



May 2019

Here are the required summer assignments, reading, and vocabulary list for all **Seniors entering AP Literature** in the fall. Upon the start of the school year, you will be tested on vocabulary and literary terms, as well as assessment work on your summer reading. If you have not completed the required work, your grades will be *profoundly* and *detrimentally* influenced. These works are interesting and very important. They are not to be read with a *superficial, unappreciative* eye. Excellence makes no excuses! There are no appropriate reasons to dismiss your obligations, so motivate yourself to fulfill your scholarly responsibilities, and *get to work!*

**I. Read**

Mandatory: **How to Read Literature Like a Professor** Thomas C. Foster

Choose ONE:

- **A Lesson Before Dying** Ernest J. Gaines
- **Ceremony** Leslie Marmon Silko
- *Or a comparable work of literary merit written by an **AUTHOR OF COLOR.***

(If you need suggestions or have questions regarding “literary merit” or your choice of novels, email us).

It would benefit you to take notes for each chapter. Do the work *carefully* (do not wait until the last minute, or read without thought and perception). You will be tested with an AP style essay on EACH literary work.

**II. Write**

You will need to arrive for your senior year equipped with a draft of your Graduate Reflection for your Graduate Defense Portfolio. The prompt, as well as checklists, rubrics, and other tools can be found in the AP English Lit Summer 2019 Google Classroom. Use your school credentials and enter with the code **1p40fq**. Follow the directions in the assignment and submit your reflection PRIOR to the first day of school.

**III. Review**

You will be tested on ALL **vocabulary words** and you are expected to know them all *COLD*. Similarly, you must master the enclosed list of **LITERARY TERMS**. Mastery means (1) knowing the meaning of each term; (2) being able to recognize and analyze examples of each literary characteristic or technique in novels, stories, poems, essays, and dramas; and (3) knowingly and capably using many of these literary techniques in your own writing. Not only will you be tested on these terms in the fall, you will encounter them throughout the school year and repeatedly be required to demonstrate your mastery.

We ask that you and your parents/guardians sign this letter and then return it to your English teacher.

**PLEASE RETAIN A SECOND COPY FOR YOUR RECORDS.**

Best,

Dr. Mary C. Stevens                      Mr. Sang Lee

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Student Name (**printed**)

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Student Signature

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Date

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Parent/Guardian Signature

**TO DO LIST:**

**Review Vocabulary (SAT/AP)**

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**Student initials**

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**Parent initials**

**Review Literary Terms**

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**Student initials**

\_\_\_\_\_  
**Parent initials**

**Careful reading of each assigned book**

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**Student initials**

\_\_\_\_\_  
**Parent initials**

**Complete reflection essay for Graduate Defense**

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**Student Initials**

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**Parent Initials**

**Join Google Classroom**

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**Student Initials**

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**Parent Initials**

**I understand that if I have done poorly on the vocabulary tests, earn a “1” on the AP Language test and/or earn a low grade in AP English Language, I may be placed in regular English. At this time, I am STILL responsible for all the required reading and assignments listed on this letter.**

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**Student initials**

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**Parent initials**

## ELEMENTS OF VOICE

### DICTION

**Diction** means word choice, or the use of words in oral or written discourse. This is divided into **VOCABULARY** (words and other small units considered one by one in terms of **plain** or **fancy**, **current** or **archaic**, **Germanic** or **Latinate**, **native** or **foreign**, and so forth) and **SYNTAX** (the order or arrangement of words considered as formal patterns construable as **simple** or **complex**, **ordinary** or **extraordinary**, **loose** or **periodic**, **complete** or **fragmentary**, and so forth).

Some analysts speak of “*level*” of vocabulary and “*texture*” of syntax. The two constituents of **Diction** permit independent classification, so that many of Robert Frost’s lines (such as “Something there is that does not love a wall” and “Whose woods these are I think I know”) display simultaneously a marked *simplicity* of vocabulary but a marked *oddness* of syntax.

Certain sorts of **Diction** can become an author’s typical habit and distinctive stylistic signature, as in the combination of *question* and *elliptical absolute* found in many of W.B. Yeats’s celebrated passages (such as “And what rough beast, its hour come round at last...” and “What youthful mother, a shape upon her lap...”)

**SYNTAX: DICTON** consists of vocabulary (*words one at a time*) and **SYNTAX** (*patterns of arrangement*). **SYNTAX** is the rule-governed arrangement of words in sentences. In Frost’s lines “Something there is that doesn’t love a wall” and “Whose woods these are I think I know,” the **vocabulary** is quite *common*, but the **syntax** is *unusual*. **SYNTAX** seems to be that level of language that most distinguishes poetry from prose. It is unlikely that any prose-writer or speaker would say, “I will arise and go now, and go to Innisfree, and a small cabin build there, of clay and wattles made.”

### TONE

**Tone** is the attitude(s) toward the subject and audience implied in a literary work. Tone may be **Solemn, Condescending, Intimate, Formal, Informal, Serious, Emotional, Playful, Ironic, Somber** (*remember the expression “sci fi’s pies*), or many another possible attitudes. **Tone** or **Tone Color** sometimes designates a **musical quality** in language, which asserts that the sounds of words have qualities equivalent to timbre in music. Also think of **Tone** as **Mood**.

**Tone** is defined as a writer’s or speaker’s attitude toward the subject and the audience. Very young children can sense a speaker’s attitude in tone of voice. For that matter, even a dog understands the tone of its master’s voice: “You lazy old cur, how are you today? Did anyone ever tell you that you are absolutely useless? Wish I could be as useless as you.” The dog wags his tail, enjoying the attention and kindness of his master’s voice despite the *literal* meaning of the words. But understanding tone in prose or poetry is an entirely different matter. The reader does not have voice inflection to obscure or to carry meaning. Thus, your appreciation (knowledge) of word choice, details, imagery, and language all contribute to the understanding of tone. **TO MISINTERPRET TONE IS TO MISINTERPRET MEANING.** If you miss *irony* or *sarcasm*, you may find something serious in veiled humor.

Make certain you recognize the *subtle* difference between tone words. For example, note the variance in the words **emotional, sentimental, and lugubrious**, so that you can accurately comment on a work that appeals to emotions, emphasizes emotion over reason, or becomes emotional to the point of being laughable.

