To: All Students Enrolled in AP Literature and Composition  
From: Dr. Gibbons  
Subject: Required Outside Reading and Related Assignments

First, I want to congratulate you on your decision to take AP Literature and Composition. This class will challenge you to take your reading and writing abilities to the next level and develop fluency that will serve you well throughout your college career and your life. Additionally, the AP Exam provides you with an opportunity to earn college credit before you leave high school.

The following pages provide you with the information you need to complete the required outside reading assignments. If you have questions, please come and ask me, and I will be glad to provide further assistance. During the summer months, you can contact me via e-mail at Lgibbons@tcss.net, but please understand that I will be checking e-mail on a weekly—not daily—basis.

You cannot succeed in this class or on the AP exam if you do not read widely and continually. AP Literature and Composition is a college-level English class; thus, it includes a heavy workload, especially required reading. Please be advised that using Cliff’s Notes, Spark Notes, or any other similar type of study aid is strictly prohibited. Additionally, because the goal of summer reading is to expand your knowledge base, using a book that you have already read counts as academic dishonesty. Because AP Literature and Composition is a reading and writing intensive course, students who have difficulty completing and comprehending the required outside reading or are reluctant to do so are strongly advised to take an advanced or a regular English 12 class.

You will be signing a hard copy of the following pledge affirming the originality of your work:

I, ________________________________, read the required works in their entirety and completed all assignments independently and to the best of my ability without the assistance of any type of study guide or online assistance.

Required Outside Reading Assignments and Due Dates

The curriculum in AP Literature and Composition focuses on a wide array of British, American, and world literature from the sixteenth century to the present time. To make the most of the time we have in class, all students are required to complete summer assignments and MOODLE postings. Note: You may post your assignments as soon as you are prepared to do so. Submissions after the due date will incur significant grade penalties.

Remember: All students taking AP Literature and Composition are expected to have mastered conventions of grammar, usage, and mechanics. Points will be deducted for any errors, so remember to use the spell and grammar check as well as proofread with your own eyes. Titles of poems, short stories, and chapter titles are enclosed in “quotations marks." Titles of novels and plays are italicized when typing and underlined when you write them by hand.

Assignment #1-Due date: Friday, May 15, 2015
First MOODLE post. Write a minimum of one paragraph in response to the following prompt and post your paragraph to the introductory
Numerous forms of entertainment vie for our attention in today’s world, and the ways we have to access information and multimedia are virtually limitless. Given all of the other choices we have, why do we still read literature?

**Assignment #2-Due date: Friday, June 19, 2015** - Second MOODLE post. *How to Read Literature Like a Professor* by Thomas C. Foster. This text provides an easy-to-read introduction to the themes and associations all literary texts share. The full-text of the book is available in the MOODLE course shell and online. For each of the book’s chapters one through twenty-six, you will write the chapter name and number and a minimum of three to five bullet points for each chapter. Complete this assignment first; you will use it to complete your other summer assignments. Include your first and last name on your document and in the file name as well.

**Assignment #3-Due date: Friday, July 17, 2015** Third MOODLE post. Self-Selected Reading and Major Works Data Sheet. Because *what* you read matters just as much as *how much* you read, you will choose one work from the three lists provided--American literature, British literature, and Continental and World literature--and complete a Major Works Data Sheet. Include your first and last name on your document and in the file name as well. When the school year begins, we will have some activities related to the outside reading, so having a copy of the book you choose will be helpful.

These tools will help you research specific titles to determine if they will meet your interests and reading ability:
- Read online summaries at Amazon, Barnes & Noble, Books-a-Million, or other commercial sites. Some commercial sites allow you to read excerpts of the text as well as list the number of pages in the book.
- Another consideration involves the availability of titles on the list. Sources include your school library, public library, online booksellers, and traditional brick-and-mortar bookstores. Older texts that are no longer protected by copyright may be available free of charge on Bartleby.com or Project Gutenberg.

