COURSE DESCRIPTION

An AP course in English Literature and Composition engages students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled writers who compose for a variety of purposes.

The overarching purpose in most first-year college writing courses (on which AP Literature is based) is to enable students to write effectively and confidently in their college courses across the curriculum and in their professional and personal lives. Therefore, most composition courses emphasize the expository, analytical, and argumentative writing that fosters the development of writing facility in any context. As a college course, its purpose is to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers.

UPON COMPLETION OF COURSE STUDENTS SHOULD BE ABLE TO:

- Analyze and interpret samples of good writing
- Apply effective strategies and techniques to their own writing;
- Create and sustain arguments based on readings, research, and/or personal experience
- Write in a variety of genres and contexts
- Produce one research-based paper of approximately six papers using the MLA format

COURSE OBJECTIVES

- Explore literature that examines diverse ideas, cultures, people, and ways of life
- Increase ability to read, comprehend, and analyze for various materials
- Develop oral and written communication skills, demonstrating clear and logical thinking
- Enlarge reading, writing, and speaking vocabularies
- Improve test-taking skills
- Further develop research skills
- Participate effectively in cooperative learning through writing and discussion groups

TUTORING / EXAM

6 hours of tutoring per six weeks is mandatory for all students. If student’s grade falls below 75, student must attend tutoring weekly.

All students are required to attend district AP Student Prep Sessions as scheduled throughout the year.

All students are required to take the College Board Exam at the end of the school year. This exam determines whether student will receive college credit for the first semester of College Freshman English.
Send an email to the following address: Sandera.magee@chisd.net

- In the subject line, type your first and last name and “Introduction.”
  - Ex: Betty White Introduction
- Tell me why you registered for AP English; what you hope to gain from the class; and any other information you want me to know that will help you be successful this year.
- If you work or involved in any extracurricular activities (sports, band, choir, etc.) please include this information in your introduction.
- Please send this email by AUGUST 15TH.

SENIOR READING LIST
(Students are required to obtain a copy of the following books. Several of the following books are in the textbook assigned for this course. Students will able to check out a copy from the school’s book room this August. However, having your own copy is always helpful. It will give students the opportunity to annotate and write notes. Cheap copies (new/used) can be purchased at Half Price Books. Don’t wait until August to begin purchasing them, for there are AP Lit students all of the Dallas County who will also be purchasing books for the upcoming school year.)

*Oedipus Rex (King), Sophocles (in textbook)  
*Antigone, Sophocles (in textbook)  
*Hamlet, William Shakespeare (in textbook)  
Ethan Frome, Edith Wharton  
*The Glass Menagerie, Tennessee Williams (in textbook)  
Frankenstein, Mary Shelley  
*Fences, August Wilson (in textbook)  
Invisible Man, Ralph Ellison  
Holy Bible (any modern version)

SUPPLY LIST
(Students must have these items the first week of class)

- 2 inch 3-ring Black or Red binder (brought to class each day)  
- BLACK and RED pens  
- Pencils  
- 5-7 Dividers  
- A Watch – no cell phone (Many assignments are timed)  
- Notebook Paper  
- Flash Drive  
- Composition Tablet  
- Academic Planner  
- Journal (Students will be required to keep an ongoing journal throughout the year.)
Contract for AP English IV

Please return this contract by Friday, August 26th, 2016

To Room 226

By registering for AP English Literature and Composition, I understand and agree to abide by the following:

1. This is a **challenging**, goal-oriented course for highly motivated students who have a strong desire to engage in the college-level skills of concise scholastic writing and close analytical reading of mature works of recognized literary merit.

2. Assignments and papers will be graded on a standard that demands college level academic rigor, in addition to effort, thoroughness, and revision.

3. **If I do not take the AP exam in May, I will lose the weighted GPA credit on my transcript.**

4. Summer reading assignments are to be completed and submitted on or before the first day of class. **Failure to complete and submit the summer reading will result in a zero for the test grade.**

5. Class discussions are a significant part of the learning experience. I agree to come prepared for class and to participate in all discussions.

6. A stellar attendance record is essential for success in AP English. When it is necessary to be absent, I will commit to turning in my work in advance and to making up missing work in a timely fashion.

7. I will read demanding literature that will contain content that is mature and which will require my time, commitment, and openness. These works are chosen with great care in order for students to develop analytical thinking skills and are in accordance with the requirements of the College Board. **There will ALWAYS be a purpose for why we read/write/discuss everything we do in this course.**

8. Because this a college level course, students will be asked to purchase their summer reading books, as well as several of the books that will be read during the course. Used copies are available on several websites and in used bookstores for cheap—see me if you need help finding a copy.

I have read the above and understand these expectations. Please print name clearly.

Student Name_______________________ Signature ______________________ Date____________

I have read the above and I agree to support my student’s commitment to AP English.

Parent Name ______________________Signature ______________________ Date____________

Student Email___________________________ Parent Email ________________________
SUMMER READING ASSIGNMENT

_Narrative of the Life of Frederick Douglass_, by Frederick Douglass

Your summer assignment will consist of three parts: Terminology (literary terms/devices), Dialectical Journal and Study Guide Questions as you read _The Narrative and Life of Frederick Douglass_ by Frederick Douglass. Do not hesitate to contact me if you have any questions: sandera.magee@chisd.net. (Also I will be on campus during summer school hours.)

PART 1: As you read The Narrative and Life of Frederick Douglass, keep a dialectical journal. You will write your journal entries in a composition tablet. DO NOT TYPE. This journal will consist of quotations to which you respond critically. Journals will be due the first day of fall classes. Please label and date each journal entry appropriately (Chapter & page number). Select a minimum of one quotation or passage for every 3 pages. Respond to the quotations, and focus on the ways in which the author uses language to create an effect. What is it about the language that stands out and makes the passage distinctive? How does the passage reflect the author’s style and reveal larger themes of the work? I expect responses to be developed thoughtfully and intellectually. DO NOT USE THE INTERNET OR ANY OTHER OUTSIDE SOURCES TO COMPLETE THIS ASSIGNMENT. Responses should be approximately 60 words in length. The dialectical journal should be constructed in the following manner. See the SAMPLE BELOW:

<table>
<thead>
<tr>
<th>QUOTE</th>
<th>RESPONSE</th>
</tr>
</thead>
</table>
| “Write the quote/passage from the book On the left side of the paper with the Correct MLA citation (176) | Your response and analysis of the quote should be written on the opposite side of the paper. You have several ways to respond to a text.
* Raise questions about the beliefs and values implied in the text
* Give your personal reactions to the passage.
* Discuss the words, ideas, or actions of the author or a character
* Tell what it reminds you of from your own experience
* Write about what it makes you think or feel
* Argue with or speak to the character or author |
PART 2: Below is a chapter by chapter study guide for Narrative and Life of Frederick Douglass. As you read annotate your book (if it is your own personal copy) with answers to as many questions as you can. If you are using a borrowed book, make a copy of these questions and record your answers.

NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS
STUDY GUIDE

CHAPTER I  (Sets the scene; Frederick tells us some of his early life and begins to explain life on the plantation.)

QUESTIONS

Why is Frederick not sure when he was born?
What is Frederick’s last name at birth?
Why would slaveholders want to keep a slave ignorant of such a simple thing as the date of his birth?
Who were Frederick’s mother and father?
Why does Frederick make the point that a slaveholder who has fathered a child is likely to be tougher on that child?
Why does Frederick only rarely see his mother?
Is Frederick’s relationship with his mother typical of other slave children?
What is the role of the overseer on the plantation?
What is the relationship of the slaveholder to the overseer to the slave on the plantation? (History)
What do we learn about Plummer, the overseer?
Who is Frederick’s first master?
Why does Frederick tell the story of Lloyd’s Ned?

CHAPTER II (Describes the plantation system of Colonel Lloyd; discusses the daily existence of slaves on the plantation.)

QUESTIONS

Who were the family members of Frederick’s master Colonel Edward Lloyd?
What is the relationship of Colonel Lloyd to Frederick’s master?
Was there a pecking order among slaves? Explain.
Why would a slave whose life on a plantation was very bad fear being sold to a slave-trader?
Why was Severe an appropriate name for the overseer?
Why is it difficult to find copies of slave songs?
Why does Frederick suggest that slaves sing out of sorrow rather than out of joy?
CHAPTER III (Relates several anecdotes that tell readers more about plantation life and the thinking of slaves)

QUESTIONS

How did Colonel Lloyd keep the slave boys from taking his fruit?

Why was it particularly difficult to be the slaves in charge of Colonel Lloyd’s horses?

What is ironic about Colonel Lloyd’s treatment of his horses compared to the treatment of his slaves?

What happened to the slave who told Colonel Lloyd the truth about his master?

CHAPTER IV (Tells readers more about overseers and relates incidents of slave murders.)

QUESTIONS

Why is Mr. Austin Gore a “first-rate overseer”? What is the irony of this description of him? What is ironic about his name?

What reason does Mr. Gore give for killing Demby the slave?

What other examples does Frederick give of his statement “that killing a slave, or any colored person,... is not treated as a crime, either by the courts or the community”?

CHAPTER V (Examines Frederick’s life as a slave child and discusses his leaving the plantation.)

QUESTIONS

What was life like for Frederick on the plantation?

Why was Frederick so happy to be leaving the plantation?

Why did he particularly want to go to Baltimore?

What relationship did his new master have to his old master?

Why did Frederick, who was seven or eight, not know the month or year of his sailing?

What were Frederick’s initial impressions of his new mistress, Mrs. Sophia Auld?

CHAPTER VI (Discusses learning to read and explains its importance.)

QUESTIONS

To what does Frederick attribute the kindness of Mrs. Auld?

What, according to Frederick, changes her?

Why is Mr. Auld angry when he finds that Mrs. Auld is teaching Frederick his letters?

Why does Frederick call Mr. Auld’s forbidding his learning how to read “invaluable instruction”?

Why does inability to read keep men enslaved according to Frederick and to Mr. Auld?

What does Frederick hope to gain by learning how to read?
Who teaches Frederick why black men are not taught to read?
Why is this lesson so important to him?
Why is the life of a city slave so much better than the life of a plantation slave?
Why does Frederick relate the story of the slaves Henrietta and Mary?

CHAPTER VII  Relates what Mrs. Auld learned from keeping slaves; how Frederick came to hate slavery and how he learned to write.

QUESTIONS
How did Mrs. Auld change and why did she change?
What plan did Frederick adopt to learn how to read now that Mrs. Auld was no longer teaching him?
Why is it ironic that he bribed the little white boys to teach him to read?
What irony does Frederick find in this statement: “It is almost an unpardonable offence to teach slaves to read in this Christian country.”?
What did Frederick learn from the book “The Columbian Orator”?
How does Master Auld’s prediction about Frederick and learning come true?
How does Frederick learn the meanings of the words abolition and abolitionist?
What do the two Irishmen encourage him to do? Why does he not trust them?
How does Frederick learn to write?
How does he trick the white boys into teaching him new letters?

CHAPTER VIII  Discussion of slaves as property; plight of old slaves; return to Baltimore.

QUESTIONS
Why was Frederick forced to return to the plantation after the death of his master?
How was the value of the master’s property determined? How were the slaves valued?
Why was the division of property between Mistress Lucretia and Master Andrew so horrifying to the slaves?
What happened to Frederick’s grandmother after the deaths of Lucretia and Andrew? How does this anecdote help explain the value of slaves? How are slaves valued when compared to livestock? [The ironic comparison of slaves to livestock is a continuous theme of the narrative.]
Who owns Frederick by the end of chapter eight?
Why is Frederick forced to leave Baltimore?
CHAPTER IX

**Moves to St. Michael’s, Maryland, with Master Thomas Auld; the irony of the Christian slaveholder is discussed.**

**QUESTIONS**

Why does Frederick now know the date?

Who is Frederick’s newest Master?

What rule of slaveholding does Master Thomas Auld violate?

How did the slaves get food?

Why does Frederick say that “adopted slaveholders are the worst”?

What, according to Frederick, happens to Master Thomas Auld after his conversion to Christianity? Why?

Why does Frederick find irony in the fact that the slaves Sabbath school is discontinued?

Why does Frederick let Master Thomas’s horse run away?

Again, Frederick compares the treatment of slaves to the treatment of horses. How?

How does Master Thomas propose to ‘break’ Frederick?

Why is the use of the verb ‘to break’ ironic?

Why was Mr. Covey’s reputation for breaking slaves of great value to him?

Why does Frederick suggest that Mr. Covey’s “pious soul” adds to “his reputation as a ‘nigger-breaker’”?


