

## Rising 11<sup>th</sup> Grade AP – Vocabulary Terms

**Key : These terms will be of use to you in answering the multiple choice questions, analyzing prose passages, and composing your essays.**

1. **alliteration** – The repetition of sounds, especially initial consonant sounds in two or more neighboring words
2. **allegory** – The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning.
3. **allusion** – A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art.
4. **ambiguity** – The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.
5. **analogy** – A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.
6. **antecedent** – The word, phrase, or clause referred to by a pronoun.
7. **antithesis** – the opposition or contrast of ideas; the direct opposite.
8. **aphorism** – A terse statement of known authorship which expresses a general truth or a moral principle. An aphorism can be a memorable summation of the author's point.
9. **apostrophe** – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer.
10. **atmosphere** – The emotional nod created by the entirety of a literary work, established partly by the setting and partly by the author's choice of objects that are described.
11. **caricature** – a verbal description, the purpose of which is to exaggerate or distort, for comic effect, a person's distinctive physical features or other characteristics.
12. **clause** – A grammatical unit that contains both a subject and a verb. An *independent*, or *main*, *clause* expresses a complete thought and can stand alone as a sentence. A *dependent*, or *subordinate clause*, cannot stand alone as a sentence and must be accompanied by an independent clause.
13. **colloquial/colloquialism** – The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.
14. **conceit** – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects.
15. **connotation** – The non-literal, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes.
16. **denotation** – The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color.
17. **diction** – Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness
18. **didactic** – From the Greek, *didactic* literally means "teaching." Didactic words have the primary aim of teaching or instructing, especially the teaching of moral or ethical principles.
19. **euphemism** – From the Greek for "good speech," euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept.
20. **extended metaphor** – A metaphor developed at great length, occurring frequently in or throughout a work.
21. **figurative language** – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.
22. **figure of speech** – A device used to produce figurative language. Many compare dissimilar things.
23. **generic conventions** – This term describes traditions for each genre..
24. **genre** – The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama.
25. **homily** – This term literally means "sermon," but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.
26. **hyperbole** – A figure of speech using deliberate exaggeration or overstatement.
27. **imagery** – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions.
28. **inference/infer** – To draw a reasonable conclusion from the information presented.
29. **invective** – an emotionally violent, verbal denunciation or attack using strong, abusive language

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30. **irony/ironic** – The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true.
31. **litotes** (pronounced almost like “little tee”) – a form of understatement that involves making an affirmative point by denying its opposite
32. **loose sentence/non-periodic sentence** – A type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence.
33. **metaphor** – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity.
34. **metonymy** – (mĕtŏn’ ĭmē) A term from the Greek meaning “changed label” or “substitute name,” metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it.
35. **mood** – The prevailing atmosphere or emotional aura of a work. Setting, tone, and events can affect the mood. Mood is similar to tone and atmosphere.
36. **narrative** – The telling of a story or an account of an event or series of events.
37. **onomatopoeia** – A figure of speech in which natural sounds are imitated in the sounds of words.
38. **oxymoron** – From the Greek for “pointedly foolish,” an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include “jumbo shrimp” and “cruel kindness
39. **paradox** – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity
40. **parallelism** – Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning “beside one another.” It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to, repetition of a grammatical element such as a preposition or verbal phrase.
41. **anaphora** – A sub-type of *parallelism*, when the exact repetition of words or phrases at the beginning of successive lines or sentences.
42. **parody** – A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule.
43. **pedantic** – An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish (language that might be described as “show-offy”; using big words for the sake of using big words).
44. **periodic sentence** – The opposite of *loose sentence*, a sentence that presents its central meaning in a main clause at the end.
45. **personification** – A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions.
46. **point of view** – In literature, the perspective from which a story is told. There are two general divisions of point of view, and many subdivisions within those.
47. **prose** – one of the major divisions of genre, prose refers to fiction and nonfiction, including all its forms. In prose the printer determines the length of the line; in poetry, the poet determines the length of the line.
48. **repetition** – The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.
49. **rhetoric** – From the Greek for “orator,” this term describes the principles governing the art of writing effectively, eloquently, and persuasively.
50. **rhetorical modes** – This flexible term describes the variety, the conventions, and the purposes of the major kinds of writing.
51. **sarcasm** – From the Greek meaning “to tear flesh,” sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic (that is, intended to ridicule).
52. **satire** – A work that targets human vices and follies or social institutions and conventions for reform or ridicule. Regardless of whether or not the work aims to reform human behavior, satire is best seen as a style of writing rather than a purpose for writing.
53. **semantics** – The branch of linguistics that studies the meaning of words, their historical and psychological development, their connotations, and their relation to one another.

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**54. style** – The consideration of style has two purposes: (1) An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices. (2) Classification of authors to a group and comparison of an author to similar authors.

**55. subject complement** – The word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it (the *predicate nominative*) or (2) describing it (the *predicate adjective*).

**56. subordinate clause** – Like all clauses, this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a *dependent* clause, the subordinate clause depends on a main clause (or *independent* clause) to complete its meaning. Easily recognized key words and phrases usually begin these clauses

**57. syllogism** – From the Greek for “reckoning together,” a syllogism (or syllogistic reasoning or syllogistic logic) is a deductive system of formal logic that presents two premises (the first one called “major” and the second called “minor”) that inevitably lead to a sound conclusion.

**58. symbol/symbolism** – Generally, anything that represents itself and stands for something else.

**59. synecdoche** – a figure of speech in which a part of something is used to represent the whole or, occasionally, the whole is used to represent a part.

**60. synesthesia** – when one kind of sensory stimulus evokes the subjective experience of another.

**61. syntax** – The way an author chooses to join words into phrases, clauses, and sentences.

**62. theme** – The central idea or message of a work, the insight it offers into life.

**63. thesis** – In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author’s opinion, purpose, meaning, or position.

**64. tone** – Similar to mood, tone describes the author’s attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language.

**65. transition** – A word or phrase that links different ideas.

**66. understatement** – the ironic minimalizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic.

**67. wit** -- in modern usage, intellectually amusing language that surprises and delights.