



**AP Literature and Composition (Seniors)
Summer Reading Assignment 2023**

Questions? Please contact Mrs. Hirsch at bhirsch@jserra.org.

1. Read Charlotte Bronte's *Jane Eyre*, annotate the novel, and answer the following questions.
2. Memorize the 100 Literary Terms to Know

Directions:

- **Annotations:** As you read the novel, you must annotate it. You **MUST** have at least one annotation on **EVERY** page of the novel. Your annotations may include references to literary devices, plot development, or your own personal reactions to events. Your teacher will grade these annotations by randomly checking certain pages, making sure that your annotation match the events/language on the corresponding page.
- **Assessment:** Be prepared to take a reading quiz on the novel and on the 100 Literary Terms to Know on the first day of school.
- **Assignment:** Answer the following discussion questions about the novel. Keep in mind as you work on them that
 - It is **OKAY TO BE WRONG!** These questions are meant to help you think about the novel on a deeper level – not to send you to Shmoop or any other outside reference to try and get the “right” answer. You will be graded on effort, completion, and the authenticity of your answers.
 - You do **NOT** have to use complete sentences. Bullet points are acceptable, but your answers need to be complete and thoughtful.
 - You must include **at least one quote for each question**. I recommend that you try to find examples (quotes) of the answers that span the novel. All quotes must be properly cited.
 - Our assignment must be typed and printed out on the first day of school.
 - You will upload the assignment to Schoology to check for plagiarism. We will do this together in class.
- **Questions**
 1. Describe Jane's experiences at each of the four major locations in the novel: Gateshead, Lowood, Thornfield and Moor House. Include a quote (and page number) that best describes each location.

2. Analyze how Brontë presents the following women in the novel: Jane, Mrs. Reed, Helen Burns, Miss Temple, Blanche Ingram, Celine Varens, Bertha Mason, and Rosamond Oliver. Include a quote (and page number) that best represents each character.
3. Analyze how Brontë creates suspense throughout the novel and explain its effect on the text.
4. Analyze how Brontë presents class and class distinction in the novel.
5. Explain the limitations of the first person narrator on the novel. Give three specific examples (quotes) of how this limitation appears in the novel.
6. Explain how Brontë uses the weather to mirror and contrast characters' moods at pivotal points in the plot.
7. Identify literary techniques and figurative language in the text. You must include
 - a. Four similes (from different sections of the novel)
 - b. Four metaphors (from different sections of the novel)
 - c. Four hyperboles (from different sections of the novel)
 - d. One anaphora
 - e. One polysyndeton
 - f. One example of repetition
 - g. One onomatopoeia
 - h. One example of parallelism

100 Literary Terms to Know AP Literature and Composition

1. **Alliteration.** Repetition of initial consonant sounds or letters, mainly for tonal effects. “*Scyld, son of Scaef, Snatched from the forces of savage foes*” Basic form of Anglo-Saxon and some medieval verse
2. **Allegory.** A literary form in which some or all of the elements of actions, character, and setting stand for either general concepts or parallel elements in life. An allegory is a story obviously told on multiple levels, drawing significant interest to a world symbolized, outside of the ostensible story. In allegory almost everything in the story (characters, settings, objects, motivation) has a symbolic dimension.
3. **Ambiguity.** A situation in which something can be understood in more than one way and it is not clear which meaning is intended. An expression or statement that has more than one meaning.
4. **Anaphora.** Repetition of the same words at the beginning of several consecutive sentences
5. **Anastrophe.** The natural order of words is inverted to emphasize the phrase that is displaced.
6. **Analogy.** Sustained comparison, usually to clarify complex or abstract idea
7. **Anglo-Saxon.** Old English. A low Germanic language.
8. **Anecdote.** Very short, unadorned narrative, usually to illustrate character or personality.
9. **Antithesis.** A rhetorical pattern in which contrasting ideas are emphasized by the balance or parallelism of words. “*Be not the first by whom the new is tried, Nor yet the last to lay the old aside.*”
10. **Antihero.** Somebody who is the central character in a story but who is not brave, noble, or morally good as heroes traditionally are.
11. **Aphorism.** A concise, pointed epigrammatic statement that purports to reveal a truth or principle. Can be attributed to a specific person; once a statement is so generally known that authorship is lost, it is called a *proverb* rather than an aphorism. “*A rose by any other name would smell at sweet*” ~ *William Shakespeare*
12. **Apopsiopsis.** When the speaker deliberately stops the sentences short to leave something unexpressed that is, or should be, obvious to the reader
13. **Apostrophe.** A direct address to an absent, imaginary, or dead person, or to an object, quality, or idea. *Sing Muse, of the rage of Achilles*
14. **Apotheosis.** Elevation to divine status; the perfect example.
15. **Apposition.** The writer places two elements side by side; the second element is used to define or modify the first.
16. **Archetype.** A term describing certain characters or plot elements representing recurrent patterns of experience in man’s inheritance and appearing in myth, legend, dream, and literature Ex: quest, rite of passage, utopia, rebirth, hero, king, prince, warrior, explorer, child, mother, hermit
17. **Aristeia.** A series of exploits, or deeds of bravery, centered on a single hero.