CHAPTER X

**How a man is made a slave: a slave made a man.**

**QUESTIONS**

Why does Mr. Covey whip Frederick?

Why are the slaves so fearful of Mr. Covey? Why does their work go on in his absence?

Why is it “never safe to stop a single minute”?

What does Frederick mean by “Mr. Covey’s forte consisted in his power to deceive”?

Why does Mr. Covey buy a slave to use as a breeder?

Why does he hire Mr. Samuel Harrison, a married man? What irony does Frederick find in this?

How does Mr. Covey succeed in breaking Frederick?

How does Frederick succeed in again becoming a man?

Why does Frederick go to Master Thomas Auld?

Why does he return to Covey? Who convinces him to do so? What does Sandy Jenkins suggest that Frederick do?

How does Frederick win the fight with Mr. Covey?

Why does Frederick contend that Mr. Covey does not turn him in?
What would have happened to Frederick had Mr. Covey turned him in?

Why is Frederick’s battle with Mr. Covey “the turning-point in my career as a slave”?

How are the holidays used to “disgust the slave with freedom”?

Where does Frederick go after leaving Mr. Covey’s on January 1, 1834?

Who is his new master and how does he treat Frederick?

Why does Frederick include the anecdotes about the two religious slave holders Mr. Hopkins and Mr. Weeden? What point is he attempting to make?

Why and where does Frederick begin a Sabbath school? Why is it essential that the slaves tell no one about it?

What would the slaveholders like the slaves to do on the Sabbath? Why is this ironic?

Why does Frederick decide to include the slaves in his Sabbath school in his plans to obtain his freedom? Why is this dangerous?

Frederick makes the point that many slaves would “rather bear those ills we had, than fly to others, that we knew not of”.

How does this help explain why so few slaves escaped?

How do the slaves plan to run away?

What is the purpose of the “protections” written by Frederick?

What happens to their plan, and how do the “protections” nearly cause their deaths?

What happens to each of the slaves who attempted to run away?

When Frederick returns to Baltimore, what does he do?

Frederick again decides to fight when he is attacked. What happens to him? What does Master Hugh attempt to do for Frederick?

What must Frederick do with the wages he earns each week as a caulker? Why?

CHAPTER XI  Escape from slavery; becoming a free man; involvement in the anti-slavery movement.

QUESTIONS

For what two reasons does Frederick tell us that he cannot relate the means of his escape?

Why does he not approve of the Underground Railroad?

What does Master Hugh do to attempt to encourage Frederick to continue to earn money? What effect does his encouragement have?

What does Frederick ask of Master Thomas? What is he told?

What arrangement does Frederick eventually make with Master Hugh? Why is this arrangement to Master Hugh’s advantage?

Why does Frederick agree to it?

What does Master Hugh do when he discovers that Frederick has left town to find work?

Why does Frederick decide to work hard despite the dissolution of their agreement?
When and to where does Frederick run away?
Why does he feel so lonely?
Who helps Frederick in New York? How?
How is it possible for Frederick and Anna to marry? Why is their marriage such an important event?
Why does Mr. Ruggles suggest that Frederick not stay in New York and go to New Bedford, Massachusetts?
Who helps Frederick and Anna in New Bedford? What does he do for them?
Why did Frederick change his name so many times? Who chooses Douglass? Why?
What had Douglass believed about life in the North? Was he correct? What does he find about life in the North?
How were the wharves in New Bedford different from those in Baltimore?
What does Douglass discover about prejudice against color in New Bedford?
How does Douglass make a living when he can’t find work as a caulker?
How does Douglass become known to the “anti-slavery world”?
Why is Douglass at first reluctant to speak out against slavery?

APPENDIX  Defense of his speaking out against the Christianity of slave holders.

QUESTIONS
Why do you think Douglass added the appendix?
What does he mean by “slaveholding religion”?
Why does Douglass contend that the church turns the other cheek on the treatment of slaves?
How does he compare the slaveholding Christians to the Pharisees and ancient scribes?
How does he criticize the church of the north?
PART 3: Familiarize yourself with as many of these terms as possible. Choose a minimum of 30 and create flashcards using 3x5 index cards. Place the terms on one side and the definition on the other side of the card. When you return to school in the fall please be prepared to give an explanation for each term. Please do not stress. Make sure you make a copy of these terms and place it in your binder. We will use terms throughout the entire year.

AP Literature and Composition Literary Terms

*These terms and definitions should be studied and well known by the second six weeks. Below are terms you will use voraciously both to analyze literary fiction and to answer discussion questions, seminar questions, writing prompts, and in-class timed essays.

act: a major unit of action in a drama or play. Each act can be further divided into smaller sections called scenes.

allegory: a story in which people, things and actions represent an idea about life; allegories often have a strong moral or lesson.

alliteration (a-LIT-uh-RAY-shuhn): the repetition of consonant sounds at the beginning of words (tongue twisters)

allusion (a-LOO-zuhn): a reference in a literary work to a person, place, or thing in history or another work of literature. Allusions are often indirect or brief references to well-known characters or events.

analogy: a comparison of two or more like objects that suggests if they are alike in certain respects, they will probably be alike in other ways as well.

anecdote: a brief account of an interesting incident or event that usually is intended to entertain or to make a point.

antagonist (an-TAG-uh-nist): see character

aside: an actor’s speech, directed to the audience, that is not supposed to be heard by other actors on stage. An aside is used to let the audience know what a character is about to do or what he or she is thinking.

assonance: repetition of vowel sounds within a line of poetry.

audience: the particular group of readers or viewers that the writer is addressing. A writer considers his or her audience when deciding on a subject, a purpose for writing and the tone and style in which to write.

author: the writer of a book, article or other text.

author’s purpose: an author’s purpose is his or her reason for creating a particular work. The purpose can be to entertain, explain or inform, express an opinion, or to persuade.

autobiography: a form of nonfiction in which a person tells the story of his or her life.
ballad: is a poem that tells a story and is meant to be sung or recited.

biography: the story of a person’s life that is written by someone else.

blank verse: unrhymed iambic pentameter (see meter)

caesura: a pause or a sudden break in a line of poetry

cause and effect: two events are related as cause and effect when one event brings about or causes the other. The event that happens first is the cause; the one that follows is the effect.

character: a person who is responsible for the thoughts and actions within a story, poem, or other literature. Characters are extremely important because they are the medium through which a reader interacts with a piece of literature. Every character has his or her own personality, which a creative author uses to assist in forming the plot of a story or creating a mood.