### TONE WORDS

Angry	Sad	Sentimental	Sharp
Cold	Fanciful	Upset	Urgent
Complimentary	Silly	Joking	Poignant
Condescending	Boring	Sympathetic	Detached
Contemptuous	Hollow	Vibrant	Didactic
Sarcastic	Nostalgic	Seductive	Vexed
Restrained	Benevolent	Mocking	Frivolous
Somber	Giddy	Dreamy	Dramatic
Mocking	Sarcastic	Irreverent	Audacious
Pitiful	Candid	Horrific	Joyful
Shocking	Peaceful	Afraid	Lugubrious
Ominous	Circumspect	Idolatrous	Obsequious

### LITERARY TERMS

**Ad hominem:** An argument attacking an individual’s character rather than his or her position on an issue.

**Allegory:** A literary work in which characters, objects, or actions represent abstractions. A form of extended METAPHOR in which objects, persons, and actions in a NARRATIVE are equated with meanings that lie outside the narrative itself. Thus, it represents one thing in the guise of another – an abstraction in that of a CONCRETE IMAGE. By a process of double signification, the order of words represents actions and characters, and they, in turn, represent ideas.

**Alliteration:** The repetition of initial sounds in successive neighboring words. The repetition of initial identical consonant sounds or any vowel sounds in successive or closely associated syllables.

*The fair breeze blew, the white foam flew,  
The furrow followed free.* (Coleridge)

*The Churlish Chiding of the winter winds* (Shakespeare)

--"Father is rather vulgar, my dear. The word Papa, besides, gives a pretty form to the lips. **Papa, potatoes, poultry, prunes, and prism, are all very good words for the lips: especially prunes and prism.**" (Charles Dickens, *Little Dorrit*)

**Allusion:** A reference to something literary, mythological, or historical. Example: "A Daniel come to judgement" In "Merchant of Venice." It seeks, by tapping the knowledge and memory of the reader, to secure a resonant emotional effect from the associations already existing in the reader's mind.

-- For example, in *Catch-22*, Joseph Heller changes the famous Shakespeare quote, "Some men are born great, some men achieve greatness, and some have greatness thrust upon them" to describe Major Major, saying: "Some men are born mediocre, some men achieve mediocrity, and some men have mediocrity thrust upon them." Heller compares Major Major to Shakespeare's Malvolio by their contrasting values. Malvolio wants greatness, no matter what the cost, whether he has friends or not, but he cannot seem to achieve the position of power he wants. Major Major, on the other hand, cares nothing about power (though he has been promoted rather rapidly into a position of great power) and only wants friends.

**Anecdote:** A brief personal narrative which focuses on a particular incident or event.

**Analogy:** A comparison between two different things which are similar in some way. A *simile* is an expressed analogy; a *metaphor* an implied one.

--"Writing a book of poetry is like dropping a rose petal down the Grand Canyon and waiting for the echo." (Don Marquis)

**Anaphora:** The repetition of words or phrases at the beginning of consecutive lines or sentences. One of the devices of REPETITION, in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences. It is one of the most obvious of the devices used in the poetry of Walt Whitman, as the opening lines from one of his poems show:

As I ebb'd with the ocean of life,  
As I wended the shores I know,  
As I walk'd where the ripples...

The Old Testament is clearly one source and example of this practice.

--"I think I could turn and live with animals, they are so placid and self-contained, I stand and look at them long and long. **They do not sweat and whine about their condition, They do not lie awake in the dark and weep for their sins, They do not make me sick discussing their duty to God, Not one is dissatisfied, not one is demented with the mania of owning things, Not one kneels to another, nor to his kind that lived thousands of years ago, Not one is respectable or unhappy over the whole earth.**" (Walt Whitman, *Song of Myself*)

--"**We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island . . . we shall never surrender.**" (Winston

Churchill)

**Antithesis:** A statement in which two opposing ideas are balanced. Juxtaposition of contrasting ideas in balanced phrases. [Gk. "opposition"]

--"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way." (Charles Dickens, *A Tale of Two Cities*)

--"We must learn to live together as brothers or perish together as fools." (Martin Luther King, Jr., speech at St. Louis, 1964)

**Aphorism:** A concise statement which expresses succinctly a general truth or idea, often using rhyme or balance. A concise statement of a principle or precept given in pointed words. The opening sentence of Hippocrates's *Aphorisms* is famous "Life is short, art is long, opportunity fleeting, experimenting dangerous, reasoning difficult." "Aphorism" usually implies specific authorship and compact, telling expression.

**Apostrophe:** The act of speaking directly to an absent or imaginary person, or to some abstraction. Breaking off discourse to address some absent person or thing, some abstract quality, or a nonexistent character. [Gk. "turning away"]

--"Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. . . . Old father, old artificer, stand me now and ever in good stead." (James Joyce, *A Portrait of the Artist as a Young Man*)

And Chiefly thou, **O Spirit**, that dost prefer

*Before all temples the upright gear and pure,*

*Instruct me, for **Thou** know'st*

Or

**Papa** Above

Regard a mouse (Emily Dickinson addressing God)

**Assonance:** Identity or similarity in sound between internal vowels in neighboring words

--"Old **age** should burn and **rave** at close of **day**; **Rage, rage**, against the **dying** of the **light**." (Dylan Thomas) *or* --"Strips of **tin**foil **winking** like **people**" (Sylvia Plath)

**Chiasmus:** A statement consisting of two parallel parts in which the second part is structurally reversed. (Pronunciation: "ky-AZ-mus") [derived from Greek letter "X"]

--"I **flee** who **chases** me, and **chases** who **flees** me." (Ovid)

--"Fair is **foul**, and **foul** is **fair**." (Shakespeare, *Macbeth* I.i)

--"If **black** men have no rights in the eyes of the **white** men, of course the **whites** can have none in the eyes of the **blacks**." (Frederick Douglass, "An Appeal to Congress for Impartial Suffrage")

--"Never let a **fool** kiss you--or a **kiss** fool you." (anonymous)

--"Flowers are lovely, love is **flowerlike**." (Coleridge)

**Cliche:** A trite expression--often a figure of speech whose effectiveness has been worn out through overuse and excessive familiarity.[Fr. "a stereotype plate"]

--"Live and learn." Or --"What goes around comes around."

