

AP English Language Final Exam Review Packet

Final Exam Vocabulary

Word and definition	Memory Cue	Sentence
Truculence: (adj.) fierce; cruel; brutal		
Preconception: (noun) an opinion formed beforehand; bias		
Proliferation: (noun) a rapid and excessive spread or increase		
Ubiquitous: (adj.) existing or being everywhere, especially at the same time; omnipresent		
Parched: (verb) to make extremely, excessively, or completely dry; thirsty		
Brash: (adj.) hasty, rash, tactless		
Indignant: (adj.) feeling, characterized by, or expressing strong displeasure at something considered unjust or offensive		
Innocuous: (adj.) harmless		
Gaffe: (noun) an unintentional mistake causing embarrassment to its originator		
Dissident: (adj.) disagreeing as in an opinion or attitude		
Largesse: (noun) generous bestowal of gifts		
Zealous: (adj.) ardently active, devoted, or diligent; enthusiastic and passionate		

Epitome: (noun) a person or thing that is a perfect example of a particular quality or type		
Squabble: (verb) to engage in a petty quarrel		
Anatomist: (noun) a specialist in anatomy		
Compunction: (noun) a feeling of uneasiness or anxiety of the conscience caused by regret for doing wrong		
Angst: (noun) a feeling of dread, anxiety, or anguish		
Introspective: (adj.) the act or process of looking into oneself		
Superficiality: (noun) shallow, being only on the surface		
Perilous: (adj.) involving grave risk or peril; hazardous; dangerous		
Flippant: (adj.) frivolously disrespectful, shallow, or lacking seriousness		
Reverent: (adj.) feeling, exhibiting, or characterized by deep respect		
Ribald: (adj.) vulgar or indecent		
Disgruntled: (adj.) displeased and discontented; sulky		
Colloquial: (adj.) characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing; informal		

Rhetorical Terms:

1. Allusion: An indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned. This will not be a detailed comparison or reference. Allusions can be used as a shortcut to help a reader understand an argument. While anything sufficiently well-known can be alluded to, there are a number of sources that work particularly well. Shakespeare, classical mythology, and the Bible are all virtually limitless repositories for allusions. "*Suffer not yourselves to be betrayed with a kiss.*" Patrick Henry
2. Anaphora: A rhetorical figure of repetition in which the same word or phrase is repeated in (and usually at the beginning of) successive lines, clauses, or sentences—seen often in political speeches. "*Last night, Japanese forces attacked Hong Kong. Last night, Japanese forces attacked Guam. Last night, Japanese forces attacked the Philippine Islands. Last night, the Japanese attacked Wake Island.*" —Franklin D. Roosevelt
Additionally, anaphora is a common poetic technique.

Mine-by the Right of White Election!
Mine-by the Royal Seal!
Mine-by the Sign in the Scarlet prison!
Bars-cannot conceal!

-Emily Dickinson

3. Epistrophe: Closely related to anaphora. This is when the same word or phrase is repeated at the end of multiple clauses or sentences. "*When I was a child, I spoke like a child, I understood as a child, I thought as a child, but when I became a man, I put away childish things.*" Both anaphora and epistrophe act as parallel structure that emphasizes a single idea.
4. Anecdote: A brief story used to illustrate a point or disclose a truth. It may also provide comic relief or serve as a cautionary tale to tell readers of possible outcomes of an action.
5. Antithesis: An observation or claim that is in opposition to an author's claim or a statement in which direct opposites are contrasted in the same sentence. It may involve a contrast of ideas expressed in a grammatically balanced statement. Antithesis has a natural beauty to the human ear because we love to organize and categorize our thoughts. It is used to show a contrast in ideas. "*A man desires the satisfaction of his desires; a woman desires the condition of desiring.*" Pam Houston
6. Asyndeton: This term will add stylistic force to writing by handling conjunctions in non-standard ways. Asyndeton will leave out conjunctions in a list or between clauses. "*He was tall, dark, handsome*". When there are only two items, it can be used to define the second item as clarification of the first. "*It was a great prize, a reward for years of service.*" It can also give the impression that the list you have created was spontaneous or unfinished. This may force readers to come up with more items on their own. Finally, it can give the feeling of fast movement in writing. "*They sat under one roof, princes, dukes, barons, earls, kings.*"
7. Polysyndeton : The stylistic opposite of asyndeton in that it puts a conjunction between EVERY item. The general feel is to increase urgency or and power, with a hypnotic rhythm forming rather quickly. "*The runner passed the ten-mile mark and the fifteen, and the twenty, and the finish line loomed in front of him.*" The conjunctions being used become punctuated beats making a steady cadence that carries on throughout the list. "*We listen to hear screams, and cries, and howls of rage.*" It is widely used in the Bible and other religious texts, and its use often brings to mind a comparison to scripture.
8. Chiasmus: A figure of speech by which the order of terms in the first of two parallel clauses is reversed in the second. This may involve a repetition of the same words, or just a reversed parallel between two corresponding pairs of ideas.
"Pleasure's a sin, and sometimes sin's a pleasure." Lord Byron
Dispised, if ugly; if she's fair, betrayed." Mary Leapor