Terms Associated with Characterization:
1. antagonist (an-TAG-uh-nist): a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way. The antagonist doesn’t necessarily have to be a person. It could be death, the devil, an illness, or any challenge that prevents the main character from living “happily ever after."
2. caricature: a picture or imitation of a person’s habits, physical appearance or mannerisms exaggerated in a comic or absurd way.
3. foil: a character who serves as a contrast or a conflict to another character
4. hero/heroine: a character whose actions are inspiring or noble; often the main character in a story.
5. main characters: the characters who are central to the plot of a story; main characters are usually dynamic and round.
6. minor characters: a less important character who interacts with the main characters, helping to move the plot along and providing background for the story. Minor characters are usually static and flat.
7. novel, play, story, or poem. He or she may also be referred to as the "hero" of a work.

characterization: all of the techniques that writers use to create characters.

Terms Associated with Characterization:
1. character trait: a character’s personality; a trait is not a physical description of a character.
2. direct characterization: the author directly states a character’s traits or makes direct comments about a character’s nature.
3. dynamic character: a character who changes throughout the course of the story.
4. flat character: a character about whom little information is provided.
5. indirect characterization: the author does not directly state a character’s traits; instead the reader draws conclusions and discovers a character’s traits based upon clues provided by the author.
6. round character: is a character who is fully described by the author (several character traits, background information, etc.)
7. static character: a character who does not change or who changes very little in the course of a story.

chorus: see refrain

chronological order: the order in which events happen in time.

clarifying: the reader’s process of pausing occasionally while reading to quickly review what he or she understands. By clarifying as they read, good readers are able to draw conclusions about what is suggested but not stated directly.

cliché: a type of figurative language containing an overused expression or a saying that is no longer considered original.

climax: see plot

comedy: a dramatic work that is light and often humorous in tone and usually ends happily with a peaceful resolution of the main conflict.

comparison: the process of identifying similarities.

concrete poetry: a type of poetry that uses its physical or visual form to present its message.

conflict: the tension or problem in the story; a struggle between opposing forces.

Terms Associated With Conflict:
1. central conflict: the dominant or most important conflict in the story.
2. external conflict: the problem or struggle that exists between the main character and an outside force. (ex: person vs. person, person vs. society, person vs. nature, person vs. the supernatural, person vs. technology, etc.)
3. internal conflict: the problem or struggle that takes place in the main character’s mind (person vs. self).

connecting: a reader’s process of relating the content of a literary work to his or her own knowledge and experience.

connotation (KAH-nuh-TAE-shun): the idea and feeling associated with a word as opposed to its dictionary definition or denotation.

consonance: the repetition of consonant sounds anywhere within a line of poetry. Alliteration is a specific type of consonance.

context clues: hints or suggestions that may surround unfamiliar words or phrases and clarify their meaning.

contrast: the process of pointing out differences between things.

couplet (KUP-let): a rhymed pair of lines in a poem. One of William Shakespeare’s trademarks was to end a sonnet with a couplet, as in the poem “Shall I Compare Thee to a Summer’s Day”: 
So long as men can breathe or eyes can see,
So long as lives this, and this gives life to thee.

denotation (DEE-no-TAE-shuhn) is the opposite of connotation in that it is the exact or dictionary meaning of a word.

denouement (day-noo-mon): see plot

dialect: a form of language that is spoken in a particular place or by a particular group of people.

dialogue (di-UH-log): The conversation between characters in a drama or narrative. A dialogue occurs in most works of literature.

Drama: a drama or play is a form of literature meant to be performed by actors before an audience. In a drama, the characters’ dialogue and actions tell the story. The written form of a play is known as a script.

drawing conclusions: combining several pieces of information to make an inference is called drawing a conclusion.

dramatic monologue (dra-MA-tik mon’-O-lôg): a literary device that is used when a character reveals his or her innermost thoughts and feelings, those that are hidden throughout the course of the story line, through a poem or a speech. This speech, where only one character speaks, is recited while other characters are present onstage. This monologue often comes during a climactic moment in a work and often reveals hidden truths about a character, their history and their relationships.

elegy (EL-e-je): a type of literature defined as a song or poem that expresses sorrow or lamentation, usually for one who has died.

enjambment: in poetry, the running over of a line or thought into the next of verse

epigram (ep-e-gram): a short poem or verse that seeks to ridicule a thought or event, usually with witticism or sarcasm.

epic: a long narrative poem about the adventures of a hero whose actions reflect the ideals and values of a nation or group.

epiphany: a sudden moment of understanding that causes a character to change or to act in a certain way.

epitaph: a short poem or verse written in memory of someone

essay: a short work of nonfiction that deals with a single subject.

Various Types of Essays

1. descriptive essay is one that describes a particular subject.
2. expository essay is one whose purpose is to explain and give information about a subject.
3. formal essay is highly organized and thoroughly researched.
4. humorous essay is one whose purpose is to amuse or entertain the reader.
5. informal essay is lighter in tone and usually reflects the writer’s feelings and personality.
6. narrative essay is an essay that tells a story.
7. persuasive essay attempts to convince a reader to adopt a particular option or course of action.

Evaluating: the process of judging the value of something or someone. A work of literature can be evaluated in terms of such criteria as entertainment, believability, originality, and emotional power.

Exaggeration: see hyperbole

Exposition: see plot

Extended metaphor: a figure of speech that compares two essentially unlike things in great length.

External conflict: see conflict

Fable: a brief tale that teaches a lesson about human nature. Fables often feature animals as characters.

Fact and opinion: a fact is a statement that can be proved. An opinion, in contrast, is a statement that reflects the writer’s or speaker’s belief, but which cannot be supported by proof or evidence.

Falling action: see plot

Fantasy: a work of literature that contains at least one fantastic or unreal element.

Fiction: prose writing that tells an imaginary story. Fiction includes both short stories and novels.

Figurative language or figure of speech: expressions that are not literally true. See simile, metaphor, hyperbole, understatement, irony, oxymoron, cliché, metonymy

First person point of view: see point of view

Flashback: an interruption of the chronological sequence (as in a film or literary work) of an event of earlier occurrence. A flashback is a narrative technique that allows a writer to present past events during current events, in order to provide background for the current narration.

Foil: see character

Folklore: traditions, customs and stories that are passed down within a culture. Folklore contains various types of literature such as legends, folktales, myths, and fables.