**Climax:** Mounting by degrees through words or sentences of increasing weight and in parallel construction with an emphasis on the high point or culmination of a series of events or of an experience.[Gk. "ladder"]

--"I came, I saw, I conquered." (Julius Caesar) --"I am the way, the truth, and the life." (St. John Chapter 14, verse

**Colloquialism:** Informal words or expressions not usually acceptable in formal writing. Slang, contractions, and lively conversational rhythms.

**Conceit:** A fanciful, particularly clever extended metaphor. The term designates fanciful notions and may be a brief metaphor or the framework of an entire poem.

**Connotation:** The implied or associative meaning of a word. It must be shared to be intelligible to others and depends on usage and a particular linguistic community and climate. The emotional implications and associations that words may carry, as distinguished from their **denotative** (or dictionary) meanings.

-- "When I with you so wholly disappear into the mirror of your slender hand grey streets of the city grow roses and daisies, the music of flowers blooms in our voices, the eye of the grocer flares like a candle." (Peter Meinke, "When I with You")

**Denotation:** The literal meaning of a word, independent of its emotional coloration or associations.

**Dependent Clause:** needs the rest of the sentence (the independent, or main, clause) for the full impact of its meaning to be felt. Yes, it has both subject and verb, but it's gone too far to remain alone.

I fondled his lapel *before I caressed his socks.*

*If she capitulates,* we will reward her with a lollipop.

The debutante took to the great outdoors *as if she had been raised by wolves.*

*After the podiatrist pounced upon her,* he buffed her heels and tweaked her toes.

*If this is love,* I've made a terrible mistake.

*If you'll let out the cat,* I'll let out the last word

**Diction:** having to do with the words choices made by a writer: plain or fancy; archaic or current.

**Didactic:** Something which has as its primary purpose to teach or instruct.

**Ellipsis:** The omission of a word or phrase which is grammatically necessary but can be deduced from the text. Omission of one or more words, which must be supplied by the listener or reader

--"True stories deal with hunger, imaginary ones with love." (Raymond Queneau)

**Epiphany:** A moment of sudden revelation or insight.

**Epithet:** Using an appropriate adjective (often habitually) to qualify a subject.

--"heartfelt thanks," "wine-dark sea," "blood-red sky," "fleet-footed Achilles," "stone-cold heart"

--"The snot-green sea." (James Joyce, *Ulysses*)

**Euphemism:** An indirect, less offensive way of saying something that is considered unpleasant. [Gk. "use of good words"]

"At liberty" instead of "out of work"; "senior citizen" instead of "old person"; "anti-Semite" instead of "jew-hater"; "in the family way" instead of "pregnant"; "pass away" instead of "die."

**Foil:** Literally a "leaf" of bright metal placed under a jewel to increase its brilliance. In literature, the term is applied to any person who, through contrast, underscores the distinctive characteristics of another. Thus, Laertes, Fortinbras, and even the players – all of whom are willing and able to take action with less reason than Hamlet has – serve as *foils* to Hamlet.

**Genre:** A major category or type of literature: western, mystery, romance.

**Hyperbole:** Intentional exaggeration to create an effect. An extravagant statement; the use of exaggerated terms for the purpose of emphasis or heightened effect. [Gk. "excess"]

-- "The bitter, of course, goes with the sweet. To be an American is, unquestionably, to be the noblest, the grandest, the proudest mammal that ever hoofed the verdure of God's green footstool. Often, in the black abyss of the night, the thought that I am one awakens me with a blast of trumpets, and I am thrown into a cold sweat by contemplation of the fact. I shall cherish it on the scaffold; it will console me in hell. But there is no perfection under Heaven, so even an American has his small blemishes, his scarcely discernible weaknesses, his minute traces of vice and depravity." (H. L. Mencken, "The Man Within")

No; this my hand will rather  
The multitudinous seas incarnadine  
Making the green one red... (Shakespeare's "Macbeth")

**Imagery:** Concrete, sensory details which contribute to the themes or ideas of a work

**Independent Clause:** makes sense by itself and could make it as a separate sentence. It's more likely to be called an independent clause when it's part of a longer sentence. Two grammatically equivalent independent clauses may be linked by a coordinating conjunction like *and*, or *but*, or *or*.

I fondled his lapel.  
I fondled his lapel, and I caressed his socks.

**Invective:** An intensely vehement, highly emotional verbal attack. A discourse that casts blame on somebody or something. Petrarch's *Invectives against the Doctor*, for example, is an archetypal Renaissance confrontation of rhetoric and medicine, as well as a primitive encounter of Humanism and science, or at least pseudo-science.

-- "A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; a lily-livered, action-taking, whoreson, glass-gazing, super-serviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir to a mongrel bitch: one whom I will beat into clamorous whining if thou deni'st the least syllable of thy

addition.” (Shakespeare, *The Tragedy of King Lear*, II.2)

**Irony:** A situation or statement where the truth is the opposite of appearances. Use of words to convey the opposite of their literal meaning. A statement or situation where the meaning is directly contradicted by the appearance of the idea.

--“*Water, water everywhere, nor any drop to drink.*” (Samuel Taylor Coleridge, *Rime of the Ancient Mariner*)

Swift’s “Modest Proposal” suggests that the Irish sell their babies to the English landlords to be eaten and is the most savagely sustained ironic writing in literature.

**Litotes:** A type of understatement in which something affirmative is expressed by negating its opposite; A form of understatement in which a thing is affirmed by stating the negative of its opposite. Effect created is stoic restraint or subtlety. Understatement used deliberately, or the expression of an affirmative by the negation of its opposite.[Gk. "plainness, simplicity"]

--“*It isn't very serious. I have this tiny little tumor on the brain.*” (J.D. Salinger, *The Catcher in the Rye*)

Little profits = It profits not at all.  
Not least = great  
Not to fail = succeed splendidly  
Not unbecoming = Thoroughly appropriate  
Not bad = Good

**Metaphor:** A direct comparison of two different things which suggests they are somehow the same. The traditional meaning of metaphor is an implied comparison between two unlike things that actually have something important in common. When Neil Young sings, “Love is a rose,” *rose* is the vehicle for *love*, the tenor. Metaphors may be visual as well as verbal: one image in a commercial or one shot in a film, for instance, may function in some comparative way with a preceding image or shot. Christine Brooke-Rose (in *A Grammar of Metaphor*) settles on this plain definition: “metaphor . . . is any replacement of one word by another, or any identification of one thing, concept, or person with another.[Gk. “transference”]

*That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold  
Bare ruined choirs where late the sweet birds sang* (a metaphor for old age).

