senior english summer reading and assignments
summer 2015
Dr. Collins, Email: collinsr@stcecilia.edu

You have four assignments this summer involving reading, writing, memorizing, and filling out a common college application.

Part One:
All seniors must have completed the common college application by the first day of class. Everything pertaining to the student and her family should be filled out—names, addresses, schools attended, name of guidance counselor, etc. Students should also have completed a typed first draft of their college application essay. The easiest way to do all this is by attending the college application boot camp in the summer. But all this work is required on the first day of class regardless of whether or not you participate in the boot camp.

NOTE: Even if you are applying to schools that do not use the common college application, you must still fill out this application. Doing so will give you the opportunity to gather in one place information that you will be using on any application. You can download a copy of the common college application from the internet at commonapp.org. This is a graded assignment worth up to 50 points.

Part Two:
Non-AP Seniors will read two novels and one play. The readings are:

Brave New World by Aldous Huxley
Frankenstein by Mary Shelley
Waiting for Godot by Samuel Beckett

AP Seniors will read the three books listed above and also read:

Mrs. Dalloway by Virginia Woolf

All students must write a personal response to each of the books that they read. If you liked the book, tell me why; if you didn’t like the book, tell me why. Each of these books is a serious work of literature
dealing with serious issues and ideas. You do not have to enjoy reading the books, but you do have to take them seriously and respond to them. Each personal response must be typed, double spaced, properly proofread, and **ABSOLUTELY** no longer than one page. Each personal response will be worth 50 points for a total of 150 points (Non-AP) or 200 points (AP).

**Part Three:**
All seniors will be tested on these three books on the second day of class. The test will consist of identifications and short essays and will be worth 100 points.

**Part Four:**
All seniors will memorize the terms and definitions listed below. Most of these are terms you should already know from eighth or ninth grade. If you don’t already know them, you need to know them now. These are terms that any educated person should be familiar with. You will be tested on these definitions on the third day of class. Students that fail this test will have a maximum of three days to prepare for a retake. They will retake the test until they pass. All failing grades will count towards their quarter grade. AP students who fail to receive a grade of at least 84% on this test will be dropped out of the AP class. If you cannot take a simple assignment like this seriously, you are not a serious enough student to be in an AP class. The test will count as 100 points.

These summer reading assignments can earn you a lot of points towards your first quarter grade. I take them seriously, and so should you.

**LITERARY TERMS AND DEFINITIONS**

**Allegory**—story or poem in which characters, settings, and events stand for other people or events or abstract ideas or qualities. **EXAMPLE:** *Animal Farm*, Dante’s *Inferno*.

**Alliteration**—repetition of consonant sounds at the beginning of words.

**Allusion**—an indirect reference to something in history or previous literature.

**Ambiguity**—the intentional expression of an idea in such a way that more than one meaning is suggested.

**Anaphora**—repetition of words or phrases at the beginning of lines or sentences.
Antithesis—contrasting ideas presented in parallel structure. “To err is human, to forgive divine.”

Apostrophe—direct address of an inanimate object or someone who is absent.

Assonance—repetition of vowel sounds.

Blank verse—unrhymed iambic pentameter.

Cacophony—harsh, rough, or unmusical language.

Caesura—a pause or stop WITHIN a line of poetry, usually indicated by a punctuation mark.

Carpe Diem Poetry—poetry that stresses the brevity of life and living life to its fullest.

Conceit—an elaborate metaphor that compares two things that are startlingly different. Often an extended metaphor.

Connotation—the associations and emotional overtones attached to a word or phrase in addition to its strict dictionary definition. EXAMPLE: The word “home” suggests comfort and security though it doesn’t denote either of those.

Consonance—repetition of consonant sounds other than at the beginning of words.

Couplet—two consecutive lines of poetry that rhyme.

Denotation—the dictionary definition of a word.

Diction—word choice. Concrete diction refers to words that are specific and “show” the reader a mental picture. Abstract diction refers to words that are general and “tell” something without a picture. Note the difference. Abstract “telling” diction: Even a large male gorilla, unaccustomed to tourists, is
frightened by people. Concrete “showing” diction: A 400 pound male gorilla, unaccustomed to tourists, will bolt into the forest, trailing a stream of diarrhea, at the mere sight of a person.”

Didactic—form of fiction or non-fiction that teaches a specific lesson or moral.

Elegy—a poem of mourning, usually about someone who has died. A Eulogy is great praise, a laudatory speech, about someone who has died.

End-Stopped Line—a line of poetry that has a pause or stop at the end indicated by a punctuation mark.

Enjambment—a line of poetry in which the grammatical and logical sense run on, without pause, into the next line or lines.

Epic—a long narrative poem, written in heightened language, recounting the deeds of a heroic character who embodies the values of a particular society.

Epiphany—a moment of enlightenment or heightened awareness when an ordinary object or scene is suddenly transformed into something that possesses significance.

