

*AP LANGUAGE SUMMER ASSIGNMENT 2017*

SUMMER “TO DO” LIST:

1. Read Chapters 1-3 in The Language of Composition textbook
  - a. **Type detailed notes and email to Mrs. Ferrari BEFORE class starts in August**
  - b. **ferrarilangteacher@gmail.com**
2. Study the terms listed on the pages of this packet in preparation for the 2017-18 school year.
  - a. There will be a test over all of them during the first week of school. You must pass this test in order to stay in the class.

**Terms – AP English Language and Composition**

## Advanced Placement Terms

**rhetoric** - From the Greek for “orator,” this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

**subject** - Other than the general topic identify the central thesis of the work in one clear declarative thesis statement.

**writer or speaker** - Persona of the work; address historical and/or cultural contexts and their effect or influence.

**occasion** - Formal, informal, etc. and any details that would affect the purpose

**audience** - Direct and indirect or primary and secondary (analyze both because they are usually there!)

**purpose or intention** - To persuade, entertain, inform, etc. or usually a combination

### Appeals

- **ethos** - Refers to a character, speaker, writer, or persona and their credibility (authority) on the topic or a common belief statement that cannot be refuted but accepted as true: “*Life is a precious gift;*” the use of pronouns such as “we,” “ours,” or “us” strengthens the ties between the persona and the audience/reader creating a connection between the speaker and the audience. The speaker is seen as “one of us.” Pronouns such as “they” or “he/she” distances the speaker/writer from the audience. Pronouns such as “I” focus on the credibility of the author/speaker.
- **logos** - Appeals to the reasoning or logic of the argument; concession to the opposing side of an argument typically followed by a counterargument. An effective argument always addresses the opposing side in an effort to persuade because it demonstrates thorough knowledge of the subject and increases the speaker/writer’s credibility with the audience.
- **pathos** - Appeals to the emotions of the reader and needed if the purpose of the speaker is to incite action. Remember, people are typically moved in the end by their emotions but only after a strong logical argument has laid the foundation for their change in attitude. A strictly emotional argument is a rant or a tirade and is not effective.

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

- **pedantic** – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as “show-offy”; using big words for the

sake of using big words).

- **homily** – This term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.
- **invective** – An emotionally violent, verbal denunciation or attack using strong, abusive language. (For example, in *Henry IV, Part I*, Prince Hal calls the large character of Falstaff “this sanguine coward, this bedpresser, this horseback breaker, this huge hill of flesh.”)
- **didactic** – From the Greek, *didactic* literally means “teaching.” Didactic words have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.

**tone shift** - Because tone radiates from the author, through a speaker(s) or narrator(s) and then to the reader, a tone shift indicates a shift in attitude about the subject. A tone shift may be the result of a change in speaker, subject, audience, or intention. The shift may indicate irony, a deeper and more complex understanding of the topic, a new way of addressing the topic, etc. Notice how and why the tone shift occurs and utilize two contrasting tone words to express the change and its effect. This will tie to the argument or point of view perhaps highlighting a change in position.

**rhetorical modes** - This flexible term describes the variety, the conventions, and the purposes of the major kinds of writing. The four most common rhetorical modes (often referred to as “modes of discourse”) are as follows:

- The purpose of *exposition* (or expository writing) is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. The AP language exam essay questions are frequently expository topics.
- The purpose of *argumentation* is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. *Persuasive* writing is a type of argumentation having an additional aim of urging some form of action.
- The purpose of *description* is to recreate, invent, or visually present a person, place, event or action so that the reader can picture that being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional and subjective.
- The purpose of *narration* is to tell a story or narrate an event or series of events. This writing mode frequently uses the tools of descriptive writing.

**style** - The consideration of style has two purposes:

- An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. Some authors’ styles are so idiosyncratic that we can quickly recognize works by the same author. We can analyze and describe an author’s personal style and make judgments on how appropriate it is to the author’s purpose. Styles can be called flowery, explicit, succinct, rambling, bombastic, commonplace, incisive, laconic, etc.