**American Literature**
Albee, E. *Who’s Afraid of Virginia Woolf*
Anaya, R. *Bless Me, Ultima*
Anderson, S. *Winesburg, Ohio*
Arnow, H. *The Dollmaker*
Asimov, I. *I, Robot*
Baldwin, J. *Go Tell It on the Mountain*
Bellow, S. *The Adventures of Augie March*
*Humboldt's Gift*
Bradbury, R. *Fahrenheit 451*
Caldwell, E. *Tobacco Road*
Cather, W. *My Antonia*
Conroy, P. *The Great Santini*
*The Prince of Tides*
Cooper, J.F. *The Last of the Mohicans*
DeLillo, D. *Underworld*
Dreiser, T. *An American Tragedy*
Edwards, K.  
Sister Carrie  
The Memory Keeper’s Daughter  
Ellison, Ralph  
Invisible Man  
Faulkner, W.  
Absalom, Absalom!  
As I Lay Dying  
The Hamlet  
Intruder in the Dust  
Light in August  
The Sound and the Fury  
Ferber, Edna  
Giant  
Fitzgerald, F. Scott  
The Beautiful and Damned  
This Side of Paradise  
Tender is the Night  
Franklin, T.  
Hell at the Breech  
Gaines, E.  
Lesson Before Dying  
Garcia, C.  
Dreaming in Cuban  
Gibbons, K.  
Ellen Foster  
Hawthorne, N.  
The House of the Seven Gables  
Heller, J.  
Catch-22  
Hellman, L.  
The Little Foxes  
Hemingway, E.  
A Farewell to Arms  
For Whom the Bell Tolls  
The Sun Also Rises  
Irving, J.  
A Prayer for Owen Meaney  
The World According to Garp  
James, H.  
The American  
Daisy Miller  
The Golden Bowl  
Portrait of a Lady  
Turn of the Screw  
Kesey, K.  
One Flew Over the Cuckoo’s Nest  
Kidd, S. M.  
The Secret Life of Bees  
Kingsolver, B.  
The Poisonwood Bible  
Lahiri, J.  
The Namesake  
Lewis, S.  
Babbitt  
Elmer Gantry  
Main Street  
Mailer, N.  
An American Dream  
Malamud, B.  
The Assistant  
The Fixer  
Malcolm X & Haley  
Autobiography of Malcolm X  
McCarthy, C.  
All the Pretty Horses  
Blood Meridian  
Child of God  
The Crossing  
The Road
McCullers, C.  
The Heart Is a Lonely Hunter

Melville, H.  
Billy Budd
Moby Dick

Morrison, T.  
Beloved
The Bluest Eye
Song of Solomon
Sula

O'Brien, T.  
Going After Cacciato
In the Lake of the Woods

O'Connor, F.  
Wise Blood

O'Neill, E.  
Long Day's Journey into Night

Percy, W.  
The Last Gentleman
Love in the Ruins
The Moviegoer
The Thanatos Syndrome

Plath, S.  
The Bell Jar

Porter, K.A.  
The Chosen

Potok, C.  
The Promise

Proulx, A.  
Shipping News

Pynchon, T.  
The Crying of Lot 49
Gravity's Rainbow
Mason and Dixon

Roth, P.  
American Pastoral
Portnoy's Complaint

Salinger, J.D.  
The Catcher in the Rye
Franny and Zooey

Silko, L.  
Ceremony

Sinclair, U.  
The Jungle

Smiley, J.  
A Thousand Acres

Steinbeck, J.  
Cannery Row
East of Eden

In Dubious Battle

Stone, I.  
The Agony and the Ecstasy
Lust for Life

Styron, W.  
Sophie's Choice

Tan, Amy  
The Joy Luck Club

Taylor, P. A  
Woman of Means

Trumbo, D.  
Johnny Got His Gun

Twain, M.  
A Connecticut Yankee in King Arthur's Court

Innocents Abroad

Updike, J.  
Rabbit Run

Vonnegut, K.  
Slaughterhouse Five

Walker, Alice  
The Color Purple

Meridian

Warren, R. P.  
All the King's Men
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The Winter's Tale
Sterne, L.
Tristram Shandy
Swift, J.
Gulliver's Travels
Thackeray, W.
Vanity Fair
Waugh, E.
Brideshead Revisited
Wilde, O.
The Picture of Dorian Gray
Woolf, V.
To the Lighthouse