--“*Memory is a crazy woman that hoards colored rags and throws away food.*” (Austin O'Malley)

-- “*Language is a road map of a culture. It tells you where its people come from and where they are going.*” (Rita Mae Brown)

**Metonymy:** The substitution of the name of an object closely associated with a word for the word itself. We commonly speak of the monarch as “the crown,” an object closely associated with royalty thus being made to stand for it. So, too, in the book of Genesis we read “In the sweat of thy face shalt thou eat bread,” in which sweat represents that which it is closely associated, hard labor. **CLOSELY ASSOCIATED TO (i.e. “The pen is mightier than the sword) See SYNECDOCHE**

-- “*Her voice is full of money.*” (F. Scott Fitzgerald)

-- "Bush has bombed Afghanistan and Iraq." -- "The suits on Wall Street walked off with most of our savings."

**Motif:** A standard theme or dramatic situation which recurs in various works. The carrying off of a mortal queen by a fairy lover is a *motif* around which full stories were built in Medieval Romance.

**Non Sequitur:** An inference that does not logically follow from the premise(s).

**Onomatopoeia:** A word formed by the imitation of natural sounds. . [Gk. "name-making"]

*Hiss, Buzz, Whirr, Sizzle*

-[Aredelia] found Starling in the warm laundry room, dozing against the slow rump-rump of a washing machine. (Thomas Harris, *The Silence of the Lambs*)

The *moan* of doves in immemorial elms  
And *murmuring* of innumerable bees (Tennyson)

**Oxymoron:** An expression in which two words that contradict each other are joined. The yoking of two terms that are ordinarily contradictory. [Gk. "sharp-dull"]

-- "O miserable abundance, O beggarly riches!" (Donne, Devotions Upon Emergent Occasions)

-- "Act naturally, found missing, alone together, peace force, terribly pleased, small crowd"

*I will complain, yet praise;  
I will bewail, approve;  
And all my sour-sweet days  
I will lament and love. (Herbert's "Bitter-Sweet")*

**Paradox:** An apparently contradictory statement which actually contains some truth. St. Paul's "for when I am weak, then I am strong.) . [Gk. "incredible"; contrary to opinion or expectation]

-- "I can resist anything except temptation." (Oscar Wilde)

-- "War is peace." "Freedom is slavery." "Ignorance is strength." (George Orwell, 1984)

**Parody:** A humorous imitation of a serious work.

*The Soul selects her own Society –  
Then – shuts the Door –*

Dickinson's worlds have been parodied as

*The Soul selects her own Sorority –  
Then – shuts the Dorm –*

**Parallelism:** Similarity of structure in a pair or series of related words, phrases, or clauses.

-- "It is certain that if you were to behold the whole woman, there is that dignity in her aspect, that composure in her motion, that complacency in her manner, that if her form makes you hope, her merit makes you fear." (Richard Steele, *Spectator*, No. 113)

**Pathos:** The quality in a work that prompts the reader to feel pity or sorrow. In common usage it describes an acquiescent or relatively helpless suffering or the sorrow occasioned by unmerited grief, as opposed to the stoic grandeur and awful justice of the tragic hero. Hamlet is a tragic hero and Ophelia a pathetic one. Lear's fate is tragic, Cordelia's pathetic. **Emotional appeal** means of persuasion in classical rhetoric that appeals to the audience's emotions.[Gk. "to experience, suffer"]

--"We stood all alone a year ago, and to many countries it seemed that our account was closed, we were finished. All this tradition of ours, our songs, our School history, this part of the history of this country, were gone and finished and liquidated. Very different is the mood today. Britain, other nations thought, had drawn a sponge across her slate. But instead our country stood in the gap. There was no flinching and no thought of giving in; and by what seemed almost a miracle to those outside these Islands, though we ourselves never doubted it, we now find ourselves in a position where I say that we can be sure that we have only to persevere to conquer." (Winston Churchill, "To the Boys of Harrow School," 29 October 1941)

**Pedantic:** Describing an excessive display of learning or scholarship. Holofernes in Shakespeare's "Love's Labour's Lost" can hardly open his lips without giving expression to pedantry:

*Most barbarous imitation! Yet a kind of insinuation, as it were, **in via**, in way,  
Of explication; **facere**, as it were, replication, or, rather, **ostentare**, to show,  
As it were, his inclination, - and after his undressed, unpolished, uneducated,  
Unpruned, untrained, or rather, unlettered, or, ratherest, unconfirmed fashion -  
To insert again my **haud credo** for a deer.*

**Periodic Sentence:** One that is not grammatically complete before its end; effective because it holds an idea in suspense before its final revelation. Accomplished by: clauses at the opening; dependent clauses before independent; use of correlatives like *either...or*, *not only...but also*, *both...and*; beginning with a succession of adverbial phrases and not grammatically complete until the very last word.

Out of the bosom of the Air  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest-fields forsaken,  
Silent, and soft, and slow,  
Descends the snow. (Longfellow)

**Personification:** Endowing non-human objects or creatures with human qualities or characteristics.

--"Because I could not stop for Death--He kindly stopped for me.

--*The Carriage held but just Ourselves--And Immortality.*" (Emily Dickinson, "Because I could not stop for death")

**Proverb:** Short, pithy statement of a general truth, one that condenses common experience into memorable form

--"One of my favorite philosophical tenets is that people will agree with you only if they already agree with you. You do not change people's minds." (Frank Zappa)

**Pun:** A play on words based on the similarity of sound between two words with different meanings. An example is Thomas Hood's "They went and told the sexton and the sexton rang the bell." The *pun* is a humble thing, and many find it trifling or irritating. Even so, *puns* are found in the most sublime scriptures (as in the Aramaic *qalma*, "gnat," and *gamla*, "camel," in Matthew 23.24) and throughout Shakespeare's works (drawing the contempt of critics as diverse as Samuel Johnson and Thomas Wolfe). From its earliest or marginal status, the *pun* has steadily risen in dignity, to the point of being a main structural principal of Joyce's *ULYSSES* and *FINNEGAN'S WAKE*. Most *puns* are exotic, parochial, and shirt-lived; some, however, such as those involving "son" and "sun" and "I" and "eye," are important staples of English literature.