- **Classification of authors to a group and comparison of an author to similar authors. By means of such classification and comparison, we can see how an author's style reflects and helps to define a historical period, such as the Renaissance or the Victorian period, or a literary movement, such as the romantic, transcendental, or realist movement.**

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

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

## Literary Devices / Figurative Language

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

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

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

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

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

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

**point of view** – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.

- *first person narrator* tells the story with the first person pronoun, "I," and is a character in the story. This narrator can be the protagonist, a secondary character, or an observing character.
- *third person narrator* relates the events with the third person pronouns, "he," "she," and "it."

There are two main subdivisions to be aware of:

- *third person omniscient*, in which the narrator, with godlike knowledge, presents the thoughts and actions of any or all characters
- *third person limited omniscient*, in which the narrator presents the feelings and thoughts of only one character, presenting only the actions of all the remaining characters.

In addition, be aware that the term *point of view* carries an additional meaning. When you are asked to analyze the author's point of view, the appropriate point for you to address is the author's *attitude*.

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

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

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

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

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

**apostrophe** – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes,

“Milton, thou shouldst be living at this hour: / England hath need of thee.” Another example is Keats’ “Ode to a Grecian Urn,” in which Keats addresses the urn itself: “Thou still unravished bride of quietness.” Many apostrophes imply a personification of the object addressed.

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

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

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

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

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

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

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

**irony/ironic** – The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. In general, there are three major types of irony used in language:

- *verbal irony* – when the words literally state the opposite of the writer’s (or speaker’s) meaning
- *situational irony* – when events turn out the opposite of what was expected; when what the characters and readers think ought to happen is not what does happen
- *dramatic irony* – when facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience, or other characters in the work.

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

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

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

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

**symbol/symbolism** – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete -- such as an object, action, character, or scene – that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:

- *natural symbols* are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).
- *conventional symbols* are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).
- *literary symbols* are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized. However, a work's symbols may be more complicated, as is the jungle in *Heart of Darkness*. On the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.

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

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

**imagery** – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman's

cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. On the AP language exam, pay attention to *how* an author creates imagery and to the effect of this imagery.

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

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

**Anastrophe** the order of the noun and the adjective in the sentence is exchanged. In standard parlance and writing the adjective comes before the noun but when one is employing an anastrophe the noun is followed by the adjective. This reversed order creates a dramatic impact and lends weight to the description offered by the adjective.

Example: He spoke of times past and future, and dreamt of things to be.

**Apophysis** -the raising of an issue by claiming not to mention it (as in “we won't discuss his past crimes”)

**Paregmenon** - the juxtaposition of words that have a common derivation, as in “sense and sensibility

## Syntax

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

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

**cumulative (loose) sentence** – A type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, or conversational. Generally, loose sentences create loose style. The opposite of a loose sentence is the *periodic sentence*.

**Example:** I arrived at the San Diego airport after a long, bumpy ride and multiple delays. Could stop at: I arrived at the San Diego airport.

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

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

**chiasmus** - Grammatical structure when the first clause or phrase is reversed in the second, sometimes repeating the same words. Reversing the syntactical order emphasizes the reversal in meaning and thus reinforces the contrast. Such a device is useful in writing to emphasize differences or contrast in meaning: “*And so, my fellow Americans, ask now what your country can do for you; ask what you can do for your country.*”

**antithesis** – The placing of opposing or contrasting ideas and/or words within the same sentence or very close together to emphasize their disparity: “*It was the best of times; it was the worst of times.*” the

opposition or contrast of ideas; the direct opposite.

**juxtaposition**: the placing of contrasting settings, characters, or other literary elements in opposition between paragraphs or between sections of text to highlight an intended disparity. Example: *In Cold Blood* is written not with typical chapter formation but as an intended juxtaposition of the events in the Clutter home in juxtaposition to the activities of the two misfits. The effect is to highlight the disparity in an effort to heighten the sense of terror, panic, and an ominous foreboding in the reader.

