

**AP English Language and Composition  
Summer Assignment  
Rhetorical Strategies and Stylistic Devices**  
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Welcome to AP English Language and Composition! AP Language is a rigorous course, but very fun. I could go on and on about what this course entails, but I will leave that for the first week of school. Most importantly, I cannot stress enough how important this assignment is in order to achieve success in this course. This course is full of building blocks, similar to math. You cannot add another block, until the previous block is fulfilled. The following assignment is the first step, or first building block, to this course in which all other material will build upon.

**Directions:**

- Sign up for my Remind101 Class
  - If you have a smartphone, get push notification. On your iPhone or Android, open your web browser and go to the following link:
    - Rmd.at/8c6cdk
  - If you don't have a smartphone, get text notifications.
    - Text the message @8c6cdk to the number 81010.
    - If you are having trouble with 81010, try texting @8c6cdk to (832)735-7898
  - If you don't have a phone, go to rmd.at/8c6cdk on a desktop computer to sign up for email notifications.
- Email me- once you are signed up for my Remind101 class, email me so I can ensure you are registered on my end.
  - If you are having problems signing up for Remind101 email me (include your phone number) and I can add you in manually.
  - My email is [roseanna.darcangelo@washoeschools.net](mailto:roseanna.darcangelo@washoeschools.net)
- Create a flashcard for each of the following terms. On one side of the card, write the word. On the other side, define it and provide your own example. The following list will provide you with definitions; you will need to research an example. Once you have finished your flashcards, place them in alphabetical order, punch a hole in one corner and bind them with a note card ring. **These cards will be collected the third week of school. In addition, expect to be tested on these terms around the third/fourth week of school.**

1. **Diction**—the word choices made by a writer (diction can be described as: formal, semi-formal, ornate, informal, technical, etc.)
2. **Figurative language**—language employing one or more figures of speech (simile, metaphor, imagery, etc.)
3. **Rhetoric**—the art of presenting ideas in a clear, effective, and persuasive manner
4. **Rhetorical devices**—literary techniques used to heighten the effectiveness of expression
5. **Structure**—the arrangement or framework of a sentence, paragraph, or entire work
6. **Style**—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)
7. **Syntax**—the manner in which words are arranged into sentences
8. **Theme**—a central idea of a work
9. **Thesis**—the primary position taken by a writer or speaker
10. **Tone**—the attitude of a writer, usually implied, toward the subject or audience

11. **Absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
12. **Ad hominem argument**—an argument attacking an individual’s character rather than his or her position on an issue
13. **Allegory**—a literary work in which characters, objects, or actions represent abstractions
14. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
15. **Analogy**—a comparison of two different things that are similar in some way
16. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
17. **Anecdote**—a brief narrative that focuses on a particular incident or event
18. **Anthypophora**-- A figure of reasoning in which one asks and then immediately answers one's own rhetorical questions (or raises and then settles imaginary objections). Reasoning aloud.
19. **Antithesis**—a statement in which two opposing ideas are balanced
20. **Aphorism**—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
21. **Argumentation**—a pattern of writing or speaking which is characterized by reason and logic, and asserts a position, belief or conclusion
22. **Assonance**-- Repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words. Ex: The sergeant asked him to **bomb** the **lawn** with **hotpots**.
23. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
24. **Balanced sentence**—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast (George Orwell: “If thought corrupts language, language can also corrupt thought.”)
25. **Cause/Effect**—a pattern of writing or speaking which is characterized by its analysis of why something happens, in contrast to Process, which describes how something happens. Often links situations and events in time, with causes preceding events. Ex: the cause of a war and its effects on a national economy
26. **Chiasmus**—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
27. **Classification/Division**—a pattern of writing or speaking which is characterized by division, which is the process of breaking a whole into parts, and classification, which is the often subsequent process of sorting individual items into categories.
28. **Climax**—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
29. **Colloquialism**—informal words or expressions not usually acceptable in formal writing

