tragedy:
Escape Literature

Qualities of:
Setting
Action
Characterization
Dialogue and Dialect
Limited Thoughts and Reflections

What Do We Gain?
Relaxation and Recreation
Some Vocabulary Development
Some Style Appreciation
A Vicarious Thrill

Interpretive Literature

Qualities of:
Setting
Action
Characterization
Motivation (external and internal)
Creative Dialogue
Thoughts and Reflections
Point of View Dynamics
Symbolic Connections
Metaphoric Language
Universal Themes
Stylistic Devices
Organization

What Do We Gain?
Enriched Vocabulary
Enhanced Appreciation for Language
Exposure to Nuances of Style and Delivery
Connections to Other Literature and Cultural Experiences
Deeper Understanding for the Human Condition

Pure Escapism<----------------------------------------->Pure Interpretation

Escape Literature and Interpretive Literature are not neat categories into which every novel or short story can be tucked away. Rather, most novels and short stories fit somewhere along a continuum, with placement of any one title or author being relative to that of another.
Tone Vocabulary

Like the tone of a speaker’s voice, the tone of a work of literature expresses the writer’s feelings. To determine the tone of a passage, ask yourself the following questions:

1. What is the subject of the passage? Who is its intended audience?
2. What are the most important words in the passage? What connotations do these words have?
3. What feelings are generated by the images of the passage?
4. Are there any hints that the speaker or narrator does not really mean everything he or she says? If any jokes are made, are they lighthearted or bitter?
5. If the narrator were speaking aloud, what would the tone of his or her voice be?

Positive Tone/Attitude Words

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<tr>
<th>Amiable</th>
<th>Consoling</th>
<th>Friendly</th>
<th>Playful</th>
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Negative Tone/Attitude Words

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<td>Facetious</td>
<td>Passive</td>
<td></td>
</tr>
</tbody>
</table>

Humor-Irony-Sarcasm Tone/Attitude Words

<table>
<thead>
<tr>
<th>Amused</th>
<th>Droll</th>
<th>Mock-heroic</th>
<th>Sardonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bantering</td>
<td>Facetious</td>
<td>Mocking</td>
<td>Satiric</td>
</tr>
<tr>
<td>Bitter</td>
<td>Flippant</td>
<td>Mock-serious</td>
<td>Scornful</td>
</tr>
<tr>
<td>Caustic</td>
<td>Giddy</td>
<td>Patronizing</td>
<td>Sharp</td>
</tr>
<tr>
<td>Comical</td>
<td>Humorous</td>
<td>Pompous</td>
<td>Silly</td>
</tr>
<tr>
<td>Condescending</td>
<td>Insolent</td>
<td>Quizzical</td>
<td>Taunting</td>
</tr>
<tr>
<td>Contemptuous</td>
<td>Ironic</td>
<td>Ribald</td>
<td>Teasing</td>
</tr>
<tr>
<td>Critical</td>
<td>Irreverent</td>
<td>Ridiculing</td>
<td>Whimsical</td>
</tr>
<tr>
<td>Cynical</td>
<td>Joking</td>
<td>Sad</td>
<td>Wry</td>
</tr>
<tr>
<td>Disdainful</td>
<td>Malicious</td>
<td>Sarcastic</td>
<td></td>
</tr>
</tbody>
</table>
### Sorrow-Fear-Worry Tone/Attitude Words

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aggravated</td>
<td>Embarrassed</td>
<td>Morose</td>
<td>Resigned</td>
</tr>
<tr>
<td>Agitated</td>
<td>Fearful</td>
<td>Mournful</td>
<td>Sad</td>
</tr>
<tr>
<td>Anxious</td>
<td>Foreboding</td>
<td>Nervous</td>
<td>Serious</td>
</tr>
<tr>
<td>Apologetic</td>
<td>Gloomy</td>
<td>Numb</td>
<td>Sober</td>
</tr>
<tr>
<td>Apprehensive</td>
<td>Grave</td>
<td>Ominous</td>
<td>Solemn</td>
</tr>
<tr>
<td>Concerned</td>
<td>Hollow</td>
<td>Paranoid</td>
<td>Somber</td>
</tr>
<tr>
<td>Confused</td>
<td>Hopeless</td>
<td>Pessimistic</td>
<td>Staid</td>
</tr>
<tr>
<td>Dejected</td>
<td>Horrific</td>
<td>Pitiful</td>
<td>Upset</td>
</tr>
<tr>
<td>Depressed</td>
<td>Horror</td>
<td>Poignant</td>
<td></td>
</tr>
<tr>
<td>Despairing</td>
<td>Melancholy</td>
<td>Regretful</td>
<td></td>
</tr>
<tr>
<td>Disturbed</td>
<td>Miserable</td>
<td>Remorseful</td>
<td></td>
</tr>
</tbody>
</table>

### Neutral Tone/Attitude Words

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admonitory</td>
<td>Dramatic</td>
<td>Intimae</td>
<td>Questioning</td>
</tr>
<tr>
<td>Allusive</td>
<td>Earnest</td>
<td>Judgmental</td>
<td>Reflective</td>
</tr>
<tr>
<td>Apathetic</td>
<td>Expectant</td>
<td>Learned</td>
<td>Reminiscent</td>
</tr>
<tr>
<td>Authoritative</td>
<td>Factual</td>
<td>Loud</td>
<td>Resigned</td>
</tr>
<tr>
<td>Baffled</td>
<td>Fervent</td>
<td>Lyrical</td>
<td>Restrained</td>
</tr>
<tr>
<td>Callous</td>
<td>Formal</td>
<td>Matter-of-fact</td>
<td>Seductive</td>
</tr>
<tr>
<td>Candid</td>
<td>Forthright</td>
<td>Meditative</td>
<td>Sentimental</td>
</tr>
<tr>
<td>Ceremonial</td>
<td>Frivolous</td>
<td>Nostalgic</td>
<td>Serious</td>
</tr>
<tr>
<td>Clinical</td>
<td>Haughty</td>
<td>Objective</td>
<td>Shocking</td>
</tr>
<tr>
<td>Consoling</td>
<td>Histrionic</td>
<td>Obsequious</td>
<td>Sincere</td>
</tr>
<tr>
<td>Contemplative</td>
<td>Humble</td>
<td>Patriotic</td>
<td>Unemotional</td>
</tr>
<tr>
<td>Conventional</td>
<td>Incredulous</td>
<td>Persuasive</td>
<td>Urgent</td>
</tr>
<tr>
<td>Detached</td>
<td>Informative</td>
<td>Pleading</td>
<td>Vexed</td>
</tr>
<tr>
<td>Didactic</td>
<td>Inquisitive</td>
<td>Pretentious</td>
<td>Wistful</td>
</tr>
<tr>
<td>Disbelieving</td>
<td>Instructive</td>
<td>Provocative</td>
<td>Zealous</td>
</tr>
</tbody>
</table>

### Language Words—Used to describe the force or quality of the entire piece

Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction, imagery, or detail. For example, an invitation to a graduation might use formal language, whereas a biology text would use scientific and clinical language.