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

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

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

**epistrophe** - Forms the counterpart to anaphora, because the repetition of the same word or words comes at the end of successive phrases, clauses, or sentences:

“Where affections bear rule, there reason is subdued, honesty is subdued, good will is subdued, and all things else that withstand evil, forever are subdued.” --Wilson

**anadiplosis** – Repeats the last word of one phrase, clause, or sentence at or very near the beginning of the next. It can be generated in series for the sake of beauty or to give a sense of logical progression:

“Pleasure might cause her to read, reading might make her know. Knowledge might pity win, and pity grace obtain . . . .” --Philip Sidney

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

**asyndeton** - Conjunctions are omitted, producing fast-paced and rapid prose to speed up the reader so as to have the reader experience the events along with the persona in a rapid succession: “*I woke up, got out of bed, pulled on my clothes, rushed out the door.*”

**polysyndeton** - The use of many conjunctions has the opposite effect of asyndeton; it slows the pace of the reader but the effect is to possibly overwhelm the reader with details thus connecting the reader and the persona to the same experience – may also be called cataloging: “*My mother cooked roast turkey and*

*cornbread stuffing and sweet potatoes and peas and apple pie."*

### Types of Sentences

declarative sentence - makes a statement

"Clothes make the man. Naked people have little or no influence on society." -- Mark Twain

interrogative sentence - asks a question

"But what is the difference between literature and journalism? Journalism is unreadable and literature is not read." -- Oscar Wilde

imperative sentence - a statement that shows strong emotion

"Be careful about reading health books. You may die of a misprint." -- Mark Twain

exclamatory sentence - gives a direction or a command

"To die for an idea; it is unquestionably noble. But how much nobler it would be if men died for ideas that were true! -- H. L. Mencken

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

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

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

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

Conduplicatio - repetition in which the key word or words in one phrase, clause, or sentence is/are repeated at or very near the beginning of successive sentences, clauses, or phrases; repetition of a key word over successive phrases or clauses

- "I could list the problems which cause people to feel cynical, problems which include lack of integrity in government, the feeling that the individual no longer counts...."
- "There is no question but that this nation cannot stand still, because we are in a deadly

**competition**, a **competition** not only with the men in the Kremlin, but the men in Peking. We're ahead in this **competition**, as Senator Kennedy, I think, has implied. But when you're in a race, the only way to stay ahead is to move ahead."

**Anastrophe** - the order of the noun and the adjective in the sentence is exchanged

- He spoke of times past and future, and dreamt of things to be.
- No sooner had he written it than he realised it was anastrophe.

**Apophysis** - the raising of an issue by claiming not to mention it

- "We don't make excuses, but three of our four starting defensive linemen were watching the game today."
- "I'm not saying I'm responsible for this country's longest run of uninterrupted peace in 35 years! I'm not saying that from the ashes of captivity, never has a phoenix metaphor been more personified! I'm not saying Uncle Sam can kick back on a lawn chair, sipping on an iced tea, because I haven't come across anyone man enough to go toe to toe with me on my best day! It's not about me."

**Paregmenon** - the juxtaposition of words that have a common derivation

- a manly man
- the texture of textile.
- sense and sensibility

# Diction

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

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

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

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

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

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

**colloquial/colloquialism** – The use of slang or informalities in speech or writing. Colloquialisms give a work a conversational, familiar tone.

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

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



# Argument

**argument** - A process of reasoning and advancing proof about issues on which conflicting views may be held; also, a statement or statements providing *support* for a claim

**claim** - The conclusion of an argument; what the arguer is trying to prove

**evidence** - *Facts* or opinions that support an issue or *claim*; may consist of *statistics*, reports of personal experience, or views of experts

**credibility** - The audience's belief in the arguer's trustworthiness; see also *ethos*

**qualifier** - A restriction placed on the *claim* to state that it may not always be true as stated

**refutation** - An attack on an opposing view in order to weaken it, invalidate it, or make it less credible

**support** - Any material that serves to prove an issue or *claim*; in addition to *evidence*, it includes appeals to the *needs* and *values* of the *audience*

**induction** - reasoning by which a general statement is reached on the basis of particular examples

**deduction** - reasoning by which we establish that a conclusion must be true because the statements on which it is based are true; see also *syllogism*

**syllogism** – From the Greek for “reckoning together,” a syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the first one called “major” and the second called “minor”) that inevitably lead to a sound conclusion. A frequently cited example proceeds as follows:

*major premise*: All men are mortal.

*minor premise*: Socrates is a man.

*conclusion*: Therefore, Socrates is a mortal.

A syllogism's conclusion is valid only if each of the two premises is valid. Syllogisms may also present the specific idea first (“Socrates”) and the general second (“all men”).