Continental and World Literature
Atwood, M.
Cat's Eye
The Handmaid's Tale
Balzac, H.
Père Goriot
Camus, A.
The Stranger
The Plague
Chekov
The Cherry Orchard
Cervantes, M.
Don Quixote (Book 1 of unabridged version)
Confucius
The Analects
Desai, A.
Fasting, Feasting
Dostoevsky, F.
The Brothers Karamazov
Crime and Punishment
The Idiot
Dumas, A.
The Three Musketeers
Flaubert, G.
Madame Bovary
Garcia Marquez, G.
Love in the Time of Cholera
One Hundred Years of Solitude
Gide, A.
The Counterfeiters
The Immoralist
Goethe
Faust
The Sorrows of Young Werther
Gogol, N.
Dead Souls
Hosseini, K.
The Kite Runner
Hugo
The Hunchback of Notre Dame
Les Miserables
Joyce, J.
Dubliners
A Portrait of the Artist as a Young Man
Ulysses
Kafka
Metamorphosis
The Trial
Karuni, C.
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<td>Tolstoy, L.</td>
<td>Anna Karenina</td>
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<td>War and Peace (abridged version is permissible)</td>
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**Guidelines for Major Works Data Sheets (MWDS)**

In addition, students will create a Major Works Data Sheet (MWDS) for the chosen work, guidelines for which are listed below. You will upload your MWDS into the appropriate place by the deadline. Remember as well to save an e-copy of all MWDSs in a secure place because you will use them as study materials for the AP exam. You must include the following information on your MWDS:

- Title and author
- Relevant biographical information about the author—a one paragraph summary is sufficient. (Note: Relevant refers to information that you can see reflected in the novel or play.)
- Relevant historical information about the time period during which the novel or play was published—a one paragraph summary of relevant events is sufficient.
- A minimum of five significant quotes, accompanied by related reflections and analysis, each of which must include this information:
  1. The chapter(s) from the novel or act(s) and scene(s) from the play to which you are responding.
  2. You must include one significant quote for each of the following literary elements: setting, imagery, characterization, symbolism, and theme, and an explanation of how the chosen quote exemplifies the literary element. Label each entry with the name of the primary literary element it exemplifies, and underline names of literary devices included in your discussion of how they build meaning in the work as a whole.
- Asking yourself these questions will guide you in writing your reflection: Why is the quote important? What does the quote reveal? Why does the author say things this way? What is the tone/mood of the passage?

A sample of a well-developed literary and stylistic analysis using a quote from Lorraine Hansberry’s play *A Raisin in the Sun* follows:

**Act III, A Raisin in the Sun —Characterization Quote**
There is always something left to love. And if you ain't learned that, you ain't learned nothing. Have you cried for that boy today? I don't mean for yourself and for the family 'cause we lost the money. I mean for him: what he been through and what it done to him. Child, when do you think is the time to love somebody the most? When they done good and made things easy for everybody? Well then, you ain't through learning because that ain't the time at all. It's when he's at his lowest and can't believe in hiself 'cause the world done whipped him so! When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.

Literary and Stylistic Analysis
Dialect and figurative language, including imagery and metaphor, characterize Mama as the underlying strength of the Younger household and relate to the theme of perseverance in the face of adversity that is reflected throughout the play. Even though double negatives and the non-standard ain't sprinkle Mama's speech, her words reflect her heartfelt conviction that unconditional love never wavers, despite a person's actions. Her use of the hills and valleys metaphor reflects both Walter Lee's struggles and the struggles of the African-American race, relating to the play's significance as an artifact of American history and the Civil Rights Movement. Stylistically, Hansberry's punctuation brings the printed words to life on the page, showing how an actor would deliver Mama's speech: pausing for emphasis at the commas; calling attention to words that follow dashes and colons, raising her voice to deliver sentences that end with an exclamation mark. In these ways, Hansberry's use of literary and stylistic techniques reflects the play's theme that African-Americans, represented by the members of the fictional Younger family— the surname itself a metaphor for younger generations being the hope for the future—continue their struggle to overcome the staggering obstacles standing between them and the promise of the American Dream.