Different from tone, these words describe the force or quality of the diction, images, and details AS A WHOLE. These words qualify **how** the work is written.

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artificial</td>
<td>Exact</td>
<td>Literal</td>
<td>Pretentious</td>
</tr>
<tr>
<td>Bombastic</td>
<td>Figurative</td>
<td>Moralistic</td>
<td>Provincial</td>
</tr>
<tr>
<td>Colloquial</td>
<td>Formal</td>
<td>Obscure</td>
<td>Scholarly</td>
</tr>
<tr>
<td>Concrete</td>
<td>Grotesque</td>
<td>Obuse</td>
<td>Sensuous</td>
</tr>
<tr>
<td>Connotative</td>
<td>Homespun</td>
<td>Ordinary</td>
<td>Simple</td>
</tr>
<tr>
<td>Cultured</td>
<td>Idiomatic</td>
<td>Pedantic</td>
<td>Slang</td>
</tr>
<tr>
<td>Detached</td>
<td>Informal</td>
<td>Picturesque</td>
<td>Symbolic</td>
</tr>
<tr>
<td>Emotional</td>
<td>Insipid</td>
<td>Plain</td>
<td>Trite</td>
</tr>
<tr>
<td>Esoteric</td>
<td>Jargon</td>
<td>Poetic</td>
<td>Vulgar</td>
</tr>
<tr>
<td>Euphemistic</td>
<td>Learned</td>
<td>Precise</td>
<td></td>
</tr>
</tbody>
</table>
The Reading Log
(Reading Response Journal/Dialectical Journal/Double-Entry Journal)

A reading log is an effective way to keep a record of your reading responses-positive or negative, sure or unsure. It offers a chance to respond personally, to ask questions, wonder, predict, or reflect on the characters, events, literary elements, or language of a text. Do not summarize! Instead, record your textual observations.

Instructions for keeping a reading log are as follows:

- Use reading log provided by teacher (one-side only) or you may type it
- Responses may start:
  - “The imagery reveals…”
  - “The setting gives the effect of…”
  - “The author seems to feel…”
  - “The tone of this part is…”
  - “The character(s) feel(s)…”
  - “This is ironic because…”
  - “The detail seems effective/out of place/important because…”
  - “An interesting word/phrase/sentence/thought is…”
  - “This reminds me of…”
  - “Something I notice/appreciate/don’t appreciate/wonder about is…”

- Or you may start with something else you feel is appropriate
- Generally each response should be 3-5 sentences and should include your analysis of the literary techniques present in the quotations, the author’s attitude, purpose or tone, and relation to personal experience.
- Show me that you have read the entire book by responding to the novel from the first to the last page. You must a total of 20 entries (or at least one per chapter-whichever is more).
- Make sure that you note the page number for the quotes.

Your journal will be used to determine your comprehension of the text. Be sure that your responses are thorough and that you complete the journal for all chapters of the book.

Please remember that these logs are not meant to be personal diaries. They are meant to be read by others and should relate only to the assigned material. You will be sharing your journals in class, so keep this in mind as you write. When sharing, you will have the opportunity to confirm, clarify, and modify your responses through discussion. You will also find that your journals can be helpful in writing literary analysis of the text.
### Bless Me, Ultima Reading Log

<table>
<thead>
<tr>
<th>Quotations from the Text</th>
<th>Commentary/Responses to the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “She took my hand and I felt the power of whirlwind sweep around me. Her eyes swept the surrounding hills and through them I saw for the first time the wild beauty of our hills and the magic of the green river. My nostrils quivered as I felt the song of the mockingbirds and the drone of the grasshoppers mingle with the pulse of the earth.” (12)</td>
<td>2. The imagery reveals Tony's sense of the earth around him. As Ultima touches his hand, he is drawn into what seems to be a new and wondrous universe. This powerful experience makes Tony think that Ultima knows his fate and that they will be close. It can be inferred that their relationship will be a significant part of the novel.</td>
</tr>
</tbody>
</table>

### To Kill a Mockingbird Reading Log

<table>
<thead>
<tr>
<th>Quotations from the Text</th>
<th>Commentary/Responses to the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “He might have hurt me a little,’ Atticus conceded, ‘but son, you'll understand folks a little better when you're older. A mob's always made up of people, no matter what. Mr. Cunningham was part of a mob last night, but he was still a man…So, it took an eight-year-old child to bring 'em to their senses didn't it?” (159-160)</td>
<td>2. The tone here is matter-of-fact. Atticus admits that Mr. Cunningham could have harmed him, but he explains that Mr. Cunningham's actions were not entirely his own; he was influenced by the crowd as is common for many people. It takes Scout’s recognizing him and talking to him to make Mr. Cunningham realize that what he is doing is wrong.</td>
</tr>
</tbody>
</table>

### Remember, Reading Logs Should:
- Be thoughtful, insightful, and original
- Show understanding of the characters, setting, themes, and the WORK AS A WHOLE
- Be thorough and complete
  - Each commentary entry must be 3-5 sentences and written in the present tense
  - Quotations should feature proper punctuation and the page reference in parentheses as above
Generic Reading Log Scoring Guide

Successful-Synthesis and evaluation of the text
✓ Features detailed, meaningful passages and quote selections
✓ Coverage of text is complete and thorough
✓ Journal is neat, organized, and professional looking; student has followed directions for organization of the journal
✓ Uses thoughtful interpretation and commentary; avoids clichés
✓ Makes insightful personal connections
✓ Asks thought-provoking and insightful questions
✓ A strong interest in the material as evidenced through an awareness of levels of meaning
✓ Judgments are textually and experientially based
✓ Predications are thoughtful and keenly observed
✓ Character analysis is consistent with the material presented
✓ Shows an understanding of character motivation
✓ Comparisons and connections are found between text and other literary and artistic works
✓ Recognizes the author’s writing choices and reasons for those choices
✓ Recognizes the energy and deliberateness of the writing process
✓ Awareness that their own personal beliefs may differ from those expressed in the text
✓ Demonstrates an awareness of point of view

Requires Revision-Some evidence, understanding and appreciation of the text
✓ Uses less-detailed, but good quote selections
✓ Adequately addresses all parts of the reading assignment
✓ Journal is neat and readable
✓ Follows directions for organizing the journal
✓ Uses some intelligent commentary
✓ Addresses some thematic connections
✓ Includes some personal connections
✓ Does not summarize, but rather reflects upon the narrative
✓ Predictions are plausible
✓ Demonstrates some understanding of character motivation
✓ Show student’s engagement in the text
✓ Necessary revisions include: ________________________________

Unsuccessful-Literal surface encounter with the text
✓ Only a few good details from text; quotes may be incomplete or not used at all
✓ Most commentary is vague, unsupported, or plot summary
✓ Journal is relatively neat, but may be difficult to read
✓ Student has not followed all directions for organizing the journal (no columns, no page numbers, etc.)
✓ Shows limited personal connection to text
✓ Asks few or obvious questions
✓ Address only part of the reading assignment
✓ Predictions are unrealistic or improbable
✓ Uses stereotypical responses
✓ Entries are too short
✓ Features off-topic responses
✓ Exhibits confusion about the text and lack of critical interest in literature
Annotating Texts

ANNOTATING simply means marking the page as you read with comments and/or notes.