Folktales: a simple story that has been passed from generation to generation by word of mouth. Folktales are told primarily to entertain rather than to explain or teach a lesson.

Foot: a unit of meter within a line of poetry

Foreshadowing: when the writer provides clues or hints that suggest or predict future event in a story.
free verse: poetry without regular patterns of rhyme and rhythm. Often used to capture the sounds and rhythms of ordinary speech.

generalization: a broad statement about an entire group.

genre (ZHAHN-ruh): a type or category of literature. The four main literary genres include: fiction, nonfiction, poetry, and drama.

haiku: a traditional form of Japanese poetry, usually dealing with nature. A haiku has three lines and describes a single moment, feeling or thing. The first and third lines contain five syllables and the second line contains seven syllables.

hero or heroine: see character

heroic couplet or closed couplet: a couplet consisting of two successive rhyming lines that contain a complete thought.

historical fiction: fiction that explores a past time period and may contain references to actual people and events of the past.

horror fiction: fiction that contains mysterious and often supernatural events to create a sense of terror.

humor: the quality that provokes laughter or amusement. Writers create humor through exaggeration, sarcasm, amusing descriptions, irony, and witty dialogue.

hyperbole (hi-per-bo-lee): a figure of speech in which the truth is exaggerated for emphasis or humorous effect.

iambic pentameter: see meter

idiom: a phrase or expression that means something different from what the words actually say (for example, using the phrase “over his head” instead of “He doesn’t understand”).

imagery: the use of words and phrases that appeal to the five senses. Writers use sensory details to help readers imagine how things look, feel, smell, sound, and taste.

inference: is a logical guess based on evidence based on evidence in the text.

internal conflict: see conflict

interview: a meeting in which one person asks another about personal matters, professional matters or both.

irony (i-RAH-nee): a contrast between what is expected and what actually exists or happens. Irony spices up a literary work by adding unexpected twists and allowing the reader to become more involved with the characters and plot.

There are many types of irony, including:

1. verbal irony: occurs when the speaker means something totally different than what he or she is saying and often times the opposite of what a character is saying is true.
2. dramatic irony: occurs when facts are not known to the characters in a work of literature but are known by the audience.
3. cosmic irony: suggests that some unknown force brings about dire and dreadful events.
4. irony of situation: the difference between what is expected to happen and the way events actually work out.

legend: a story handed down from the past about a specific person, usually someone of heroic accomplishments.

limerick: a short humorous poem composed of five lines that usually has the rhyme scheme aabba, created by two rhyming couplets followed by a fifth line that rhymes with the first couplet. A limerick typically has a sing-song rhythm.

literal meaning: the actual meaning of a word or phrase.

lyric (LEER-ick) poetry: a song-like poem written mainly to express the feelings or emotions of a single speaker.
main character: see character

main idea: the most important point that a writer wishes to express.

memoir: a specific type of autobiography; like autobiography, a memoir is about the author’s personal experiences. However, a memoir does not necessarily cover the author’s entire life.

metaphor (met-AH-for): a type of figurative language in which a comparison is made between two things that are essentially unalike but may have one quality in common. Unlike a simile, a metaphor does not contain an explicit word of comparison, such as “like” or “as”.

meter: the regular pattern of accented and unaccented syllables. Although all poems have rhythm, not all poems have regular meter. Each unit of meter is known as a foot. The conventional symbols used to identify accented and unaccented syllables are: “/” to indicate an accented syllable; and an “X” or a small symbol shaped like a “U” to indicate an unaccented symbol. The metrical foot is the basic unit of meter. The most common metrical feet and their patterns of stressed and unstressed syllables are as follows:

- iamb: X /
- trochee: / X
- anapest: X X /
- dactyl: / X X
- spondee: / /
- pyrrhic: X X

The meter of a poem is determined by the predominant metrical foot, and by the number of feet per line that predominates in the poem. The following terms indicate the number of feet per line:
- monometer: one foot per line
- dimeter: two feet per line
- trimeter: three feet per line
- tetrameter: four feet per line
- pentameter: five feet per line
- hexameter: six feet per line
- heptameter: seven feet per line
- octameter: eight feet per line

A poem written in predominantly iambic meter, with five feet per line, would be called "iambic pentameter." One written in primarily trochaic meter, with four feet per line, would be "trochaic tetrameter." One written in anapestic meter, with three feet per line, would be "anapestic trimeter."

metonymy: the metaphorical substitution of one word or phrase for another related word or phrase. Example: "The pen is mightier than the sword." The word "pen" is used in place of "words" and the word "sword" is used to represent the idea of fighting or war.

minor character: see character

mood: a mood or atmosphere is the feeling that a literary work conveys to readers. Mood is created through the use of plot, character, the author's descriptions, etc.

moral: a lesson that a story teaches. A moral is often stated directly at the end of a fable.

motif (moh-TEEF): a recurring object, concept, or structure in a work of literature. A motif may also be two contrasting elements in a work, such as good and evil. A motif is important because it allows one to see main points and themes that the author is trying to express, in order that one might be able to interpret the work more accurately.

motivation: the reason why a character acts, feels or thinks in a certain way.

myth (mith): a traditional story that attempts to explain how the world was created or why the world is the way that it is. Myths are stories that are passed on from generation to generation and are of unknown authorship. Also see folklore.

narrative (na-RAH-tiv): any writing that tells a story. Most novels and short stories are placed into the categories of first-person and third-person narratives, which are based on who is telling the story and from what perspective.
Terms that relate to "narrative”

1. narrative poetry: poetry that tells a story. A narrative poem can come in many forms and styles, both complex and simple, short or long, as long as it tells a story. Like fiction, narrative poetry contains characters, settings and plots.

2. narrator: one who tells a story; the speaker or the “voice” of an oral or written work. The narrator is not usually the same person as the author. The narrator is the direct window into a piece of work. Who the author chooses to narrate establishes the point of view in the story.