Epistolary Novel—a novel that takes the form of letters that pass between the main characters. For example: The Screwtape Letters, or Frankenstein.

Euphony—language that is smooth, pleasant, and musical to the ear.

Foil—a character who acts as a contrast to another character.

Free verse—poetry that avoids patterns of regular rhyme or meter.

Hyperbole—exaggeration for effect. “You could have knocked me over with a feather.”

Imagery—the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.
**IRONY**: A discrepancy between appearances and reality.

- **Verbal Irony or Sarcasm**—Saying one thing and meaning another.
- **Situational Irony**—discrepancy between what is expected to happen, or what would be appropriate to happen, and what actually happens.
- **Dramatic Irony**—failure of a character to see or understand what is obvious to the audience.

**Metaphor**—a comparison that doesn’t use “like” or “as.”

**METER AND RHYTHM:**

- **Meter**—repeated patterns of stressed and unstressed syllables in poetry

- **Foot**—one stressed syllable with one, two, three, or zero unaccented syllables.
  
  - **Iamb** (pronounced EYE-am)—unstressed stressed (today is pronounced to-DAY)
  
  - **Trochee** (pronounced TROW-key)—stressed unstressed (daily is pronounced Day-lee)
  
  - **Anapest** (pronounced an-uh-PEST)—unstressed unstressed stressed (intervene is pronounced in-ter-VENE)
  
  - **Dactyl** (DAK-till)—stressed unstressed unstressed (Yesterday is pronounced YES-ter-day)
  
  - **Spondee** (pronounced SPAWN-dee)—stressed stressed (true-blue is pronounced TRUE-BLUE)

**Monometer**—a line with one metric foot.

**Dimeter**—a line with two metric feet.

**Trimeter**—a line with three metric feet.

**Tetrameter**—a line with four metric feet.
Pentameter—a line with five metric feet.

Hexameter—a line with six metric feet.

Metonymy—an attribute or a suggestive word is substituted for the name of something, as in “The Crown” for “the monarchy.” E.g. “The crown is anti-catholic.” “The White House opposed the plan.” “The pen (power of the written word) is mightier than the sword (power of physical violence).”

Motif—a recurring image, verbal pattern, or character that supports the main theme of a literary work.

Octave—an eight line stanza, an octet.

Onomatopoeia—word mimics a sound; an arrangement of words that suggest a sound.


Paradox—contradictory statement that contains some element of truth. “Less is more.”

Parallelism (Parallel Structure)—repetition of grammatical form and function.

Paraphrase—restatement of a text giving the meaning in another form for clearness. Rewording.

Parody—a work that makes fun of another work by imitating some aspect of the writer’s style.

Personification—giving human qualities to an abstraction or non-human object.

Quatrain—a poem consisting of four lines, or four lines of a poem that can be considered as a unit.
**Refrain**—group of words repeated at key intervals in a poem.

**Rhyme**—the repetition of the same or similar sounds, most often at the ends of lines.

- **Masculine rhyme**—rhyme of one syllable.
- **Feminine rhyme**—rhyme of two or more syllables.
- **Internal rhyme**—rhyme within a line of poetry.
- **End rhyme**—rhyme at the end of a line of poetry.
- **Approximate rhyme**—two words have similar sounds but not exact.

**Simile**—comparison using “like” or “as.”

**Soliloquy**—a dramatic monologue that allows the audience to hear what a character is thinking.

**Sonnet**—a fourteen line lyric poem in predominantly iambic meter with a specific rhyme scheme. Although sonnet rhyme schemes can vary considerably, most sonnets written in English are written in either the Petrarchan (Italian) style or the Shakespearean (English) style.

- **Petrarchan (Italian) Sonnet**—An octave and a sestet. Octave must rhyme abba abba; the rhyme scheme of the sestet can vary.

- **Shakespearean (English) Sonnet**—three quatrains and a couplet. Rhyme scheme abab cdcd efef gg.

**Symbol**—a physical person, place, or thing that represents something else.

**Synecdoche** (pronounced seh-NECK-deh-key)—a part is substituted for the whole, as in 50 head of cattle for 50 cows.
**Synesthesia**—the juxtaposition of one sensory image with another image that appeals to an unrelated sense. e.g. the blue screamed at me from across the room.

**Syntax**—the order of words in a sentence, sentence structure. An author’s distinctive form of sentence structure.

**Theme**—the insight about human life that is revealed in a literary work.

**Tone**—the attitude the writer takes toward the subject of a work, the characters in it, or the audience; revealed through diction, figurative language, and organization.

**Understatement**—a statement that says less than what it means. Opposite of hyperbole. Hyperbole exaggerates; understatement minimizes. Often used to make an ironic point.

**EXAMPLE**—in the midst of a howling gale the “Deadliest Catch” boat captain says, “It’s a bit breezy.”