The principle reason you should annotate your books is to aid in understanding. When important passages occur, mark them so that they can be easily located when it comes time to write an essay or respond to the book. Marking key ideas will enable you to discuss the reading with more support, evidence, and/or proof than if you rely on memory.

ANNOTATING MAY INCLUDE:
- Highlighting key words, phrases, or sentences
- Writing questions or comments in the margins
- Bracketing important ideas or passages
- Connecting ideas with lines or arrows
- Highlighting passages that are important to understanding the work
- Circling or highlighting words that are unfamiliar

SPECIFIC ITEMS FOR ANNOTATION MIGHT INCLUDE:
- Character description
- Literary elements (symbolism, theme, foreshadowing, etc.)
- Figurative language (similes, metaphors, personification, etc.)
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)
- Vocabulary words

HOW TO ANNOTATE A TEXT:

HIGHLIGHTING/UNDERLINING-This stands out from the page and allows you to scan a page quickly for information. Be careful not to mark too much—if everything is marked, then nothing becomes important!

BRACKETS [ ]-If several lines seem important, place a bracket around the passage, then highlight or underline only key phrases within the bracketed area. This will draw attention to the passage without cluttering it with too many highlighted or underlined sentences.

ASTERISKS *-This indicates something unusual, special, or important. Multiple asterisks indicate a stronger degree of importance.

MARGINAL NOTES- Making notes in the margin allows you to: ask questions, label literary elements, summarize critical elements, explain ideas, make a comment, and/or identify characters.
The key to unlocking tone in a piece of literature is through the following elements: diction, imagery, details, language, and syntax. These elements are also known as **DIDLS**.

<table>
<thead>
<tr>
<th>D</th>
<th>(Diction)</th>
<th>Choose unusual and/or effective words from the passage. Evaluate the connotations of the words and write synonyms for each. Then, decide what the word choice suggests about the character's or narrator's demeanor.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>(Images)</td>
<td>Cite examples of imagery from the passage. Identify the sense appealed to, and interpret the meaning.</td>
</tr>
<tr>
<td>D</td>
<td>(Details)</td>
<td>List facts or the sequence of events from the passage.</td>
</tr>
<tr>
<td>L</td>
<td>(Language)</td>
<td>Determine the type of language used (formal, informal, clinical, jargon, literal, vulgar, artificial, sensuous, concrete, precise, pedantic, etc.). Site examples.</td>
</tr>
<tr>
<td>S</td>
<td>(Syntax)</td>
<td>How does sentence structure reveal the character's attitude?</td>
</tr>
</tbody>
</table>
# Using TPCASTT for Analysis of Poetry

<table>
<thead>
<tr>
<th>T</th>
<th>Title</th>
<th>What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words posses?</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Paraphrase</td>
<td>Translate the poem in your own words. What is the poem about?</td>
</tr>
<tr>
<td>C</td>
<td>Connotation</td>
<td>What meaning does the poem have beyond the literal meaning? Fill in the chart below.</td>
</tr>
<tr>
<td></td>
<td>Form</td>
<td>Diction</td>
</tr>
<tr>
<td></td>
<td>Point of View</td>
<td>Details</td>
</tr>
<tr>
<td></td>
<td>Symbolism</td>
<td>Figurative Language</td>
</tr>
<tr>
<td>A</td>
<td>Attitude</td>
<td>What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author’s attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?</td>
</tr>
<tr>
<td>S</td>
<td>Shifts</td>
<td>Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?</td>
</tr>
<tr>
<td>T</td>
<td>Title</td>
<td>Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?</td>
</tr>
<tr>
<td>T</td>
<td>Theme</td>
<td>List the subjects and the abstract ideas in the poem. Then determine the overall theme. The theme must be written in a complete sentence.</td>
</tr>
</tbody>
</table>
Rhetoric is the art of adapting the ideas, structure, and style of a piece of writing to the audience, occasion, and purpose for which the discourse is written. Since the writer uses this method in developing a piece of writing, the reader can, in turn, use it for analyzing the text. Reading for SOAPS facilitates the kind of critical thinking that leads to the writing of essays whose purpose is to argue or to evaluate.

| S | SUBJECT | General topic, content, and ideas contained in the text; be able to state the subject in a short phrase. |
| O | OCCASION | Time and place of a piece; it is important to understand the context that encouraged the writing to happen |
| A | AUDIENCE | Group of readers to whom the piece is directed; it may be one person, a small group, or a large group; it may be a certain person or a certain people; an understanding of the characteristics of the audience leads to a higher level of understanding |
| P | PURPOSE | Reason behind the text; without a grasp of purpose, it is impossible to examine the argument or logic of the piece |
| S | SPEAKER | Voice that tells the story; the author may be the speaker, or non-fiction article is carefully planned and structured, and it is within that plan and structure that meaning is discovered |
RULES FOR LITERARY ANALYSIS

**THE NEVER RULES**

- Never use plot summary.
- Never use “no-no” words.
- Never address the author by first name, as Mrs., Ms., Miss, or Mr.
- Never rate the author’s work or style (by saying “He does an excellent job of portraying the theme.” Or “The book is wonderful.”)
- Never explain the technique that you are writing about (like “Irony is expecting one thing to happen and the opposite occurring.”)

**THE ALWAYS RULES**

- Always have a strong thesis.
- Always put quotations around the title of a poem or short story.
- Always underline the title of a novel or book.
- Always refer to the author by his/her full name or last name only.
- Always avoid use of “be” verbs.
- Always make the conclusion worth reading by including new insightful analysis, connection to another similar work of literature, and an interesting, yet relevant, ending (a quote if possible).
Theme Statements

Complete the following sentence using the instructions below:

[Title] is a novel/short story/poem/essay about ______________________________.
It shows that ______________________________________________________________.

1. Place a single word or a short phrase (an abstract idea or concept) in the first blank. Then explain the truth about human condition as it relates to the work.
2. Your completion of the sentence should show insight into the issues in the novel. You should ask yourself: “What is the book really about?”
3. Do not complete the sentence with plot summary. Do not just tell what happens in the story.

Ex 1: **Huck Finn** is a book about the horrors of slavery and the denigration of human beings.
Ex 2: **Huck Finn** is a book about one person’s ethical stand against the immoral practices of society.
Ex 3: **Huck Finn** is a book about the hypocrisy of religion.