30. **Comparison/Contrast**—a pattern of writing or speaking which is characterized by, in its narrowest sense, how two or more things are similar (compare) and/or how two or more things are different (contrast).
31. **Complex sentence**—a sentence with one independent clause and at least one dependent clause
32. **Compound sentence**—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
33. **Compound-complex sentence**—a sentence with two or more principal clauses and one or more subordinate clauses
34. **Concrete details**—details that relate to or describe actual, specific things or events
35. **Connotation**—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
36. **Cumulative sentence (loose sentence)**—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases (Jonathan Swift, *A Modest Proposal*: “I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.”)
37. **Declarative sentence**—a sentence that makes a statement or declaration
38. **Deductive reasoning**—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
39. **Definition**—a pattern of writing or speaking which strives to inform the audience on what a term means and how it is different from other terms in its class.
40. **Denotation**—the literal meaning of a word
41. **Description**—a pattern of writing or speaking which is characterized by physical descriptions of a person, place or thing. It is a pattern that relies on the five senses to inform it.
42. **Dialect**—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
43. **Didactic statement**—having the primary purpose of teaching or instructing
44. **Dissonance**—harsh, inharmonious, or discordant sounds
45. **Ellipsis**—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
46. **Epigram**—a brief, pithy, and often paradoxical saying
47. **Epigraph**—a saying or statement on the title page of a work, or used as a heading of a chapter or other section of a work
48. **Ethos**—the persuasive appeal of one’s character, or credibility
49. **Euphemism**—an indirect, less offensive way of saying something that is considered unpleasant
50. **Exclamatory sentence**—a sentence expressing strong feeling, usually punctuated with an exclamation mark

51. **Exemplification**—a pattern of writing or speaking which is characterized by using one or more particular cases, or examples, to illustrate or explain a general point or an abstract concept.
52. **Hyperbole**—intentional exaggeration to create an effect
53. **Idiom**—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall”, “cut to the chase”, etc.)
54. **Imagery**—the use of figures of speech to create vivid images that appeal to one of the senses
55. **Imperative sentence**—a sentence that gives a command
56. **Inductive reasoning**—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.”)
57. **Inference**—a conclusion one draws (infers) based on premises or evidence
58. **Interrogative sentence**—a sentence that asks a question
59. **Invective**—an intensely vehement, highly emotional verbal attack
60. **Inverted syntax**—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
61. **Irony**—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
62. **Jargon**—the specialized language or vocabulary of a particular group or profession
63. **Juxtaposition**—placing two elements side by side to present a comparison or contrast
64. **Litotes**—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
65. **Logos**—appeal to reason or logic
66. **Malapropism**—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
67. **Maxim**—a concise statement, often offering advice; an adage
68. **Metaphor**—a direct comparison of two different things
69. **Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)
70. **Mood**—the emotional atmosphere of a work
71. **Motif**—a standard theme, element, or dramatic situation that recurs in various works
72. **Narration**—is a dominant pattern of writing or speaking which strives to tell a story by presenting events in an orderly, logical sequence. Conventionally utilizes the first or third person perspective.
73. **Non sequitur**—an inference that does not follow logically from the premises (literally, “does not follow”)

74. **Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
75. **Parallel Structure**--using the same pattern of words to show that two or more ideas have the same level of importance
76. **Parody**—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the *Scary Movie* series are examples)
77. **Parenthetical Comment**—a comment that interrupts the immediate subject, often to qualify or explain
78. **Pathos**—the quality in a work that prompts the reader to feel pity
79. **Pedantic**—often used to describe a writing style, characterized by an excessive display of learning or scholarship, characterized by being narrowly, stodgily, and often ostentatiously learned
80. **Personification**—endowing non-human objects or creatures with human qualities or characteristics
81. **Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
82. **Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer
83. **Sarcasm**—harsh, cutting language or tone intended to ridicule
84. **Satire**—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s *Gulliver’s Travels*, *The Simpsons*, etc.)
85. **Scheme**—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
86. **Sibilance**--having, containing, or producing the sound of or a sound resembling that of the *s* or the *sh* in *sash*.  
“*And the silken sad uncertain rustling of each purple curtain.*”
87. **Simile**—a comparison of two things using “like,” “as,” or other specifically comparative words
88. **Simple sentence**—a sentence consisting of one independent clause and no dependent clause
89. **Stream of Consciousness**—a technique characterized by the continuous unedited flow of conscious experience through the mind recorded on paper. Often used in “interior monologue,” when the reader is privy to a character or narrator’s thoughts.
90. **Syllepsis**—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
91. **Syllogism**—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal.”)
92. **Synecdoche**—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
93. **Synesthesia** (or synaesthesia)—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