3. unreliable narrator: one who gives his or her own understanding of a story, instead of the explanation and interpretation the author wishes the audience to obtain. This type of action tends to alter the audience’s opinion of the conclusion.

narrative poem (nar-RAH-tiv po-EM): see narrative

narrator (nar-RAY-ter): see narrative

nonfiction: is prose writing that presents and explains ideas or that tells about real people, places, objects or events. Some examples of nonfiction include autobiographies, newspaper articles, biographies, essays, etc.

novel: a work of fiction that is longer and more complex than a short story. In a novel, setting, plot and characters are usually developed in great detail.

ode: a lyric poem of some length, usually of serious or meditative nature and having an elevated style and formal structure.

onomatopoeia: the use of words whose sound suggest their meaning (ex. buzz, bang, hiss).

opinion: see fact and opinion

oral history: stories of people’s lives related by word of mouth. These histories usually include both factual material and personal reactions.

oxymoron: a form of figurative language combining contradictory words or ideas (ex. jumbo shrimp, bittersweet).

paradigm: a statement that seems to contradict itself but is, nevertheless, true.

parallelism: the use of similar grammatical constructions to express ideas that are related or equal in importance. For example: The sun rises. The sun sets.

paraphrasing: the restatement of a text by readers in their own words or in another form.

parody: a literary or artistic work that imitates the characteristic style of an author’s work for comic effect or ridicule.

personification (PER-son-E-fih-ka-shEn): a figure of speech where animals, ideas or inanimate objects are given human characteristics.
perspective: see point of view

persuasion: persuasive writing is meant to sway readers’ feelings, beliefs, or actions. Persuasion normally appeals to both the mind and the emotions of readers.

play: see drama

plot: the sequence of related events that make up a story.

Terms Associated with Plot

1. exposition: introduces the characters and the conflicts they face.

2. inciting incident: occurs after the exposition and introduces the central conflict within the story.

3. rising action: following the introduction of the central conflict; complications arise as the characters struggle with the conflict.

4. climax: the turning point, point of maximum interest, and highest tension in the plot of a story, play, or film. The climax usually occurs towards the end of story after the reader has understood the conflict and become emotionally involved with the characters. At the climax, the conflict is resolved, and the outcome of the plot becomes clear.

5. falling action: the end of the central conflict in a story, when the action starts to wind down.

6. resolution or denouement: occurs after the climax and is where conflicts are resolved and loose ends are tied up.

7. subplot: an additional minor plot that involves a secondary conflict in the story; the subplot may or may not affect the main plot.

poetry: a type of literature in which ideas and feelings are expressed in compact, imaginative, and often musical language. Poets arrange words in ways designed to touch readers’ senses, emotions, and minds. Most poems are written in lines that may contain patterns of rhyme and rhythm. These lines may in turn be grouped in stanzas. See narrative, epic, ballad, lyric, haiku, limerick and concrete poetry.

point of view: perspective from which a story is told. Understanding the point of view used in a work is critical to understanding literature; it serves as the instrument to relay the events of a story, and in some instances the feelings and motives of the character(s).

Terms Associated with Point of View:

1. first person point of view: the person telling the story is one of the characters in the story. It is the “I” point of view. It is the most limited among the types because the
narrator can only state what he or she sees, feels, and hears. He or she cannot go into the minds of the other characters.

2. second person point of view: refers to the use of “you” in explanations or arguments. It is not frequently used, but is appropriate in certain circumstances. Most second person points of view occur within instructions that are meant to be followed.

3. third person limited or third person objective: the person telling the story is not one of the characters in the story. He or she is an outside observer. The reader can only know what one character learns through interaction with other characters or through overheard conversations. The narrator cannot supply the thoughts or feelings of other characters in the story.

4. third person omniscient: the narrator is not a character in the story, but the events in the story are seen through the eyes of more than one of the characters. The narrator is considered to be “all knowing” and cannot only see and hear everything that is happening to all characters in the story, but can also enter their minds and tell the reader what each is thinking and feeling. This is the least limited point of view because the narrator has knowledge of all the characters.

predicting: the process of gathering information and combining it with the reader’s own knowledge to guess what might occur in the story.

primary source: a first-hand account of an event; primary sources include: diaries, journals, letters, speeches, news stories, photographs, and pieces of art.

propaganda: text that uses false or misleading information to present a slanted point of view.

prose: the ordinary form of spoken and written language; that is, language that lacks the special features of poetry. Examples of prose include: essays, stories, articles, speeches, etc.

protagonist (pro-TAG-eh-nist) see character

questioning: the process of raising questions while reading in an effort to understand characters and events.

realistic fiction: imaginative writing set in the real, modern world. The characters act like real people who use ordinary human abilities to cope with problems and conflicts typical of modern life.

refrain: repetition in literature of one or more lines at regular intervals; sometimes called the chorus.

repetition: a technique in which a sound, word, phrase, or line is repeated for effect or emphasis.

resolution: see plot

rhyme (rime): repetition of an identical or similarly accented sound or sounds in a work. Rhyme gives poems flow and rhythm, helping the lyricist tell a story and convey a mood.

Some Terms Associated with Rhyme:
1. end or terminal rhymes: words that rhyme at the end of a verse-line.
2. eye rhymes: are words that when written appear to rhyme, but when spoken do not
(ex: dog/fog, cough/enough/bough, etc).
3. internal rhyme: rhyme found within a line of poetry (alliteration, assonance, and
consonance).
4. slant rhyme (slänt rime) is also known as near rhyme, half rhyme, off rhyme,
imperfect rhyme, oblique rhyme, or pararhyme. A distinctive system or pattern of
metrical structure and verse composition in which two words have only their final
consonant sounds and no preceding vowel or consonant sounds in common. Instead of
perfect or identical sounds or rhyme, it is the repetition of near or similar sounds or the
pairing of accented and unaccented sounds that if both were accented would be perfect
rhymes (stopped and wept, parable and shell). Alliteration, assonance, and consonance
are accepted as slant rhyme due to their usage of sound combinations (spilled and
spoiled, chitter and chatter).

rhyme scheme: the pattern of end rhyme used in a poem, generally indicated by matching lowercase
letters to show which lines rhyme. The letter "a" notes the first line, and all other lines rhyming with the
first line. The first line that does not rhyme with the first, or "a" line, and all others that rhyme with this
line, is noted by the letter "b", and so on. The rhyme scheme may follow a fixed pattern (as in a sonnet) or
may be arranged freely according to the poet's requirements.

rhythm (see also meter): refers to the pattern of flow of sounds created by the arrangement of stressed
and unstressed syllables in a line of poetry. The accented or stressed syllables are marked with:

stressed or accented syllables: /
unstressed or unaccented syllables: X or U

rising action: see plot

sarcasm: the use of praise to mock someone or something; the use of mockery or verbal irony

satire: a literary technique in which ideas or customs are ridiculed for the purpose of improving society.

scanning: the process of searching through writing for a particular fact or piece of information.