The length of the sentence is up to you, but it must be only one sentence. You may choose to write a lengthy statement or a short one, but **insightfulness** is key!

**Abstract Ideas and Concepts to Consider:**

<table>
<thead>
<tr>
<th>Alienation</th>
<th>Falsity/pretense</th>
<th>Music/dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambition</td>
<td>Family/parenthood</td>
<td>Mysterious/stranger</td>
</tr>
<tr>
<td>Appearance v. reality</td>
<td>Free will/will power</td>
<td>Persistence/perseverance</td>
</tr>
<tr>
<td>Custom/tradition</td>
<td>Games/contests/sports</td>
<td>Patriotism</td>
</tr>
<tr>
<td>Betrayal</td>
<td>Greed</td>
<td>Poverty</td>
</tr>
<tr>
<td>Bureaucracy</td>
<td>Guilt</td>
<td>Prejudice</td>
</tr>
<tr>
<td>Chance/Fate/Luck</td>
<td>Heaven/paradise/utopia</td>
<td>Prophecy</td>
</tr>
<tr>
<td>Children</td>
<td>Home</td>
<td>Reason</td>
</tr>
<tr>
<td>Courage/cowardice</td>
<td>Initiation</td>
<td>Repentance</td>
</tr>
<tr>
<td>Cruelty/violence</td>
<td>Illusion</td>
<td>Resistance/rebellion</td>
</tr>
<tr>
<td>Defeat/failure</td>
<td>Innocence</td>
<td>Revenge/retribution</td>
</tr>
<tr>
<td>Despair/discontent/disillusionment</td>
<td>Instinct</td>
<td>Ritual/ceremony</td>
</tr>
<tr>
<td>Domination/suppression</td>
<td>Journey</td>
<td>Scapegoat/victim</td>
</tr>
<tr>
<td>Dreams/fantasies</td>
<td>Law/justice</td>
<td>Social status</td>
</tr>
<tr>
<td>Duty</td>
<td>Loneliness</td>
<td>Supernatural/time/eternity</td>
</tr>
<tr>
<td>Education/school</td>
<td>Loyalty</td>
<td>War</td>
</tr>
<tr>
<td>Escape</td>
<td>Materialism</td>
<td>Women/feminism</td>
</tr>
<tr>
<td>Exile</td>
<td>Memory</td>
<td></td>
</tr>
<tr>
<td>Faith/loss of faith</td>
<td>Mobs</td>
<td></td>
</tr>
</tbody>
</table>
# Reading Card Assignment

Students will maintain a reading card for all of the major works that they read while in AP English. Students should be thorough and include as much information as possible, but should also be original—each student’s card should be different. You will keep this card collection to review the works of literature that you have read prior to taking the AP exams during the junior and senior year.

## Front of Card:

<table>
<thead>
<tr>
<th>Name, Class Period</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

- **Title:**
- **Author:**
- **Setting(s):**
- **Main Characters:** (Names and a few words to identify them)
- **Plot Summary:** (No more than 3 sentences)

## Back of Card:

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

- **Symbols:** (What they are and what you think they mean)
- **Themes:** (Expect at least 2. This is a topic plus an opinion. Not just “war” but “War produces close friendship.”)
- **Point of View:**
- **Structure:** (Does it have flashbacks; is it a story within a story; is it in a series of episodes; etc.)
- **Quotes:** (See if a few stand out. It’s wise to put the chapter and page number so we can review them.)
The Various “-Isms” of Fiction

In discussing literature, critics often use terms such as realistic, romantic, naturalistic, impressionistic, and expressionistic. The terms are so elastic that definitions are elusive. Each suggests a characteristic cluster of traits.

| Romanticism | ✓ Emphasizes emotion, imagination, and individualism  
|             | ✓ Values the ideal and transcends the real  
|             | ✓ Stresses subjectivity, love of nature, and the solitary life  
|             | ✓ Idealizes spontaneity, freedom, and rural life  
|             | ✓ Values awe, mystery, and sometime mysticism  
|             | ✓ Associates human moods with moods of nature  
|             | ✓ Displays fascination with the past  
|             | ✓ Espouses individual freedom and human rights  
|             | ✓ Often associated with youthful idealism and emotionalism  
|             | ✓ At its worst become self-indulgent and sentimental  
|             | (Nathaniel Hawthorne, Edgar Allen Poe, and the American Transcendentalists)  

| Realism | ✓ Values the actual  
|        | ✓ Opposes idealism  
|        | ✓ Stresses the here and now striving for an accurate portrayal of life as it is  
|        | ✓ Focuses on ordinary people in ordinary situations  
|        | ✓ Explores characters’ problems and conflicts, often stressing ethical issues  
|        | ✓ Also emphasizes the individual, but is pragmatic  
|        | ✓ Implications shift with philosophical changes in what is considered “real”  
|        | (Mark Twain and Henry James)  

| Naturalism | ✓ An outgrowth of realism  
|           | ✓ Stresses biological and socioeconomic determinism  
|           | ✓ Values underlying scientific principles  
|           | ✓ Presents life as a brutal struggle to survive  
|           | ✓ Somber and pessimistic  
|           | ✓ Atmosphere is often sordid and violent  
|           | ✓ Characters tend to be ordinary people motivated by animalistic drives, responding to internal and external forces they neither can control nor understand  
|           | (Stephen Crane)  

| Impressionism | ✓ Derives from 19th century French impressionist painters who were especially interested in uses of light to suggest subjective impressions of reality  
|               | ✓ Stresses the perceptual responses of the audience  
|               | ✓ Focuses on the inner life and perceptions of a single character, usually in a single passing moment  
|               | ✓ Highly selective details combine to suggest fleeting impressions  
|               | (Virginia Woolf and some James Joyce works)  

| Expressionism | ✓ Term borrowed from art criticism  
|              | ✓ Uses distortion and fantasy to eternalize emotions and moods, especially experiences of disorientation and imbalance  
|              | ✓ Transcends life as it appears to be, using symbols and abstractions to present life as it feels  
|              | ✓ De-emphasizes the individual  
|              | ✓ Freely disregards formal rules to suit the author’s purpose  
|              | ✓ Emphasizes the unreal, often nightmarish actions and atmosphere  
|              | (Franz Kafka)  

*Note:* More often, critics describe a work as being more or less realistic or romantic. They may not show tendencies toward naturalism or impressionistic or expressionistic elements.
Using Quotes in Essays

When used properly, quotations strengthen the concrete detail of your essay. The following guidelines can help you set up your quotations within your own commentary.

TRANSITION, LEAD-IN, QUOTE (TLQ)

TRANSITION
Always begin your concrete detail sentences with transitions

   For example

   In addition,

   Furthermore,

LEAD-IN
These orient your reader and help your sentence flow smoothly. After the transition mention the speaker and situation.