94. **Tautology**—needless repetition which adds no meaning or understanding (“Widow woman”, “free gift”)
95. **Trope**—an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)
96. **Understatement**—the deliberate representation of something as lesser in magnitude than it
97. **Vernacular**—the everyday speech of a particular country or region, often involving nonstandard usage.
98. **Antimetabole** - the words in one phrase or clause are replicated, exactly or closely, in reverse grammatical order in the next phrase or clause. "And so, my fellow Americans, ask not what **your country can do for you**; ask what **you can do for your country**." -- John F. Kennedy, *Inaugural Address* "I, too, was born in the slum. But just because **you're born in the slum** does not mean **the slum is born in you**, and you can rise above it if your mind is made up." -- Jesse Jackson, *1984 Democratic National Convention Address*
99. **Alliteration**- the repetition of initial consonant letters (or sounds) in two or more different words across successive sentences, clauses, or phrases "I think a need a **bigger box**." -- Taco Bell Commercial
100. **Oxymoron**- TWO words that are ordinarily contradictory; a TWO WORD paradox; two words with contrary or apparently contradictory meanings occurring next to each other, and, which, nonetheless, evoke some measure of truth **open secret, larger half, clearly confused, act naturally, alone together, Hell's Angels, found missing, deafening silence, seriously funny, pretty ugly, almost exactly, unbiased opinion**
101. **Onomatopoeia**- Using words to imitate sounds  
Examples  
“Over the cobbles he clattered and clashed in the dark inn-yard.” –*The Highwayman*  
“Plop, plop, fizz, fizz oh what a relief it is” -Alka-Seltzer  
“Snap, Crackle, Pop” –Rice Krispies
102. **Isocolon**- repeating words and sounds in phrases the same length  
**Etymology:** The word derives from the Greek **isos**, equal + **kolon**, member.  
Ex. “I speak Spanish to God, Italian to women, French to men, and German to my horse.” –Charles V
103. **Antanaclasis**- Repetition of a single word, but with a different meaning each time  
Way to Remember: My Aunt Ana’s class is trying...very trying.  
Examples  
If we don’t hang together, we’ll hang separately. –Ben Franklin  
If you aren’t fired with enthusiasm, you’ll be fired with enthusiasm. –Vince Lombardi  
Put out the light, then put out the light. –*Othello*
104. **Epistrophe**- Repeating of the same word or phrase at the ends of successive clauses  
Way to Remember: Epistrophe has an ‘e’ that repeats at the end.  
Examples  
Hourly joys be still upon you! Juno sings her blessings upon you! –*The Tempest*  
What though the field be lost? All is not lost... –*Paradise Lost*  
The government is of the people, by the people, and for the people. –Gettysburg Address
105. **Paronomasia**- The use of words alike in sound but different in meaning. Paronomasia is just a fancy term for a pun.  
**Example** –  
“What is most like a bee in May?  
“Well, let me think, perhaps –” you say.  
Bravo! You're guessing well today!”  
~Lewis Carroll

("Perhaps" is the word most like "maybe" - or "May Bee")

106. **Periphrasis**- the use of an unnecessarily long or roundabout form of expression

Please, please do not hesitate to email me with any questions, comments, or concerns. You can contact me via email or Remind101, once you have that set-up.

Sincerely,

Mrs. D'Arcangelo