scene: a section in a play presenting events that occur in one place at one time.

science fiction: prose writing in which a writer explores unexpected possibilities of the past or the future
by using scientific data and theories as well as his or her imagination.

secondary source: a secondary source presents information compiled from or based on other sources.

sensory details: words and phrases that help readers see, hear, taste, feel, or smell what an author is
describing.

sequence: the order in which events occur or in which ideas are presented.

setting (set-ting): the time, place, physical details, and circumstances in which a story occurs. Settings
include the background, atmosphere or environment in which characters live and move, and usually
include physical characteristics of the surroundings.
Settings enables the reader to better envision how a story unfolds by relating necessary physical details of a piece of literature.

short story: brief work of fiction that generally focuses on one or two main characters who face a single problem or conflict.

simile (sim-EH-lee): a simile is a type of figurative language that makes a comparison between two otherwise unlike objects or ideas by connecting them with the words "like" or "as."

soliloquy: a speech delivered by a character who is alone on the stage.

sonnet (sonn-IT): a sonnet is a distinctive poetic style that uses a system or pattern of metrical structure and verse composition usually consisting of fourteen lines, arranged in a set rhyme scheme or pattern. There are two main styles of sonnet, the Italian sonnet and the English sonnet.

1. The Italian or Petrarchan sonnet is usually written in iambic pentameter. It consists first of an octave, or eight lines, which asks a question or states a problem or proposition and follows the rhyme scheme a-b-b-a, a-b-b-a. The sestet, or last six lines, offers an answer, or a resolution to the proposed problem, and follows the rhyme scheme c-d-e-c-d-e.

2. In the English or Shakespearean sonnet the octave and sestet were replaced by three quatrains, each having its own independent rhyme scheme typically rhyming every other line, and ending with a rhyme couplet. Instead of the Italianic break between the octave and the sestet, the break comes between the twelfth and thirteenth lines. The ending couplet is often the main thought change of the poem, and has an epigrammatic ending. It follows the rhyme scheme a-b-a-b, c-d-c-d, e-f-e-f, g-g.

sound devices: see alliteration, onomatopoeia, repetition, rhyme and rhythm.

speaker: the voice that talks to the reader in a poem, as the narrator does in a work of fiction. The speaker in the poem is not necessarily the poet.

speech: a talk given in public.

stage directions: the instructions to the actors, director and stage crew in the script of a play.

stanza: a grouping of two or more lines within a poem. A stanza is comparable to a paragraph in prose. Some common stanza forms include:

- two line stanza: couplet
- three line stanza: triplet or tercet
- four line stanza: quatrain
- five line stanza: cinquain or quintet
- six line stanza: sestet or sextet
seven line stanza: septet

eight line stanza: octave

fourteen line stanza: sonnet

static character: see character

stereotype: a broad generalization or an oversimplified view that disregards individual differences.

story mapping: a visual organizer that helps a reader understand a work of literature by tracking setting, characters, events and conflicts.

style: how a writer says something; many elements contribute to style, including word choice, sentence length, tone and figurative language

subplot: see plot

summarizing: the process of briefly recounting the main ideas of a piece of writing in a person’s own words, while omitting unimportant details.

suspense: a feeling of growing tension and excitement. Writers create suspense by raising questions in readers’ minds about what might happen.

symbolism: using something specific to stand for something else, especially an idea. A symbol is a person, place, object or action that for something beyond itself. For example, a dove may represent peace. The dove can be seen and peace cannot.

synecdoche: a literary technique in which the whole is represented by naming one of its parts (genus named for species), or vice versa (species named for genus). Example: “You've got to come take a look at my new set of wheels.” The vehicle here is represented by its parts, or wheels.

tall tale: a humorously exaggerated story about impossible events.

theme: a common thread or repeated idea that is incorporated throughout a literary work. A theme is a thought or idea the author presents to the reader about life or human nature. Generally, a theme has to be extracted as the reader explores the passages of a work. The author utilizes the characters, plot, and other literary devices to assist the reader in this endeavor. The author often intertwines the theme throughout the work, and the full impact is slowly realized as the reader processes the text. The ability to recognize a theme is important because it allows the reader to understand part of the author’s purpose in writing the book.

third person point of view: see point of view.

tone: the writer’s attitude or feeling about his or her subject.
tragedy: a dramatic work that presents the downfall of a dignified character or characters who are involved in historically or socially significant events. The events in a tragic plot are set in motion by a decision that is often an error in judgment. Succeeding events inevitably lead to a disastrous conclusion, usually death.

trait: see characterization.

understatement: a statement that is restrained in ironic contrast to what might have been said; the opposite of hyperbole. Understatement is usually used for a humorous effect.

unreliable narrator: see narrative

urban legend: a contemporary story that is told in many rumored versions that have little basis in fact.

voice: an author or narrator’s distinctive style or manner of expression. Voice can reveal much about the author or narrator’s personality.

ADDITIONAL TERMS (These terms will also come in handy)

**Alliteration:** The repetition of the same sound or letter at the beginning of consecutive words or syllables.

**Allusion:** An indirect reference, often to another text or an historic event.

**Analogy:** An extended comparison between two seemingly dissimilar things.

**Anaphora:** The repetition of words at the beginning of successive clauses.

**Anecdote:** A short account of an interesting event.

**Annotation:** Explanatory or critical notes added to a text.

**Antecedent:** The noun to which a later pronoun refers.

**Antimetabole:** The repetition of words in an inverted order to sharpen a contrast.

**Antithesis:** Parallel structure that juxtaposes contrasting ideas.

**Aphorism:** A short, astute statement of a general truth.

**Appositive:** A word or phrase that renames a nearby noun or pronoun.

**Archaic diction:** The use of words common to an earlier time period; antiquated language.

**Argument:** A statement put forth and supported by evidence.

**Assertion:** An emphatic statement; declaration. An assertion supported by evidence becomes an argument.

**Assumption:** A belief or statement taken for granted without proof.

**Asyndeton:** Leaving out conjunctions between words, phrases, clauses.

**Attitude:** The speaker’s position on a subject as revealed through his or her tone.

**Audience:** One’s listener or readership; those to whom a speech or piece of writing is addressed.

**Authority:** A reliable, respected source—someone with knowledge.

**Bias:** Prejudice or predisposition toward one side of a subject or issue.

**Cite:** Identifying a part of a piece of writing as being derived from a source.

**Claim:** An assertion, usually supported by evidence.

**Close reading:** A careful reading that is attentive to organization, figurative language, sentence structure, vocabulary, and other literary and structural elements of a text.
Colloquial/ism: An informal or conversational use of language.