   - For example, after Scout pummels Walter Cunningham in the schoolyard, she says, “...”

   - In addition, while spending Christmas at Finch Landing, Francis tells Scout “...”

   - Furthermore, when Scout and Jem are walking home from the pageant. “...”

QUOTES
May be direct dialogue, indirect dialogue, or narration (author’s description)

   - For example, after Scout pummels Walter Cunningham in the schoolyard, she says, “He made me start off on the wrong foot” (27).

   - In addition, while spending Christmas at Finch Landing, Francis tells Scout that Atticus is “ruinin’ the family” (87).

   - Furthermore, when Scout and Jem are walking home from the pageant, they hear a man, “running toward [them] with no child’s steps” (264).
MODERN LANGUAGE ASSOCIATION (MLA) IN-TEXT CITATIONS

Standard format: double quotation mark/quoted material/double quotation mark/left parenthesis/page number/right parenthesis/period

For example, when Jem and Scout are building their snowman, they “[cannot] wait for Atticus to come home for dinner” (71).

If the quote ends with a question mark or an exclamation point, put it inside the last quotation mark and put a period after the page citation.

For example, while discussing the group of men who want to hang Tom Robinson before the trial begins, Atticus says, “Every mob in every little Southern town is always made up of people you know—doesn’t say much for them, does it?” (160).

Use brackets when you alter words from the original quotation.

Actual text: Atticus “went to the court reporter and said something, nodded to Mr. Gilmer, and then went to Tom Robinson and whispered something to him” (214).

Your quote: For example, before leaving the courtroom Atticus “[goes] to the court reporter and [says] something, [nods] to Mr. Gilmer, and then [goes] to Tom Robinson and [whispers] something to him” (214).

Reminders:
1. Never put periods or commas immediately before the closing quotation mark.
2. Never write pg./p./pp., etc. inside the parentheses. The only thing that can appear inside the parentheses is Arabic numbers.
3. Never put only the first quotation mark at the end of a line or the last quotation mark at the beginning of a line by itself.
4. Use a variety of transition words and sentence structures.
Integrating Quotations

In your reading response essays, it is best to integrate quoted material smoothly into your sentence structure.

**Correct:** In “The Chrysanthemums,” we are presented with a character who is stifled by her environment. “On every side it sat like a lid on the mountains and made of the great valley a closed pot” (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. “Her face was eager and mature and handsome, even her work with the scissors was over-eager, over powerful” (489).

**Incorrect:** In “The Chrysanthemums,” we are presented with a character who is stifled by her “closed-off” environment. Even the sky above “sat like a lid on the mountains and made of the great valley a close pot” (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. Her only source of fulfillment and passion is her ability to “stick anything in the ground and make it grow” (490).

**Other Quoting Tips:**

- If you leave out words or phrases in the middle of a quote, use an ellipses mark. Use brackets to insert changes in a quote that will make it fit your sentence structure smoothly. Example: Elisa becomes more interested when the peddler tells her of a “lady down the road [who] has got…nearly every kind of flower but no chrysanthemums” (492).
- Quotes can be used as epigraphs (block indented quotes placed before your introductory paragraph which set the tone, theme, or topic of your essay).
- If your quote is longer than three lines, block indent it (10 spaces from left margin, no quotation marks). Long quotes should be used sparingly, especially in short papers. They are most often introduced with a complete sentence followed by a colon.
- After quoting (especially long quotes), comment on the quote by connecting it to your ideas. A good trick is to pick up some of the language from the quote in the sentence that follows it.
- If is generally not a good idea to put quotes in the first sentence of a body paragraph (where the topic sentence should be). Quotes should be used as supporting evidence and thus should be places towards the middle of the paragraph.

**Sample Sentences Using Assertions, Data Sentences, and Quotations:**

- Gatsby is not to be regarded as a personal failure. “Gatsby turned out all right at the end,” according to Nick (176).
- For Nick, who remarks Gatsby “turned out all right,” the hero deserves respect but perhaps does not inspire great admiration (176).
- “I know you blame me,” Mrs. Compson tells Jason (47). Is she expressing her own sense of guilt?
- Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin’s: “I have made his glory mine” (390).
- Cassio represents not only a political but also a persona threat to Iago: “He hath a daily beauty in his life/That makes me ugly…” (5, 1, 19-20).
- Satan’s motion is many things’ he “rides” through the air, “rattles”, and later explodes, “wanders and hovers” like a fire (63, 65, 293).
- Even according to Cleopatra, Mark Antony’s “duty” is to the Roman state.
Student Generated Questions

Level One-Recall Questions

Students generate questions that can be answered with facts in the text itself, i.e., the answer is the “black-and-the-white” of the text.

Example: “Where does the novel To Kill a Mockingbird take place?”

Level Two-Interpretive Questions

Students generate questions that require making inferences and assumptions based upon evidence in the text.

Example: “Why does Bob Ewell attack Jem and Scout on their way home from the Halloween program at school?”

Level Three-Synthesis Questions

Students generate questions that use ideas from the text and apply them to “bigger” settings and universal situations.

Example: “In what ways do parents influence their children to be respectful of life?”
Bloom’s Taxonomy

The cognitive domain involves knowledge and the development of intellectual skills. This includes the recall or recognition of specific facts, procedural patterns, and concepts that serve in the development of intellectual abilities and skills. There are six major categories, which are listed in order below, starting from the simplest behavior to the most complex. The categories can be thought of as degrees of difficulties. That is, the first one must be mastered before the next one can take place.

**Level 1: Knowledge** – exhibits previously learned material by recalling facts, terms, basic concepts and answers.

*Key words:* who, what, why, when, omit, where, which, choose, find, how, define, label, show, spell, list, match, name, relate, tell, recall, select

*Questions:*
- What is . . . ? How is . . . ?
- Where is . . . ? When did ______ happen?
- How did ______ happen? How would you explain . . . ?
- Why did . . . ? How would you describe . . . ?
- When did . . . ? Can you recall . . . ?
- How would you show . . . ? Can you select . . . ?
- Who were the main . . . ? Can you list three . . . ?
- Which one . . . ? Who was . . . ?

**Level 2: Comprehension** – demonstrating understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions and stating main ideas.

*Key words:* compare, contrast, demonstrate, interpret, explain, extend, illustrate, infer, outline, relate, rephrase, translate, summarize, show, classify

*Questions:*
- How would you classify the type of . . . ?
- How would you compare . . . ? contrast . . . ?
- Will you state or interpret in your own words . . . ?
- How would you rephrase the meaning . . . ?
- What facts or ideas show . . . ?
- What is the main idea of . . . ?
- Which statements support . . . ?
- Can you explain what is happening . . . what is meant . . . ?
- What can you say about . . . ?
- Which is the best answer . . . ?
- How would you summarize . . . ?