**Refutation:** When a rhetor anticipates opposing arguments and answers them.

--"There will be those who say 'Go slow.' Don't upset the status quo. No doubt we will hear this from competitors who perceive that they have an advantage today and want regulation to protect their advantage. Or we will hear from those who are behind in the race to compete and want to slow down deployment for their own self interest. Or we will hear from those that just want to resist changing the status quo for no other reason than change brings less certainty than the status quo. They will resist change for that reason alone. So we may well hear from a whole chorus of naysayers. And to all of them I have only one response: we cannot afford to wait. We cannot afford to let the homes and schools and businesses throughout America wait. Not when we have seen the future. We have seen what high capacity broadband can do for education and for our economy. We must act today to create an environment where all competitors have a fair shot at bringing high capacity bandwidth to consumers -- especially residential consumers. And especially residential consumers in rural and underserved areas." (William E. Kennard, Chairman of the FCC, 27 July 1998)

**Rhetoric:** (1) The study and practice of effective communication. (2) The art of persuasion. (3) An insincere eloquence intended to win points and manipulate others. [Gk. "I say"]

--"Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion." (Aristotle, *Rhetoric*)

**Rhetorical Question:** A question proposed for its persuasive effect and not requiring a reply or intended to induce a reply. Because its answer is obvious and usually the only one possible, a deeper impression will be made by raising the question than by the speaker making a direct comment.

*Hath not a Jew eyes?...Does he not bleed? Is he not warmed and cooled by the same winter and summer as a Christian?*

*If you prick us, do we not bleed?* (Shakespeare)

**Sarcasm:** Harsh, cutting language/tone designed to ridicule.

**Satire:** The use of humor to emphasize human weaknesses or imperfections in social institutions; A work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity. Satirists attempt through laughter not so much to tear down as to inspire remodeling. If attackers simply abuse, they are writing *invective*; if they are personal and splenetic, they are writing *SARCASM*; if they are sad and morose over the state of society, they are writing *IRONY* or a *JEREMIAD*. As a rule, modern *satire* spares the individual and follows Addison's self-imposed rule: to "pass over a single foe to charge whole armies." Most often, *satire* deals less with great sinners and criminals than with the general run of fools, knaves, ninnyes, oafs, codgers, and frauds.

**Simile:** A stated comparison (usually formed with *like* or *as*) between two fundamentally dissimilar things that have *certain* qualities in common.

--"Humanity, let us say, is like people packed in an automobile which is traveling downhill without lights at terrific speed and driven by a four-year-old child. The signposts along the way are all marked 'Progress.'" (Lord Dunsany)

-- "Why did I dream of you last night? Now morning is pushing back hair with grey light. Memories strike home, like slaps in the face; Raised on elbow, I stare at the pale fog beyond the window. So many things I had thought forgotten Return to my mind with stranger pain: Like letters that arrive addressed to someone Who left the house so many years ago." (Philip Larkin, "Why Did I Dream of You Last Night?")

**Syllepsis:** The linking of one word with two other words in two strikingly different ways; A grammatically correct construction in which one word is placed in the same grammatical relationship to two words but in quite different senses, as *stain* is linked in different senses to *honor* and *brocade* in Pope's line "Or stain her honor, or her new brocade."

**Syllogism:** A logical argument in which a conclusion is based on a major premise and a minor premise. A formula for presenting an argument logically. The syllogism affords a method of demonstrating logic through analysis. In its simplest form, it consists of three divisions: a major premise; a minor premise, and a conclusion (if a =b, and b=c, then a=c).

Major premise: All public libraries should serve the people

Minor premise: This is a public library

Conclusion: Therefore, this library should serve the people

**Symbol:** An object which is something in itself yet is used to represent something else. The very title, *The Scarlet Letter*, points to a double *symbol*: a color-coded letter of the alphabet; the work eventually develops into a testing and critique of *symbols*, and the meanings of "A" multiplies. In Hemingway's *A Farewell to Arms*, rain, which is a mildly annoying meteorological phenomenon in the opening chapter, is converted into a *symbol* of death through the uses to which it is put in the book.

**Synecdoche** (pronounced "si NEK doh kee") [Gk. "receiving jointly"]: Using one part of an object to represent the entire object. A TROPE (figure of speech) in which a part signifies the whole, or the whole signifies the part. A good *synecdoche* ought to be based on an *important* part of the whole and, usually, the part standing for the whole ought to be directly associated with the subject under discussion. Thus, under the first restriction we say "threads" and "wheels" for "clothes" and "car," and under the second we speak of infantry on the march as *foot* rather than *hands*, just as we use *hands* rather than *foot* for people who work at manual labor. **AN ACTUAL PART (i.e. "a brain" for an intelligent person**

--"All hands on deck."

-- "England won the soccer match."

See METONYMY

**Style:** The overall manner in which an individual writer expresses idea. Examples include: journalistic, scientific, or literary; manners of writers can be described as abstract or concrete, rhythmic or pedestrian, sincere or artificial, dignified or comic, original or imitative, dull or vivid, low or plain or high.

**Syntax:** The manner in which words are arranged by a writer into sentences. In Frost's "Something there is that doesn't love a wall" and "Whose woods these are I think I know" the vocabulary is quite common, but the *syntax* is unusual. *Syntax* seems to be that level of language that most distinguishes poetry from prose. It

is unlikely that any prose writer or speaker would say “I will arise and go now, and go to Innisfree, and a small cabin build there, of clay and wattles made.”

**Tautology:** Needless repetition which adds no meaning or understanding. The use of repetitious words. *Tautology* repeats an idea without adding force or clarity. “Devoid,” say, means “completely empty,” so that “wholly devoid” is a *tautology*.

**Tone:** The attitude of a writer, usually implied, toward the subject or audience. *Tone* may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, etc...

**Understatement:** The deliberate representation of something as less in magnitude than it really is. SEE LITOTES (example: “pretty fair” means “splendid”)

**Zeugma:** Use of a word to modify or govern two or more words although its use is grammatically or logically correct with only one.[Gk. "a yoking"]

-*"Here thou, great ANNA! whom three realms obey, Dost sometimes counsel take--and sometimes tea."* (Alexander Pope, *The Rape of the Lock*)

-*"He carried a strobe light and the responsibility for the lives of his men."* (Tim O'Brien, *The Things They Carried*)

## **S.O.L.L.I.D.D.D. - Analyzing rhetorical elements and author's style**

**Syntax:** Sentence structure

**Organization:** The structure of sections within a passage and as a whole

**Literary Devices:** Metaphor, simile, personification, irony (situational, verbal and dramatic), hyperbole, allusion, alliteration, etc.