(3) A brief essay (one page) in which you explain how the text you read can be interpreted through one or more of the various lenses that Thomas Foster articulates in How to Read Literature Like a Professor. The organizational structure is up to you, but you are required to cite supporting evidence from both the work you read and from Foster's How to Read Literature Like a Professor.

For example, the following sample paragraph uses The Great Gatsby in order to discuss the many quests (from Chapter 1 of Professor) found in literature:

Thomas C. Foster discusses quests in literature and asserts that the real reason for a quest is always self-knowledge(3). This statement is true of Jay Gatsby and his quest for Daisy in The Great Gatsby. Gatsby has spent the last five years of his life redefining himself as the man he believes Daisy wants. Selling grain alcohol illegally and manufacturing counterfeit bonds have allowed him to earn the money he needs to throw extravagant parties at his over-the-top mansion, hoping that Daisy would wander [in],
some nightâ€”(Fitzgerald 79). Unfortunately for Gatsby, this quest was futile; he had committed himself to the following of a grail, and he realizes this too late (149). In fact, it is assumed that Gatsby realized, just prior to his death, that he has lost Daisy forever, and that he must have felt that he had lost the old warm world, paid a high price for living too long with a single dreamâ€”(161). Interestingly, as Foster points out, more often than not, the quester fails at the stated task, and the outcome is unexpected (3). This is certainly true for Gatsby as he learns that the purity of his dream cannot exist in the world he lives in. So, while his quest may have been for Daisy on the surface, near the end of his life, he realizes that this dream was never attainable, thus [failing] at the stated taskâ€”(Foster 3).

**Assignment #4-Due date: Thursday, August 13, 2015**—Poetry Packet. (Although this assignment is due last, I suggest that you work on it throughout the summer.) This is not a MOODLE post. You will turn in hard copies of this assignment on the first day of class. Choose ten poems from the list that follows to print out or photocopy and annotate. All of these poems are widely available online and in anthologies.

Annotation does not mean blindly writing down random comments in the margins or listing poetic devices with no meaning attached to them. Annotation means having a dialogue with the text and reading actively. Fill the margins around the poems with your thoughts.

**Annotation should include the following:**
- Knowing the vocabulary of a poem. Look up words you don't know. Define them.
- Write out questions regarding the language or content of the poem.
- What does the title mean? How does it relate to the poem?
- Catalogue your insights as you read- what struck you as you read? What associations does the poem bring up? Why? What led you there?
- Who is the speaker? What is the speaker like? What is the situation? Who is the audience? How do you know?
- What poetic devices seem important to the poemâ€”big ideas? What effect do these devices have?
- What are the most important or interesting words? Why?
- Is there a rhythm? Is it even important? Look for patterns.
- What about sound devices (alliteration, onomatopoeia, assonance, consonance)? Punctuation? Figures of speech: simile, metaphor, personification, apostrophe, allusion, symbol?
- What is the tone? How and where does it change? Where are the major shifts in the poem? Shifts from what to what?
- What is the poet trying to say through this poem? What are some of the big ideas?
- What remains ambiguous? Unsaid? Unanswered?

Once you have written down all of these thoughts, there will be very little room left on the page. Do not spend time writing about how you could not understand the poem no matter how you tried. Do not complain about the poem. Do not spend your whole annotation asking questions about it, without providing any interpretation on your part. If you dislike or do not understand a poem, then choose a different poem to annotate. A sample annotated poem follows the list.
Choose any ten of these poems to annotate
Wilfred Owen, "Dulce et Decorum Est"
Anne Bradstreet, "To My Dear and Loving Husband"
Emily Dickinson, "The Last Night that She lived"
Emily Dickinson, "I have ceded - I've stopped being Theirs"
Emily Dickinson, "The Soul selects her own Society"
Emily Dickinson, "I heard a Fly buzz- when I died"
Emily Dickinson, "Because I could not stop for Death"
Emily Dickinson, "I died for beauty"
Robert Frost, "Acquainted with the Night"
Robert Frost, "Mending Wall"
Robert Frost, "Neither Out Far nor In Deep"
Langston Hughes, "Negro"
Langston Hughes, "Dream Variations"
Langston Hughes, "Theme for English B"
e. e. cummings, "in just -"
e. e. cummings, "since feeling is first"
e. e. cummings, "Buffalo Bill's defunct"
e. e. Cummings, "next to god of course america"
Allen Ginsberg, "A Supermarket in America"
Claude McKay, "America"
William Carlos Williams, "The Red Wheelbarrow"
Matthew Arnold, "Dover Beach"
John Donne, "Death, be not proud"
Elizabeth Bishop, "One Art"
Elizabeth Barrett Browning, "Grief"
Lucille Clifton, "good times"
Lucille Clifton, "Homage to My Hips"
Stephen Crane, "War is Kind"
Randall Jarrell, "The Death of the Ball Turret Gunner"
Nikki Giovanni, "Mothers"
Frank O'Hara, "Having a Coke with you"
Frank O'Hara, "Why I am Not a Painter"
Sylvia Plath, "Daddy"
Linda Pastan, "The Happiest Day"
Billy Collins, "Passengers"
Billy Collins, "The Parade"
Stevie Smith, "Not Waving but Drowning"
Mark Doty, "Iara"
Pablo Neruda, "Ode to My Socks"
Mr Bleaney