**Level 3: Application** – solving problems by applying acquired knowledge, facts, techniques and rules in a different way.

*Key words:* apply, build, choose, construct, develop, interview, make use of, organize, experiment with, plan, select, solve, utilize, model, identify

*Questions:*
- How would you use . . . ?
- What examples can you find to . . . ?
- How would you solve ______ using what you have learned . . . ?
- How would you organize ______ to show . . . ?
- How would you show your understanding of . . . ?
- What approach would you use to . . . ?
- How would you apply what you learned to develop . . . ?
What other way would you plan to . . .?
What would result if . . .?
Can you make use of the facts to . . .?
What elements would you choose to change . . .?
What facts would you select to show . . .?
What questions would you ask in an interview with . . .?

**Level 4: Analysis** – examining and breaking information into parts by identifying motives or causes; making inferences and finding evidence to support generalizations.

**Key words:** analyze, categorize, classify, compare, contrast, discover, dissect, divide, examine, inspect, simplify, survey, take part in, test for, distinguish, list, distinction, theme, relationships, function, motive, inference, assumption, conclusion

**Questions:**
What are the parts or features of . . .?
How is _______ related to . . .?
Why do you think . . .?
What is the theme . . .?
What motive is there . . .?
Can you list the parts . . .?
What inference can you make . . .?
What conclusions can you draw . . .?
How would you classify . . .?
How would you categorize . . .?
Can you identify the difference parts . . .?
What evidence can you find . . .?
What is the relationship between . . .?
Can you make a distinction between . . .?
What is the function of . . .?
What ideas justify . . .?

**Level 5: Synthesis** – compiling information together in a different way by combining elements in a new pattern or proposing alternative solutions.

**Key Words:** build, choose, combine, compile, compose, construct, create, design, develop, estimate, formulate, imagine, invent, make up, originate, plan, predict, propose, solve, solution, suppose, discuss, modify, change, original, improve, adapt, minimize, maximize, delete, theorize, elaborate, test, improve, happen, change

**Questions:**
What changes would you make to solve . . .?
How would you improve . . .?
What would happen if . . .?
Can you elaborate on the reason . . .?
Can you propose an alternative . . .?
Can you invent . . .?
How would you adapt _______ to create a different . . .?
How could you change (modify) the plot (plan) . . .?
What could be done to minimize (maximize) . . .?
What way would you design . . .?
What could be combined to improve (change) . . .?
Suppose you could _______ what would you do . . .?
How would you test . . .?
Can you formulate a theory for . . .?
Can you predict the outcome if . . .?
How would you estimate the results for . . .?
What facts can you compile . . .?
Can you construct a model that would change . . .?
Can you think of an original way for the . . .?
**Level 6: Evaluation** – presenting and defending opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

*Key Words:* award, choose, conclude, criticize, decide, defend, determine, dispute, evaluate, judge, justify, measure, compare, mark, rate, recommend, rule on, select, agree, interpret, explain, appraise, prioritize, opinion, support, importance, criteria, prove, disprove, assess, influence, perceive, value, estimate, influence, deduct

*Questions:*
Do you agree with the actions . . . ? with the outcomes . . . ?
What is your opinion of . . . ?
How would you prove . . . ? disprove . . . ?
Can you assess the value or importance of . . . ?
Would it be better if . . . ?
Why did they (the character) choose . . . ?
What would you recommend . . . ?
How would you rate the . . . ?
What would you cite to defend the actions . . . ?
How would you evaluate . . . ?
How could you determine . . . ?
What choice would you have made . . . ?
What would you select . . . ?
How would you prioritize . . . ?
What judgment would you make about . . . ?
Based on what you know, how would you explain . . . ?
What information would you use to support the view . . . ?
How would you justify . . . ?
What data was used to make the conclusion . . . ?
Why was it better that . . . ?
How would you prioritize the facts . . . ?
How would you compare the ideas . . . ? people . . . ?
GUIDED GRADED DISCUSSION

STUDENT GUIDELINES:

• The purpose of the graded discussion is to promote the intelligent exchange of ideas and to develop the skills that make that exchange happen.

• The discussion is effective because it is based on common courtesy and thoughtful, mature interaction among peers.

• The discussion begins with the student facilitator offering his/her personal observation on the subject at hand. He/she might read a quote or refer to a page and its content.

• Another student then responds to the idea opened by the facilitator. There will be no hand-raising or verbal calling out for the ‘floor’.

• The next student simply responds, and this continues, with other students responding in turn. No two people may speak at the same time. It is the job of the facilitator to remind discussion members of this as necessary.

• After three or four points have been made on one question, the facilitator should direct the discussion to another question, and he/she should encourage the flow of discussion and prevent back-and-forth exchanges between two students. The focus should be kept on the material under consideration. New ideas should be generated by a quote or a direct reference to the text.

• It is the student’s responsibility to join the discussion and to participate. However, if the discussion stops, the facilitator may call upon someone who has not yet spoken.

• Students should avoid belittling comments or argumentative remarks.

• Total points will be awarded based upon the quantity and quality of responses during the class period. Side conversations and inappropriate interruptions will result in a deduction of points.
Transitions and Paragraph Hooks

Transitions and paragraph hooks are connections between writing units that signal relationships between ideas and convey the unity of the entire piece.

TRANSITIONS

Addition signals: one, first of all, second, the third reason, also, next, another, and, in addition,, moreover, furthermore, finally, last of all, again, additionally, besides, likewise, as well, along with

Time signals: first, then, next, after, as, before, while, meanwhile, soon, now, during, finally, until, today, tomorrow, next week, yesterday, afterward, immediately, as soon as, when

Space signals: next to, across, on the opposite side, to the left, to the right, above, below, nearby, against, along, around, beneath, between, in back of, in front of, near, off, onto, on top of, outside, over, throughout, under

Change of direction signals: but, however, yet, in contrast, although, otherwise, still, on the contrary, on the other hand, even though

Illustration signals: for example, for instance, specifically, as an illustration, once, such as, in other words, that is, put in another way

Conclusion signals: therefore, consequently, thus, then, as a result, in summary, to conclude, last of all, finally, all in all

Emphasis signals: again, to repeat, for this reason, truly, in fact

PARAGRAPH HOOKS/CONNECTIONS

Repeated words: repeating key words can help tie a paragraph or longer writing together

Pronouns: using pronouns to take the place of words or ideas can help you avoid needless repetition

Synonyms: using synonyms for some words can increase variety and interest and help the reader move form one step in the thought of the paper to another

NOTE: Transitions, when used sparingly and accurately, add to the overall polished effect of your writing. However, the overuse or incorrect use of transitions can create an artificial or “canned” effect and can also create confusion in your readers. Be familiar with the expressions, but in addition, become more aware of the ways in which published writers employ transition to accomplish their ends.
AVOIDING COMMON WRITING ERRORS