# Fallacies

**rhetorical fallacies**, or fallacies of argument, don't allow for the open, two-way exchange of ideas upon which meaningful conversations depend. Instead, they distract the reader with various appeals instead of using sound reasoning. They can be divided into three categories:

1. emotional fallacies unfairly appeal to the audience's emotions.
2. ethical fallacies unreasonably advance the writer's own authority or character.
3. logical fallacies depend upon faulty logic.

Keep in mind that rhetorical fallacies often overlap.

## EMOTIONAL FALLACIES

**sentimental appeals** - Use emotion to distract the audience from the facts.

Example: The thousand baby seals killed in the Exxon Valdez oil spill have shown us that oil is not a reliable energy source.

**red herrings** - Use misleading or unrelated evidence to support a conclusion.

Example: That painting is worthless because I don't recognize the artist.

**scare tactics** - Try to frighten people into agreeing with the arguer by threatening them or predicting unrealistically dire consequences.

Example: If you don't support the party's tax plan, you and your family will be reduced to poverty.

**bandwagon appeals** - Encourage an audience to agree with the writer because everyone else is doing so.

Example: Paris Hilton carries a small dog in her purse, so you should buy a hairless Chihuahua and put it in your Louis Vuitton.

**slippery slope** - Arguments suggest that one thing will lead to another, oftentimes with disastrous results.

Example: If you get a B in high school, you won't get into the college of your choice, and therefore will never have a meaningful career.

**either/or choices** - Reduce complicated issues to only two possible courses of action.

Example: The patent office can either approve my generator design immediately or say goodbye forever to affordable energy.

**false need** - Arguments create an unnecessary desire for things.

## ETHICAL FALLACIES

**false authority** - Asks audiences to agree with the assertion of a writer based simply on his or her character or the authority of another person or institution who may not be fully qualified to offer that assertion.

Example: My high school teacher said it, so it must be true.

**using authority instead of evidence** - Occurs when someone offers personal authority as proof.

Example: Trust me – my best friend wouldn't do that.

**guilt by association** - Calls someone's character into question by examining the character of that person's associates.

Example: Sara's friend Amy robbed a bank; therefore, Sara is a delinquent.

**dogmatism** - Shuts down discussion by asserting that the writer's beliefs are the only acceptable ones.

Example: I'm sorry, but I think penguins are sea creatures and that's that.

**moral equivalence** - Compares minor problems with much more serious crimes (or vice versa).

Example: These mandatory seatbelt laws are fascist.

**ad hominem** - Arguments attack a person's character rather than that person's reasoning.

Example: Why should we think a candidate who recently divorced will keep her campaign promises?

**strawperson** - Arguments set up and often dismantle easily refutable arguments in order to misrepresent an opponent's argument in order to defeat him or her

Example: A: We need to regulate access to handguns.

B: My opponent believes that we should ignore the rights guaranteed to us as citizens of the United States by the Constitution. Unlike my opponent, I am a firm believer in the Constitution, and a proponent of freedom.

## LOGICAL FALLACIES

**A hasty generalization** - Draws conclusions from scanty evidence.

Example: I wouldn't eat at that restaurant—the only time I ate there, my entree was undercooked.

**faulty causality** (or **Post Hoc**) - Arguments confuse chronology with causation: one event can occur after another without being caused by it.

Example: A year after the release of the violent shoot-'em-up video game Annihilator, incidents of school violence tripled—surely not a coincidence.

**non sequitur** (Latin for “It doesn't follow”) is a statement that does not logically relate to what comes before it. An important logical step may be missing in such a claim.

Example: If those protesters really loved their country, they wouldn't question the government.

**equivocation** - Is a half-truth, or a statement that is partially correct but that purposefully obscures the entire truth.

Example: "I did not have sexual relations with that woman." – President Bill Clinton

**begging the question** - Occurs when a writer simply restates the claim in a different way; such an argument is circular.

Example: His lies are evident from the untruthful nature of his statements.

**faulty analogy** - Is an inaccurate, inappropriate, or misleading comparison between two things.

Example: Letting prisoners out on early release is like absolving them of their crimes.

**stacked evidence** - Represents only one side of the issue, thus distorting the issue.

Example: Cats are superior to dogs because they are cleaner, cuter, and more independent.