This was Mr Bleaney's room. He stayed - his employer?
The whole time he was at the Bodies till

They moved him, lowered curtains, thin and grayed,
fall to within five inches of the sill,

Whose window shows a strip of building land?

Tussocky, littered. 'Mr Bleaney took

My bit of garden properly in hand'

Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags -

'I'll take it. So it happens that I lie

Where Mr Bleaney lay, and I rub my face.

On the little scraper, souvenirs, and try

Stuffing my ears with cotton-wool, to drown

The jabbering set he egged her on to buy.

I know his habits. What time he came down,

His preference for sauce to gravy, why

He kept on plugging at the four aways -

Likewise their yearly frame: the Bronton folk

Who put him up for summer holidays,

And Christmas at Harington House in Stoke.

But if he stood and watched the frigid wind

Toussing the clouds, lay on the dusty bed

Telling himself that this was home, and grinned,

And shivered, without shaking off the dread

That how we live measures our own nature,

And at his age having no more to show

Than one hired box should make him pretty sure

He warranted no better, I don't know.

All they have to show for their lives

is a horrible rented room

+ also implies coffin ('DEATH')
MOODLE Account Information
Because competency in twenty-first century technology skills is essential to success in college and the workplace as well as in the larger society, students will be learning in an on-line component of AP Literature and Composition as well as in the traditional school-based classroom environment.

Students who already have an active Moodle account can simply login and add AP Literature and Composition. However, Moodle accounts that have been inactive for an extended period of time will have been deleted, so creating a new account may be necessary.

To Create an Account in Moodle
The first step is to register as a student for the on-line component of AP Literature and Composition. Follow these steps:
(1) Go to the following URL: http://moodle.accessdl.state.al.us
(2) Follow the prompts to create an account in Moodle
(3) Follow the prompts to confirm your registration and enroll in a course

After you have confirmed your enrollment, you will be able to access the following on-line components of the AP Literature and Composition course related to your required outside reading.
Choose a password you will remember! WRITE IT DOWN!
Step Two: Confirming Your Registration and Enrolling in a Course
After you receive your confirmation e-mail and confirm your registration, you will see a “Courses” button. Clicking this button takes you to a “Course Categories” page. Scroll toward the bottom until you see “Tuscaloosa County.” Double click “Brookwood High School,” and you will be taken to a page that lists all of Dr. Gibbons’ classes.

Double click the appropriate class. Enter the enrollment key APgibbons and click “Enroll Me in This Course.”

After enrolling in the course, you will receive a welcome message inviting you to edit your profile page within the course. Here on your profile page, you will upload a school-appropriate photo of yourself.

Be sure to read the message that appears. If you cannot confirm your email, wait until the next day and log in with the name and password you have created.
These literary and stylistic terms are ones you have used in various English classes, so you are expected to have a working knowledge of all of these terms on the first day of AP English class.