1. Write in active, not passive, voice (e.g., The information confused the student instead of The Student was confused by the information).
2. Punctuate compound sentences correctly to avoid comma splices and run-ons.
3. Avoid contractions. Then you will never confuse the contraction it’s (meaning it is or it has) with the possessive pronoun its (e.g., The dog wagged its tail).
4. Avoid announcing your intentions (This report will examine; In this paper I will argue).
5. Develop your paragraphs. One or two sentences cannot form a developed paragraph.
6. Vary your sentence pattern by combining sentences to create a balance of complex, simple, and compound patterns.
7. Avoid opening your paper with a “dictionary definition” and ending your paragraphs with a “concluding” sentence.
8. Avoid the excessive use of the expletives there is; there are; there would have been.
9. Avoid redundant rhetoric (separate out; focus in on; exact same).
10. Eliminate empty phrases: in today’s society (in today’s anything); hopefully; in my opinion; due to the fact
11. Replace the words he/she or him/her with a plural subject if appropriate: Students realize they must develop solid study habits replaces A student realizes he/she must develop solid study habits.
12. Avoid opening your paper with a “dictionary definition” and ending your paragraphs with a “concluding” sentence.
13. Avoid faulty predication or faulty pronoun reference: This is when; The reason is because; In the book it says.
14. Avoid shifting voice: The speech students learned that you had to prepare carefully to hold an audience’s attention.
15. Distinguish subjective from objective forms of pronoun case: he/him; she/her; they/them; we/us; etc.
16. Refer to a usage glossary to avoid using who’s for whose; affect for effect; loose for lose; to for too; presently for currently; etc.
17. Place quotation marks outside commas and periods; generally place them inside semicolons.
18. Adhere to the “10 percent rule” when writing introductions and conclusions. That is, your introduction as well as your conclusion should each measure around 10 percent of the length of the entire paper.
19. Underline or italicize only that portion of a title you borrow from another author.
20. Avoid the use of the verb feel when you think or believe (e.g., The character feels like he needs to get revenge). The character believes that is acceptable usage.
21. Refer to an author’s full name only when it is initially used; thereafter, use last name only and. With few exceptions, never with a title such as Dr. or Ms. (Doctor Johnson replaces Samuel Johnson, a notable exception.)
22. Indent four lines or more of quoted material without the use of quotation marks because indentation in itself is the “signpost” to your reader that you have borrowed the information. Use a single quotation mark, however, to indicate a speaker within the indented citation.
23. Introduce long quotations with a colon and always offer some analysis or commentary (not summary) before or after the introduction of a quotation.
24. Underline or italicize those works that are long enough to be published separately. They include television sitcoms, movies, epic poems, and music albums.
25. Space ellipses correctly, space/period/space/period/space/period ( . . . )
26. Use brackets to reflect a change in capitalization if different from the text you are quoting: John Kennedy’s philosophy was to ‘ask what you can do for your country.’
27. Stay in literary or historical present tense when “in the text”: As Shakespeare characterizes him, Hamlet is (not was) a tragic figure.
28. Spell out all numbers ten (0-10) and below. Always spell any number if it is the first word of the sentence.
29. Distinguish the narrator’s or speaker’s voice from the author’s when you analyze literary works (for poetry, the speaker’s voice replaces the narrator’s).
30. Avoid using a quotation as a thesis statement or topic sentence.
31. Avoid using an ellipsis to indicate an omission from the beginning of a quotation.
32. Reserve the term quote as a verb, the term quotation as a noun (She wants to quote one portion of the quotation).
Revision Involves Changes...

Adding

- completely new thoughts
- the other side of an issue
- explanation of thoughts and ideas
- examples, illustrations
- a specific audience
- a clarifying metaphor or analogy
- specific details
- vivid, fresh adjectives and adverbs

Deleting

- irrelevant passages, no matter how fond you are of them
- broad descriptions and vague generalizations which prevent in-depth discussion of a sharply focused topic
- weak beginnings
- pointless details
- lifeless, taking-up-space words and phrases

Substituting

- one purpose for another (e.g. a primarily informative piece changes to a primarily entertaining one)
- one tone for another
- one point of view for another
- one form of discourse for another (e.g., expressive prose changes to poetry)
- words with greater precision
- strong verbs, colorful expressions

Rearranging

- major points in least-to-most-significant order
- a striking sentence or idea to be used in the introduction or conclusion
- paragraphs into a chronological sequence
- items in a series
TIPS FOR ORAL PRESENTATIONS

When you are invited to present material to a group, whether it be within the classroom setting, a work-related environment, or any situation in which you will be evaluated on your performance, here are a few common sense tips:

1. Do not ever chew gum, candy, or anything else during a presentation.
2. Avoid jewelry or clothing which could distract your audience’s attention from your material and your delivery. A conservative appearance is best, unless the subject of the presentation itself calls for a special uniform or costume.
3. Never wear a cap or hat unless it is part of a costume needed for your presentation.
4. Keep your hands away from your face and hair. Hold your hands at your side, in a relaxed posture, or lightly place your hands at the edge of the podium.
5. Stand up straight. Do not lean against the podium or appear to be supporting your weight against it.
6. Maintain as much eye contact with your audience as possible, although it is all right to glance at notes frequently and as needed.
7. As you plan your presentation, keep the requirements and time limitations in mind. Practice several times and commit as much of your presentation to memory as possible.

As a member of the audience, keep in mind that your classmate or co-worker deserves your full attention. You would like to have everyone’s full attention and respect when it is your turn to present.

Giving full attention to a speaker includes:

- LOOKING AT HIM/HER AND MAINTAINING A COMFORTABLE LEVEL OF EYE CONTACT
- SITTING AS STILL AS POSSIBLE
- APPEARING TO LISTEN AND OFFERING SOME KIND OF NON-VERBAL ENCOURAGEMENT

Giving full attention to a speaker does not include:

- TURNING THE PAGES OF A MAGAZINE OR BOOK
- SHUFFLING THROUGH A STACK OF PAPERS OR A NOTEBOOK WHISPERING TO THE PERSON NEXT TO YOU
- DIGGING AROUND IN YOUR PURSE OR BOOKSAG
- SLEEPING OR GIVING THE IMPRESSION OF TOTAL BOREDOM
- GAZING OUT OF THE WINDOW OR ANYWHERE BESIDES AT THE SPEAKER
What is the dominant point of view from which the story is told? Does the point of view create irony? How?

If told in first-person, does the narrator seem reliable? Why or why not? If told in third person, is the narrator omniscient? If so, is the omniscience overall or limited to one character?

How does the point of view accomplish the author’s purpose? How does the point of view contribute to meaning? Is there anything unusual about this point of view?

Does the point of view shift at any point? What is the purpose of the shift?