Common ground: Shared beliefs, values, or positions.

Complex sentence: A sentence that includes one independent clause and at least one dependent clause.

Concession: A reluctant acknowledgment or yielding.

Connotation: That which is implied by a word, as opposed to the word’s literal meaning (see denotation).

Context: Words, events, or circumstances that help determine meaning.

Coordination: Grammatical equivalence between parts of a sentence, often through a coordinating conjunction such as “and”, or “but.”

Counterargument: A challenge to a position; an opposing argument.

Declarative sentence: A sentence that makes a statement.

Deduction: Reasoning from general to specific.

Denotation: The literal meaning of a word; its dictionary definition.

Diction: Word choice.

Documentation: Bibliographic information about the sources used in a piece of writing.

Elegiac: Mournful over what has passed or been lost; often used to describe tone.

Epigram: A brief, witty statement.

Ethos: A Greek term referring to the character of a person; one of Aristotle’s three rhetorical appeals (see logos and pathos).

Figurative language: The use of tropes or figures of speech; going beyond literal meaning to achieve literary effect.

Figure of speech: An expression that strives for literary effect rather than conveying a literal meaning.

Hyperbole: Exaggeration for the purpose of emphasis.

Imagery: Vivid use of language that evokes a reader’s senses (sight, smell, taste, touch, hearing).

Imperative sentence: A sentence that requests or commands.

Induction: Reasoning from specific to general.

Inversion: A sentence in which the verb precedes the subject.

Irony: A contradiction between what is said and what is meant; incongruity between action and result.

Juxtaposition: Placement of two things side by side for emphasis.

Logos: A Greek term that means “word”; an appeal to logic; one of Aristotle’s three rhetorical appeals (see ethos and pathos).

Metaphor: A figure of speech or trope through which one thing is spoken of as though it were something else, thus making an implicit comparison.

Metonymy: Use of an aspect of something to represent the whole.

Oxymoron: A figure of speech that combines two contradictory terms.

Paradox: A statement that seems contradictory but is actually true.

Parallelism: The repetition of similar grammatical or syntactical patterns.

Parody: A piece that imitates and exaggerates the prominent features of another; used for comic effect or ridicule.

Pathos: A Greek term that refers to suffering but has come to be associated with broader appeals to emotion; one of Aristotle’s three rhetorical appeals (see ethos and logos).

Persona: The speaker, voice, or character assumed by the author of a piece of writing.

Personification: Assigning lifelike characteristics to inanimate objects.

Polemic: An argument against an idea, usually regarding philosophy, politics, or religion.

Polysyndeton: The deliberate use of a series of conjunctions.

Premise (major, minor): two parts of a syllogism. The concluding sentence of a syllogism takes its predicate from the major premise and its subject from the minor premise.
Major premise: All mammals are warm-blooded.
Minor premise: All horses are mammals.
Conclusion: All horses are warm-blooded (see syllogism).

Propaganda: A negative term for writing designed to sway opinion rather than present information.
Purpose: One’s intention or objective in a speech or piece of writing.
Refute: To discredit an argument, particularly a counterargument.
Rhetoric: The art of speaking or writing effectively.
Rhetorical modes: Patterns of organization developed to achieve a specific purpose; modes include but are not limited to narration, description, comparison and contrast, cause and effect, definition, exemplification, classification and division, process analysis, and argumentation.
Rhetorical question: A question asked more to produce an effect than to summon an answer.
Rhetorical triangle: A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see Aristotelian triangle).
Satire: An ironic, sarcastic, or witty composition that claims to argue for something, but actually argues against it.
Sentence patterns: The arrangement of independent and dependent clauses into known sentence constructions—such as simple, compound, complex, or compound-complex.
Sentence variety: Using a variety of sentence patterns to create a desired effect.
Simile: A figure of speech that uses “like” or “as” to compare two things.
Simple sentence: A statement containing a subject and predicate; an independent clause.
Source: A book, article, person, or other resource consulted for information.
Speaker: A term used for the author, speaker, or the person whose perspective (real or imagined) is being advanced in a speech or piece of writing.
Straw man: A logical fallacy that involves the creation of an easily refutable position; misrepresenting, then attacking an opponent’s position.
Style: The distinctive quality of speech or writing created by the selection and arrangement of words and figures of speech.
Subject: In rhetoric, the topic addressed in a piece of writing.
Subordinate clause: A clause that modifies an independent clause, created by a subordinating conjunction.
Syllogism: A form of deductive reasoning in which the conclusion is supported by a major and minor premise (see premise; major, and minor).
Syntax: Sentence structure.
Synthesize: Combining or bringing together two or more elements to produce something more complex.
Thesis: The central idea in a work to which all parts of the work refer.
Thesis statement: A statement of the central idea in a work, may be explicit or implicit.
Tone: The speaker’s attitude toward the subject or audience.
Topic sentence: A sentence, most often appearing at the beginning of a paragraph, that announces the paragraph’s idea and often unites it with the work’s thesis.
Trope: Artful diction; the use of language in a nonliteral way; also called a figure of speech.
Understatement: Lack of emphasis in a statement or point; restraint in language often used for ironic effect.

Voice: In grammar, a term for the relationship between a verb and a noun (active or passive voice). In rhetoric, a distinctive quality in the style and tone of writing.
Zeugma: A construction in which one word (usually a verb) modifies or governs—often in different, sometimes incongruent ways—two or more words in a sentence.
SENIOR READING LIST
(Students are required to obtain a copy of the following books)

*Oedipus Rex (King), Sophocles (in textbook)
*Antigone, Sophocles (in textbook)
*Hamlet, William Shakespeare (in textbook)
Ethan Frome, Edith Wharton
*The Glass Menagerie, Tennessee Williams (in textbook)
Frankenstein, Mary Shelley
*Fences, August Wilson (in textbook)
Invisible Man, Ralph Ellison
Holy Bible (any modern version)

SUPPLY LIST
(Students must have these items the first week of class)

2 inch 3-ring Black or Red binder (brought to class each day)
BLACK and RED pens
Pencils
5-7 Dividers
A Watch – no cell phone (Many assignments are timed)
Notebook Paper
Flash Drive
Composition Tablet
Academic Planner
Journal (Students will be required to keep an ongoing journal throughout the year.)