9. Connotation (Connotative language): Words that have implied meaning, emphasizing the feelings or subjectivity that surrounds the word. Words generally are negative (sadistic), positive (serendipitous), or neutral (instrument).
10. Denotation (Denotative language): Literal, dictionary meaning, emphasizing an objective tone.
11. Euphemism: The substitution of a mild or less negative word or phrase for a harsh or blunt one. The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive or neutral light. Satirists often exploit this technique.
"He was a middle-aged, simple-hearted miner who had lived in a lonely corner of California, among the birds and the mountains, a good many years, and he studies the ways of his only neighbors, the beasts and the birds, until he believed he could accurately translate any remark which they made." Mark Twain
12. Hyperbole: The author over exaggerates to accomplish a purpose.
If I read a book and it makes my whole body so cold no fire can warm me, I know that is poetry. Emily Dickenson, Letter to Col. Thomas Higginson
13. Irony: A subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance. Verbal – a discrepancy between what is said and what is actually meant. Structural – A naive or deluded hero or unreliable narrator, whose view differs widely from the true circumstances recognized by the author and readers. Dramatic – The audience knows more about a character's situation than the character does, foreseeing an outcome contrary to the character's expectations, and thus ascribing a sharply different sense to some of the characters' own statements.
14. Juxtaposition: Placing two items side by side to create a certain effect, reveal an attitude, or accomplish a purpose. *"Wealth and poverty, guilt and grief, orange and apple, God and Satan; let us settle ourselves and work and wedge our feet downward through the mud and the slush of opinion, and prejudice, and tradition, and delusion, and appearance."* Henry David Thoreau
15. Metonymy: Metonymy allows you to refer to something closely related to the actual object, and use that as a way of referring to the object itself. For example, many people talk about the ruler of a monarchy as "the crown." *"The White House answered its critics."* The White House cannot speak, so it must have been someone from the President's administration. *"The pen is mightier than the sword."* A sword could easily break a pen, so the idea must be that the concepts expressed writing can defeat an army.
16. Synecdoche: Synecdoche is the use of a part of something to represent the whole. *"The rancher boasted about how many head of cattle he owned."* *"The captain shouted, 'All hands on deck.'"* Both metonymy and synecdoche add stylistic flair to writing.
17. Parallelism (Parallel Syntax): The arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them; balanced arrangement achieved through repetition of the same syntactic forms.
*"I'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel for an almsman's gown,
My figured goblets for a dish of wood (. . .)"*
-*Shakespeare, Richard III*
18. Paradox: A statement or expression so surprisingly self-contradictory as to provoke us into seeking another sense or context in which it would be true.
"The child is father of the man."

19. Zeugma: A device in which unexpected items in a sentence are linked together by a shared word (can be a verb, adjectival phrase, etc.). Often, this is used to eliminate the repetition of a verb. For example, rather than saying: "The runner lost the race. The school then canceled his scholarship," you could say: "*The runner lost the race and his scholarship.*" Zeugma is a great way to forge strong connections between different parts of your sentence. By making them share the same word to find their meaning, you make the reader see them as very closely related. Another stylistic use of zeugma is to postpone introducing the verb until near the end of the sentence. "*The teenage sweethearts, the elderly couple, and the flickering candles all danced into the night.*"

Sentence Types:

Periodic Sentence: A sentence in which the main clause or its predicate is withheld until the end; for example, "*Despite heavy winds and nearly impenetrable ground fog, the plane landed safely.*" The completion of the main clause is left to the end, thus creating an effect of suspense. *All alone in the world, without any money, he died.*

Loose sentence: A sentence structure in which a main clause is followed by one or more coordinate or subordinate phrases and clauses. Contrast with periodic sentence. A writer may use loose sentences to give "the impression of spontaneity and vernacular immediacy" (*The Autobiographical Subject*, 1995). Use the loose sentence for its easy conversational effect. At its simplest the loose sentence contains a main clause plus a subordinate construction. "*We must be wary of conclusions drawn from the ways of the social insects, since their evolutionary track lies so far from ours.*" Robert Ardrey "*I knew I had found a friend in the woman, who herself was a lonely soul, never having known the love of man or child.*" Emma Goldman

Hortative Sentence: The definition of hortative is a choice of words that encourage action. An example would be: "*Just try it at least once!*"

Imperative Sentence: A type of sentence that gives advice or instructions or that expresses a request or command. (Compare with sentences that make a statement, ask a question, or express an exclamation.) An imperative sentence typically begins with the base form of a verb, as in *Go now!* The implied subject *you* is said to be "understood" (or elliptical): (*You*) *go now!* An imperative sentence ends with a period or an exclamation point.

Multiple Choice Tips:

- Task: Reading passages and answering specific questions about rhetoric, tone, diction, style, etc.
- Incorrect items do not count for or against you (no penalty for guessing)
- Most often, you will have one answer that is correct, one distractor (an answer that seems correct), and three that are absolutely wrong
- Types of Questions:
 1. The straightforward question
 2. The question that refers you to specific lines and asks you to draw a conclusion or to interpret
 3. The *ALL... EXCEPT* question
 4. The question that asks you to make an inference or to abstract a concept not directly stated in the passage
 5. The "killer" Roman numeral question
 6. The footnote question
- Specific Techniques:
 1. Process of Elimination
 2. Substitution/ Fill-in the blank
 3. Using Context
 4. Anticipation
 5. Intuition/ The Educated Guess
- Question Categories:
 1. Questions about rhetoric
 2. Questions about the author's meaning and purpose
 3. Questions about the main idea
 4. Questions about organization and structure

5. Questions about rhetorical modes

- Approach:

1. Answer easy questions immediately

2. On more difficult questions, write in your book—mark eliminated choices

3. On questions that you find very difficult—return after you have answered the following questions—they may help shed some light on previous questions that you had trouble with.