**Levels of Discourse:** Cultural levels of language (does the narrator's voice represent a particular social, political, or cultural viewpoint or perspective?)

**Imagery:** Deliberate appeal to the audience's five senses

**Diction:** Word choice and its denotative and connotative significance

**Detail:** Descriptive items selected for inclusion

**Dialogue:** Spoken exchange selected for inclusion

### Sonnet 73

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou see'st the twilight of such day  
As after sunset fadeth in the west,  
Which by and by, black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the deathbed whereon it must expire,  
Consumed with that which it was nourished by.  
This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long.

William Shakespeare (1564 – 1616)

### Ozymandias

I met a traveler from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert... Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed:  
And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!"  
Nothing besides remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

Percy Bysshe Shelley (1792-1822)

### 9th-12th grade Honors and AP VOCABULARY

1. ABORIGINE (n) an original inhabitant
2. ABSTRACT (adj) theoretical; not concrete; non-representational
3. ACCENTUATE (v) to give prominence to; to emphasize or intensify
4. ACQUIESCE (v) assent; agree passively; give in to; agree
5. ACUITY (n) sharpness of perception or mind
6. ADJOURN (v) to break up; to recess
7. ADMONISH (v) warn; reprove
8. ADULATION (n) adoration; excessive praise
9. ADVERSARY (n) opponent; enemy
10. ADVOCATE (v) urge or plead for
11. AESTHETIC (adj) concerning art or beauty
12. AFFABLE (adj) friendly; agreeable
13. AFFIRMATION (n) positive statement; confirmation
14. ALLITERATION (n) repetition of same sounds (often consonants)
15. ALTERCATION (n) a noisy dispute
16. ALTRUISTIC (adj) Unselfishly generous; concerned for others
17. AMALGAM (n) a mixture of different elements
18. AMBIGUOUS (adj) unclear; doubtful; undecided
19. AMBIVALENCE (n) state of contradictory or opposing emotions
20. AMBROSIAL (adj) delicious, fragrant, divine
21. AMBULATORY (adj) walking or moving; alterable
22. AMELIORATE (v) to improve; make better
23. AMPHIBIOUS (adj) able to function both on land & on water
24. ANALOGY (n) some similarities between things that are unlike

25. ANARCHY	(n)	lack of government; chaos
26. ANDROGYNOUS	(adj)	unisex; having both male & female traits
27. ANECDOTE	(n)	a brief, humorous story
28. ANGUISHED	(adj)	grief-stricken; tormented
29. ANIMOSITY	(n)	active hatred
30. ANTIQUE	(adj)	very old; old-fashioned; aged
31. ANTITHESIS	(n)	contrast; direct opposite
32. APATHY	(n)	lack of caring, emotion, or interest
33. APEX	(n)	highest point; summit
34. APPARITION	(n)	an unusual or unexpected sight
35. APPENDAGE	(n)	something attached to a larger item
36. APPREHENSIVE	(adj)	fearful; worried
37. ARBITRARY	(adj)	unreasonable or capricious
38. ARCANES	(adj)	secret mysterious
39. ARCHETYPE	(n)	the original pattern or model
40. ARTICULATE	(adj)	effective; distinct
41. ASCENDANCY	(n)	controlling influence; domination
42. ASCETIC	(adj)	without indulgence or luxury
43. ASPIRE	(v)	to desire strongly; to have a great ambition
44. ASSUAGE	(v)	to reduce pain
45. ASTUTE	(adj)	wise; shrewd; clever; ready witted
46. ATROPHY	(v)	to waste away from lack of use
47. AUGMENT	(v)	to add to; to increase
48. AUSTERITY	(n)	sternness; severity
49. AUTONOMY	(n)	self-rule; independence
50. AVARICE	(n)	greed; cupidity
51. BAMBOOZLE	(v)	to deceive by elaborate trickery; to hoodwink
52. BANAL	(adj)	hackneyed; commonplace; trite; dull; ordinary
53. BASTION	(n)	a stronghold; a fort
54. BEAR	(v)	to endure
55. BEDLAM	(n)	uproar; confusion
56. BELLICOSE	(adj)	warlike; quarrelsome
57. BENEVOLENT	(adj)	generous; charitable; kindly; well-wishing
58. BENIGN	(adj)	kindly; favorable; good-natured; not malignant
59. BEQUEATH	(v)	to leave to someone in a will; hand down
60. BLASPHEMY	(n)	cursing; irreverence, sacrilege
61. BOISTEROUS	(adj)	rough; stormy; loud; violent; lacking restraint
62. BOGUS	(adj)	make-believe; fake
63. BOMBAST	(n)	pretentious, inflated speech or writing
64. BONA FIDE	(adj)	made in good faith; genuine
65. BOYCOTT	(v)	to protest by refusing to buy/deal with
66. BREVITY	(n)	conciseness; right to the point
67. BROUHAHA	(n)	hubbub; uproar; furor
68. BUFFOON	(n)	a clown; comedian or laughable person
69. BUTTRESS	(v)	to support or prop
70. CACOPHONOUS	(adj)	harsh sounding; inharmonious
71. CADENCE	(n)	rhythm
72. CAJOLE	(v)	coax; wheedle