18. **Assonance.** The repetition of similar vowel sounds in a sequence of nearby words
19. **Aside.** A remark made by an actor, usually to the audience, that the other characters on stage supposedly cannot hear. A spoken remark not directed to all listeners and usually made in a quiet voice.
20. **Asyndeton.** Conjunctions are omitted from the text in order to speed up the rhythm of the passage. Writers use this technique to make an idea more memorable
21. **Atmosphere.** A prevailing emotional tone or attitude, especially one associated with a specific place or time. The prevailing tone or mood of a work of art. An interesting or exciting mood existing in a particular place.
22. **Aubade.** A short lyric expressive of one's feelings at daybreak.
23. **Ballad.** Traditionally, a folk song telling a story or legend in simple language, often with a refrain. Some poets have adopted the form. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"
24. **Bildungsroman.** A novel of formation or of education; the subject is the development of protagonist's mind and character in passage from childhood into maturity. Often involves a spiritual crisis.
25. **Blank Verse.** Unrhymed iambic pentameter.
26. **Caesura.** A pause in a line of poetry. In scansion, the caesura is indicated by the symbol //
27. **Canto.** A division of a long poem. Dante's *The Divine Comedy*
28. **Caricature.** A drawing, description, or performance that exaggerates somebody's or something's characteristics, for example, somebody's physical features, for humorous or satirical effect. A ridiculously inappropriate or unsuccessful version of or attempt at something.
29. **Chronicle Plays.** A play that deals with historical scenes and characters. Popular in 16th century England
30. **Conceit.** An elaborate parallel between two seemingly dissimilar object or ideas; common in metaphysical poetry
31. **Comedy of Manners.** A satiric form of comedy, most often associated with Restoration-Age drama. Usually takes the artificial and sophisticated habits and doings of aristocratic or high society as its general settings and love or amorous intrigues as its subject.
32. **Connotation.** All other associations other than the dictionary meaning, sometimes even unconscious ones, that are conveyed by a word.
33. **Consonance.** The repetition of a final consonant sound or sounds following different vowel sounds.
34. **Couplet.** Two successive lines of rhyming verse
35. **Denotation.** The dictionary meaning of a word; its straightforward significance
36. **Denouement.** French for "unknotting", both refers to events following climax and implies some ingenious resolution of conflict
37. **Deus ex machina.** Latin for "god from a machine", the intervention of a nonhuman force to resolve a seemingly irresolvable conflict

38. **Dialect.** A regional variety of a language, with differences in vocabulary, grammar, and pronunciation. A form of a language spoken by members of a particular social class or profession.
39. **Diction.** Author's word choice
40. **Double entendre.** A remark that is ambiguous and sometimes sexually suggestive
41. **Dystopia** The opposite of an utopia; Greek for "bad place". Usually set in the future and describes an unpleasant, disastrous, or terrifying society or world.
42. **Elegy.** A formal poem that laments the death of a friend or public figure, or occasionally a meditation on death itself.
43. **Elegiac.** Expressing sorrow or regret; characteristic of a poetic elegy in form or content
44. **Epic.** A lengthy narrative that describes the deeds of a heroic figure, often of national or cultural importance, in elevated language
45. **Epithet.** An adjective or phrase applied to a noun to accentuate a certain characteristic.
Homeric epithet: *the wine-dark sea*.
46. **Epiphany.** A moment of sudden insight or revelation that a character experiences
47. **End Rhyme.** Rhymes appearing at the end of lines of poetry
48. **Enjambment.** A poetic expression that spans more than one line.
49. **Epistolary Novel.** Narrative told through letters written by one or more characters.
50. **Farce.** A comic play in which authority, order, and morality are at risk and ordinary people are caught up in extraordinary goings on.
51. **Foil.** Character who, by his contrast with the protagonist, serves to accentuate that character's distinctive qualities or characteristics. Also known as character foil.
52. **Foot.** The basic unit of the accentual-syllabic line.
53. **Framed narrative.** A story enclosed with in an embedded narrative, a tale within a tale.
54. **Free Verse.** Verse without fixed meter or rhyme, but using formal elements of patterned verse (e.g. assonance, alliteration)
55. **Genre.** The classification of literary works on the basis of their content, form, or technique.
56. **Heroic Couplet.** Two successive lines of rhymed poetry in iambic pentameter
57. **Hubris.** Pride; especially in Greek tragedy, the pride that sets man at variance with the gods.
58. **Hyperbole.** Extravagant overstatement, not intended to be taken literally. "I died laughing."
59. **Iamb.** Two syllables; unstressed, stressed.
60. **Iambic Pentameter.** The most common rhythm in English poetry, consisting of five iambs in each line. "*The quality of mercy is not strained.*"
61. **Imagery.** Words or phrases a writer selects to create a picture in the reader's mind. Usually based on sensory detail.
62. **In medias res.** At a critical point in the development of the action: referring to the principle that epics and other narratives should begin literally in the middle of things and postpone previous events to later in the story.
63. **Internal Rhyme.** Rhymes before the end of a line of poetry. *How stayest thou there, whilst I at Ispwich lie?*