How would the story change if told in a different point of view?
Teaching Archetypes

Characters
The Hero
The Scapegoat
The Devil Figure
The Initiates
The Mentors
The Friendly Beast
The Creature of Nightmare
Loyal Retainers
Star-Crossed Lovers
Young Man from the Provinces
Hunting Group of Companions
The Outcast
The Woman Figure
  - Earth Mother
  - Temptress
  - Platonic Ideal
  - Unfaithful Wife
  - Damsel in Distress

Symbols & Associations
Light-Darkness
Water-Dessert
The Sea
Rivers
Heaven-Hell
Sun
Colors (red, green, black, white)
Circle
Wind and Breath
Ship
Garden
Innate Wisdom vs. Educated Stupidity
Supernatural Intervention
Fire vs. Ice

Situations
Creation
Death and Rebirth
The Quest
The Task
The Initiation
The Journey
The Fall
Escape from Time
Nature vs. the Mechanistic World
Battle of Good and Evil
The Unhealable Wound
The Ritual
The Magic Weapon
Reading Quiz

The following quiz is designed to assess student reading of chapters or short passages. Students may not use the text or any notes to take this quiz.

Text:

(Copy teacher selected quotation and page number.)

Context:

(Explain the context of the quote-before, during, and after its appearance in the novel/short story/poem/passage.)

Subtext:

(Analyze the meaning of the quotation. Make judgments about the characters, situations, etc. Relate the quotation to the overall meaning of the work as a whole.)

Remember to be a close reader!
AP Language and Composition Multiple Choice Stems

1. The speaker’s primary purpose in the passage is to
2. The phrase, “  ” functions primarily as
3. The attitude of the entire passage (or parts of the passage) is one of
4. The author uses this (a certain image) for the purpose of
5. The main rhetorical strategy of the ___ paragraph is for the purpose of
6. The word “  ” in context of line ___ is best interpreted to mean
7. By lines ___, it can be interpreted to mean
8. The reason for the shift in tone is due to
9. The phrase “  ” in line ___ refers to which of the following
10. The word/phrase “  ” in line ___ refers to which of the following
11. In relation to the passage as a whole, the statement in the first sentence presents
12. In lines ___, “  ” the speaker employs which of the following rhetorical strategies
13. Which of the following best summarizes the main topic of the passage
14. In the sentence beginning “  ” the speaker employs all of the following EXCEPT
15. The style of the passage as a whole is most accurately characterized as
16. The principle contrast employed by the author in the passage (paragraph) is between
17. The primary rhetorical function of lines --- “  ” is to
18. The speaker’s reference to “  ” serves primarily to
19. The tone of the passage shifts from one of ___ to one of ___
20. The second sentence lines ___ is unified by metaphorical references pertaining to (frame of reference)
21. It can be inferred by the description of ___that which of the following qualities are valued by the speaker
22. The antecedent for “it” in the clause “  ” is
23. The type of argument employed by the speaker is most similar to which of the following
24. The speaker describes ___ in an order best described as from the (loudest to softest)
25. The pattern of exposition exemplified in the passage is best described as
26. The point of view indicated in the phrase “  ” in line ___ is that of
27. The atmosphere established in the ___ sentence in line ___ is that of
28. The ___ sentence in line ___ remains coherent chiefly because of its use of
   a. Parallel syntactic structure
   b. Colloquial and idiomatic diction
   c. A series of prepositional phrases
   d. Periodic sentence structure
   e. Retrospective point of view
29. The function of the three clauses introduced by “that” in lines ___ is to
30. The sentence “  ” in lines ___ contains which of the following
31. Which of the following best describes the function of the third paragraph in relation to the two paragraphs that precede it
32. The passage is an appeal for a
33. The primary rhetorical function of lines ___ is to
34. In the passage, the speaker makes all of the following assumptions about his/her readers EXCEPT
35. The diction in the passage is best described as
36. One prominent stylistic characteristic of the ___ paragraph is the use of
AP Literature and Composition Multiple Choice Stems

1. The mood of the poem is best described as
2. Line --- “ ” is best interpreted to mean
3. Line ___ “ ” describes the
4. Between lines --- and between lines --- there is a shift from
5. The speaker’s/character’s attitude is one of
6. Throughout the poem, the imagery suggests that
7. Which of the following literary devices most significantly contributes to the unity of the poem?
8. In the first stanza, the speaker makes use of paradox by doing which of the following?
9. Which of the following best conveys the meaning of the word “ ” line ---?
10. Which of the following best paraphrases the meaning of line ---?
11. In line --- the word “ ” suggests that
12. The verb phrase “ ” line --- serves primarily to
13. The words “ ” and “ ” line --- convey which of the following
14. The subject of the word “ ” is
15. The speaker metaphorically likens himself to a
16. The imagery in the first stanza most clearly suggests which of the following?
17. Which of the following accounts for the ironic tone of “ ” line ---?
18. The pronoun “ ” line --- refers to
19. The phrase “ ” line --- contrasts most directly with
20. As the poem progresses, the speaker’s mode of expression shifts from one of
21. Which of the following pairs of words function as opposites in the poem?
22. Which of the following illustrates the rhetorical device of apostrophe?
23. The word “ ” line --- is most strongly reinforced by which of the following pairs of lines?
24. Which of the following is the best interpretation of “ ” line ---
25. The primary implication of lines --- is that
26. The critical transition point in the poem occurs at
27. The figure of speech in line --- is
28. The effect of lines --- is
29. In the stanza, the --- is presented chiefly as
30. The diction used to describe “ ” lines --- suggests that
31. The object of “ ” line --- is
32. In line --- the speaker implies
33. In the poem as a whole, the speaker views nature as being essentially
34. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
35. Which of the following lines contains an example of personification?
36. The speaker’s words lines --- convey a sense of
37. The poem dramatizes the moment when the speaker
38. In context, the phrase “ ” line --- is best paraphrased as
39. A principal purpose of the use of “ ” line --- is to
40. In the final stanza, the speaker anticipates
41. Which of the following is LEAST important to the theme of the poem?
42. The tone throughout the poem is best described as one of
43. A shift in tone occurs at which of the following lines?
Recommended Resources for AP Students

These resources are listed using MLA documentation and are thus in alphabetical order by author and not organized by order of recommendation.


Students will also find it useful to obtain their own copy of each of the following:

✓ Major novels taught in class,
✓ A dictionary of allusions,
✓ An encyclopedia of literature,
✓ A current MLA handbook, and
✓ A handbook of literary terms

*Note: Many of these items can often be obtained from USED bookstores!*
Resources for this Handbook

This handbook was composed using many personal, departmental, and outside resources. The following resources were also used in the development of this handbook.


NOTE: This handbook was originally created by Peg Winter, AP Teacher at Sparkman High School. I have changed the presentation of some of her original pages to condense the size of this handbook (terminology terms, font face, etc.). Thank you for this wonderful guide Peg!

- Crys Hodgens