73. CAMEO	(n)	raised image on precious stone; a small roll
74. CANDOR	(n)	frankness; honesty
75. CAPRICIOUS	(adj)	fickle; incalculable; whimsical; unpredictable
76. CARCINOGEN	(n)	a substance that causes cancer
77. CAUCUS	(n)	closed meeting of a political party/faction
78. CELESTIAL	(adj)	heavenly
79. CENSORIOUS	(adj)	critical
80. CENSURE	(v)	severely criticize; blame
81. CERTITUDE	(n)	certainty; complete assurance
82. CHRONOLOGICAL	(adj)	arranged in order by the time events happened
83. CIRCUMSPECT	(adj)	cautious; prudent; vigilant; judicious
84. CIRCUMVENT	(v)	to avoid by going around; to encircle/outwit
85. CITADEL	(n)	a fortress
86. CLEMENCY	(n)	leniency; mildness (as of weather)
87. COERCION	(n)	use of force to get someone's compliance
88. COGITATE	(v)	to ponder or think deeply
89. COMATOSE	(adj)	unconscious; inactive
90. COMMEMORATE	(v)	to honor the memory of someone/something
91. COMPLACENT	(adj)	smug; self-satisfied
92. COMPLIANCE	(n)	conformity (to request or demand); yielding nature
93. CONCILIATORY	(adj)	reconciling; soothing
94. CONCISE	(adj)	brief; compact
95. CONDONE	(v)	overlook; forgive
96. CONFLAGRATION	(n)	a large, destructive fire
97. CONNOTATION	(n)	implication; subtext
98. CONTRITE	(adj)	thoroughly sorry
99. CONTROVERSIAL	(adj)	debatable; disputable
100. CONVERGE	(v)	approach; tend to meet
101. CONVEYANCE	(n)	a means of transporting; a vehicle
102. CONVICTION	(n)	firm belief; state of being sure
103. CORROBORATE	(v)	to support or to confirm
104. COWER	(v)	to crouch or draw back; cringe
105. CREDULOUS	(adj)	gullible; ready to believe w/o proof
106. CREDULITY	(n)	believability
107. CRITERION	(n)	standard of judgment
108. CRYPTIC	(adj)	secret; mysterious
109. CURSORY	(adj)	rapid; hasty; not detailed
110. DAUNT	(v)	frighten (esp. into giving up purpose)
111. DEBILITATE	(v)	weaken; enfeeble
112. DEBONAIR	(adj)	suave, charming, lighthearted
113. DEBRIS	(n)	ruins; trash
114. DECIDUOUS	(adj)	shedding at a certain stage
115. DECORUM	(n)	propriety; proper behavior or conduct
116. DEDUCTION	(n)	the process of reaching a conclusion by reasoning
117. DEFERENCE	(n)	a show of respect
118. DEIGN	(v)	to condescend
119. DELECTABLE	(adj)	delicious; appetizing
120. DELINEATE	(v)	to portray

121.	DELUDED	(adj)	deceived; misled; fooled; duped; hoodwinked
122.	DEMAGOGUE	(n)	a leader who promises things to gain power
123.	DENOUNCE	(v)	to speak against publicly
124.	DEPRAVITY	(n)	wickedness; corruption
125.	DEPRECATE	(v)	express disapproval; protest; belittle
126.	DERISION	(n)	contempt; ridicule
127.	DESECRATE	(v)	to show disrespect; to deface the sacred
128.	DESPONDENT	(adj)	depressed; gloomy
129.	DESPOT	(n)	tyrant; harsh tyrannical ruler
130.	DETERRENT	(n)	hindrance; something that discourages
131.	DEXTEROUS	(adj)	skillful; adroit
132.	DIDACTIC	(adj)	intending to teach (pushy, perhaps); instructional
133.	DIFFIDENT	(adj)	shy; lacking confidence
134.	DIGRESSION	(n)	straying from a topic
135.	DIMINUTION	(n)	lessening; reduction in size
136.	DISCERN	(v)	to distinguish one thing from another
137.	DISCERNING	(adj)	mentally quick, observant; insightful
138.	DISCORDANT	(adj)	inharmonious; conflicting
139.	DISDAIN	(v)	to treat with scorn or contempt
140.	DISCREPANCY	(n)	inconsistency; difference
141.	DISHEVELED	(adj)	untidy
142.	DISINCLINATION	(n)	unwillingness
143.	DISPARAGE	(v)	to speak poorly of; belittle
144.	DISPARITY	(n)	difference; inequality
145.	DISPERSE	(v)	scatter
146.	DISSEMINATE	(v)	scatter (like seeds)
147.	DISSENT	(n)	disagreement
148.	DISSONANCE	(n)	harsh sounds
149.	DISTEND	(v)	expand; swell out
150.	DIVERGENT	(adj)	differing; deviant
151.	DIVULGE	(v)	to reveal; to make known
152.	DOGGEREL	(n)	loose irregular verse; inferior poetry
153.	DOGMATIC	(adj)	stubbornly opinionated; arbitrary
154.	DORMANT	(adj)	sleeping; inactive
155.	DRONE	(v)	to talk on and on in a dull way
156.	DUBIOUS	(adj)	doubtful
157.	DULCET	(adj)	sweet; melodious; soothing
158.	DUPLICITY	(n)	double-dealing; conniving; lying
159.	ECCENTRIC	(adj)	out-of-the-ordinary; quirky
160.	ECLECTIC	(adj)	selective in choosing from varied choices
161.	EFFERVESCENT	(adj)	exuberant; bubbly & excited
162.	EGREGIOUS	(adj)	flagrant; out of the ordinary
163.	ELABORATION	(n)	addition of details; intricacy
164.	ELEGIAC	(adj)	mournful; plaintive; lamenting; melancholic
165.	ELOQUENCE	(n)	expressiveness; persuasive speech
166.	ELUCIDATE	(v)	to explain; make clear
167.	ELUSIVE	(adj)	evasive; baffling; hard-to-grasp
168.	EMACIATED	(adj)	thin and wasted