- **allegory**: A literary work in which characters, objects, or actions have multiple levels of meaning and significance.
- **alliteration**: The repetition of initial sounds (usually consonants) in successive or neighboring words.
- **allusion**: A reference to something literary, mythological, or historical that the author assumes the reader will recognize.
- **analogy**: A comparison of two different things that are similar in some way.
- **antagonist**: The person or thing opposed to the protagonist.
- **aphorism**: A concise statement that expresses succinctly a general truth or idea, often using rhyme or balance.
- **archetype**: Recurrent designs, patterns of action, character types, themes, or images that are identifiable in a wide range of literature.
- **assonance**: Recurrent designs, patterns of action, character types, themes, or images that are identifiable in a wide range of literature.
- **characterization**: The process of creating imaginary characters so that they seem lifelike to the reader.
- **archetypal character**: One who epitomizes a well-known and easily recognizable character type, such as the hero, the outcast, or the scapegoat.
- **dynamic character**: One who changes as a result of the story’s events.
- **flat character**: One who is constructed around one or two ideas or qualities; usually his or her persona can be summed up in a single sentence.
- **round character**: One who is fully developed and seems like a real person.
- **static character**: One who does not change significantly as a result of what happens in the story.
- **stock character**: A conventional character type (ex: the wicked stepmother or a doddering old man).
- **cliché**: An expression that has been overused to the extent that its freshness has worn off.
- **colloquialism**: Informal words or expressions inappropriate for formal writing.
- **connotation**: The implied or associative meaning of a word.
- **consonance**: The repetition of a sequence of two or more consonants, but with a change in intervening vowels (ex: *pitter-patter*).
- **denotation**: The literal or dictionary meaning of a word.
- **dialect**: A variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region.
- **dialogue**: Conversation between two or more people.
- **diction**: The word choice an author uses to persuade or convey tone, purpose, or effect.
  - **formal diction**: Language that is lofty, dignified and impersonal.
  - **informal diction**: Similar to everyday speech; language that is not as lofty or impersonal as formal diction.
- **flashback**: The insertion of an earlier event into the normal chronological order of a narrative.
- **foreshadowing**: The presentation of material in such a way that the reader is prepared for what is to come later in the work.
- **genre**: A category or type of literature.
- **hyperbole**: Intentional exaggeration to create an effect.
- **imagery**: The use of figures of speech to create vivid images that appeal to one of the senses.
- **irony**: The use of words to convey the opposite of their literal meaning; or, a discrepancy between what is expected and what actually occurs.
| **dramatic irony** | - exists when playgoers (or movie viewers) have information unknown to characters onstage |
| **situational irony** | - exists when an occurrence is the opposite of someone’s expectations |
| **verbal irony** | - occurs when the meaning of a statement is the reverse of what is meant |
| **metaphor** | - a direct comparison of two different things that says one thing is the other |
| **mood** | - the emotional atmosphere of a work |
| **motif** | - a standard theme, element, or dramatic situation that recurs in various works; also, a recurrent image, object, phrase, or action that unifies a work of literature |
| **narrator** | - the one who tells the story; may be first- or third-person limited or omniscient point of view |
| **onomatopoeia** | - a word that imitates the sound it names (ex: buzz) |
| **oxymoron** | - an expression in which words that contradict each other are joined |
| **parallelism/parallel structure** | - the use of words, phrases, or sentences that have similar grammatical structure; parallelism emphasizes the relationship between ideas |
| **parody** | - a humorous imitation of a serious work |
| **personification** | - giving human qualities or characteristics to non-human objects or creatures |
| **plot** | - the action of a narrative or drama |
| **point of view** | - the vantage point from which a story is told |
| **protagonist** | - the main character, who may or may not be a hero or good person |
| **satire** | - the use of humor to emphasize human weaknesses or imperfections in social institutions |
| **setting** | - the time, place, and environment in which action takes place |
| **simile** | - a comparison of two things using “than,” “like,” or “as.” |
| **style** | - the choices a writer makes; the combination of distinctive features of a literary work |
| **symbol** | - an object that has meaning in itself but conveys a deeper meaning as well |
| **syntax** | - the manner in which words and phrases are arranged in sentences |
| **theme** | - the central idea of a work |
| **tone** | - the attitude of a writer, usually implied, toward the subject or audience |
| **vernacular** | - the everyday speech of a particular country or region, often involving nonstandard usage |