64. **Irony.** Rhetorically, the use of words to imply a meaning opposite to that literally stated, humor or mockery is involved, **verbal irony**: writer says one thing and means another: “The best substitute for experience is being sixteen”, **dramatic irony**: audience is aware of something and the characters in the text are not, **situational irony**: a great difference between the purpose of an action and its result.
65. **Juxtaposition.** The act or an instance of placing two or more things side by side.
66. **Kenning.** Metaphorical compound used in the place of a noun; common in Anglo-Saxon poetry. “Whale-road” for the sea, “ring-giver” for a king
67. **Local color.** Use of details that are common in a certain region of the country.
68. **Lyric.** Short poetic composition that describes the thought of a single speaker. Most modern poetry is lyrical and focuses on the inner experience rather than then outward story.
69. **Melodrama.** Drama that emphasizes conflict between good and evil; relies on sensational events and improbabilities form dramatic effect.
70. **Metonymy.** Substitution of one term for another that is generally associated with it; “suits” instead of “businessmen”
71. **Meter.** The pattern created in a line of poetry by its structure of sounds and stressed syllables.
72. **Mood.** The feeling a text arouses in the reader: happiness, sadness, peacefulness, ect.
73. **Memento mori.** A reminder of death; a special type of emblem. A deliberate reminder that everyone while still in sound mind and body should take stock of his own life and prepare spiritually for the Day of Judgment.
74. **Monologue.** In drama a speech given by an actor by himself, and not part of the chorus or dialogue.
75. **Motif.** An important and repeated theme or element in a text.
76. **Onomatopoeia.** Use of words such as “pop”, “buzz”, “hiss”, that sound like the thing they refer to.
77. **Oxymoron.** An association of two contrary terms, as in “same difference” or “wise fool”.
78. **Paradox.** Statement that seems absurd or even contradictory, but often expresses a deeper truth
79. **Parody.** A literary form that imitates a specific literary work or the style of an author for comic effect.
80. **Pathos.** From the Greek meaning strong emotion often suffering or, in a tragedy, a calamity causing suffering
81. **Persona.** An identity or role that somebody assumes. The image of character and personality that somebody wants to show the outside world.
82. **Personification.** The attributing of human qualities to animals, to abstractions, or to inanimate objects.
83. **Picaresque Novel.** A type of prose fiction that features the adventures of a roguish hero and usually has a simple plot divided into separate episodes. Mark Twain’s *Huckleberry Finn*.

84. **Poetic Justice.** Idea that virtuous and evil actions are ultimately dealt with justly; virtue is rewarded and evil is punished.
85. **Polysyndeton.** Using conjunctions in close succession in order to slow the rhythm of the passage and add solemnity
86. **Refrain.** A line or lines that recur throughout a poem or the lyrics of a song. A refrain may vary slightly but is it generally exactly the same.
87. **Rhymed Verse.** Poetry that follows a rhyme scheme as opposed to free verse without rhyme.
88. **Rhythm.** A term referring to a measured flow of words and signifying the basic beat or pattern established by stressed syllables, unstressed syllables and pauses.
89. **Satire.** A literary genre that uses irony, wit, and sometimes sarcasm to expose humanity's vices & foibles, giving impetus to reform through ridicule.
90. **Soliloquy.** Lines in a play in which a character reveals thoughts to the audience but not to the other characters; it is usually longer than an aside and not directed at the audience
91. **Sonnet.** A lyric poem that almost always consists of fourteen lines (usually printed as a single stanza) and that typically follows one of the conventional rhyme schemes. May address a range of issues or themes, but love is the most common theme.
92. **Stream of Consciousness.** The continuous flow of sense perceptions, thoughts, feelings, and memories in the human mind; a literary method of representing such a blending of mental processes in fictional characters. Example: James Joyce's *Ulysses*.
93. **Synecdoche.** A figure of speech that refers to a whole entity by identifying only a part of it. The Crown, for the English
94. **Syntax.** The manner in which words are arranged into sentences
95. **Tableau.** A dramatic, often symbolic arrangement of characters on a stage. *Prince Hamlet contemplating Yorick's skull is the most famous tableau in dramatic literature.*
96. **Tone.** The attitude of the author toward the reader or the subject matter of a literary work
97. **Understatement.** A statement, or a way of expressing yourself, that is deliberately less forceful or dramatic than the subject would seem to justify or require
98. **Unreliable Narrator.** One whose perception, interpretation, and evaluation of the matters s/he narrates do not coincide with the implicit opinions and norms of the author or those the author expects the reader to share
99. **Verse.** Poetry or an individual poem, that is any metrical composition
100. **Voice.** Awareness of a voice behind the fictitious voices that speak in a text. Sense of a pervasive authorial presence, intelligence, and moral sensibility which invented and ordered the literary characters.