169.	EMBARGO	(n)	govt. prohibition on trade w/another nation
170.	EMBELLISH	(v)	to adorn
171.	EMULATE	(v)	to imitate or rival
172.	ENCOUNTER	(v)	to come across; to meet
173.	ENERVATE	(v)	to weaken
174.	ENGENDER	(v)	to cause; produce
175.	ENIGMA	(n)	something puzzling, a riddle
176.	ENTHUSIASTIC	(adj)	showing great interest or excitement
177.	EPHEMERAL	(adj)	short-lived; fleeting
178.	EQUESTRIAN	(adj)	related to horseback riding
179.	EQUILIBRIUM	(n)	a state of balance
180.	EQUIVOCAL	(adj)	doubtful; ambiguous
181.	ESCALATE	(v)	to enlarge; to increase
182.	ESOTERIC	(adj)	known only to a chosen few
183.	EULOGY	(n)	praise (often at a funeral)
184.	EUPHEMISM	(n)	mild expression in place of an unpleasant one
185.	EUPHONIOUS	(adj)	melodious; pleasant sounding
186.	EXACERBATE	(v)	to make worse; embitter
187.	EXEMPLARY	(adj)	serving as a model of excellence
188.	EXHAUSTIVE	(adj)	thorough; comprehensive
189.	EXODUS	(n)	a mass departure
190.	EXONERATE	(v)	acquit; exculpate; prove innocent
191.	EXPEDITE	(v)	to quicken; hurry something through a process
192.	EXPLETIVE	(n)	an exclamatory word or phrase, often obscene
193.	EXPLICIT	(adj)	definite; open; specific
194.	EXPONENT	(n)	one who speaks for, represents, advocates
195.	EXPUNGE	(v)	to strike out, to erase, to remove
196.	EXTOL	(v)	to praise; glorify
197.	EXULT	(v)	to rejoice greatly; be jubilant, triumphant
198.	EXTRICATE	(v)	to free; disentangle
199.	FALLACIOUS	(adj)	misleading; false
200.	FANATICISM	(n)	excessive zeal
201.	FASTIDIOUS	(adj)	difficult to please; squeamish; finicky
202.	FATHOM	(v)	understand; work out; figure out
203.	FECUND	(adj)	fruitful; productive
204.	FERVOR	(n)	glowing ardor; burning intensity of feeling
205.	FIASCO	(n)	a failure
206.	FLAMBOYANT	(adj)	ornate, showy
207.	FLAGRANT	(adj)	conspicuously wicked; glaringly wrong
208.	FLOURISH	(v)	to thrive; grow or develop luxuriantly
209.	FORMIDABLE	(adj)	frightening; dreadful; awe-inspiring
210.	FRIVOLITY	(n)	lack of seriousness
211.	FUTILE	(adj)	hopeless; without effect
212.	GALA	(n)	festival; celebration
213.	GARBLED	(adj)	mixed up (as in a message)
214.	GARGOYLE	(n)	a rain spout in shape of grotesque figure
215.	GAUNTLET	(n)	a thick, heavy glove (from a suit of armor)
216.	GERMINATE	(v)	to begin to grow, sprout

217.	GLOBULE	(n)	a tiny drop; a small ball
218.	GLOSSARY	(n)	word list; vocabulary; dictionary
219.	GOSSAMER	(adj)	light, tenuous, delicate
220.	GRAVITY	(n)	seriousness
221.	GREGARIOUS	(adj)	sociable
222.	GUERRILLA	(n)	member of military force not part of army
223.	GUILE	(n)	deceit; duplicity; cunning
224.	GURU	(n)	1 who is followed as leader, teacher, spiritual leader
225.	GYRATE	(v)	to revolve around a point or axis
226.	HACKNEYED	(adj)	commonplace; trite
227.	HALCYON	(adj)	calm, peaceful
228.	HAPHAZARD	(adj)	random; by chance
229.	HARBINGER	(n)	forerunner; herald
230.	HAUGHTINESS	(n)	pride; arrogance
231.	HEDONISM	(n)	belief that pleasure is the sole aim in life
232.	HERESY	(n)	opinion contrary to popular belief
233.	HESITANT	(adj)	uncertain; cautious
234.	HERITAGE	(n)	something (tradition) passed down generations
235.	HIEROGLYPHIC	(n)	Egyptian system of writing
236.	HIRSUTE	(adj)	very hairy
237.	HOLOCAUST	(n)	widespread destruction, especially by fire
238.	HOMOGENEOUS	(adj)	of the same kind
239.	HYPOCRITICAL	(adj)	pretending to be virtuous; deceiving
240.	HYPOTHETICAL	(ad.)	based on assumptions
241.	IDOLATROUS	(adj)	worshipful; reverential; excessively admiring
242.	IMMUTABLE	(adj.)	unchangeable; permanent
243.	IMPERTINENT	(adj)	offensively bold; rude
244.	IMPLICATION	(n)	that which is hinted at or suggested
245.	IMPLICIT	(adj)	understood but not stated
246.	IMPROPRIETY	(n)	improper conduct; bad manners
247.	INADVERTENTLY	(adv.)	carelessly; unintentionally
248.	INAUGURATE	(v)	to start; initiate; install into office
249.	INCARCERATE	(v)	to put in prison
250.	INCESSANT	(adj)	uninterrupted; unending; non-stop
251.	INCIDENTAL	(adj)	not essential; minor
252.	INCITE	(v)	to arouse to action
253.	INCLEMENT	(adj)	stormy, harsh
254.	INCONGRUOUS	(adj)	not fitting; absurd
255.	INCONTROVERTIBLE	(adj.)	indisputable
256.	INCORRIGIBLE	(adj)	uncorrectable
257.	INDICT	(v)	charge; accuse of
258.	INDIFFERENCE	(n)	disinterest; unconcern
259.	INDOLENT	(adj)	lazy
260.	INDULGENT	(adj)	humoring; yielding; lenient
261.	INEPT	(adj)	incompetent; inexpert; clumsy; bungling
262.	INEVITABLE	(adj)	unavoidable; bound to happen
263.	INFAMOUS	(adj)	notoriously bad
264.	INFERENCE	(n)	act of deciding/concluding by reasoning evidence

265.	INFILTRATE	(v)	pass into; penetrate (organization) sneakily
266.	INGENUOUS	(adj)	naïve; young; unsophisticated
267.	INHERENT	(adj)	firmly established by nature or habit
268.	INNATE	(adj)	inborn
269.	INNOCUOUS	(adj)	harmless; insignificant
270.	INNOVATE	(v)	to make changes; modernize
271.	INSIPID	(adj)	tasteless; dull; bland; boring
272.	INSTIGATE	(v)	urge; start; provoke
273.	INTERMITTENT	(adj)	periodic; off and on
274.	INTRACTABLE	(adj)	unruly; refuses to do something
275.	INTREPID	(adj)	fearless; bold
276.	INTROSPECTION	(n)	exam of one's thoughts and feelings
277.	IRASCIBLE	(adj)	easily angered; bad-tempered
278.	IRONIC	(adj)	results in an unexpected & contrary manner
279.	IRREPARABLE	(adj)	cannot be repaired
280.	IRRESOLUTE	(adj)	uncertain how to act; weak
281.	IRREVERENCE	(n)	lack of proper respect
282.	ITINERARY	(n)	the route of a journey
283.	JAUNTY	(adj)	showing carefree self-confident air
284.	JETTISON	(v)	to discard, to cast off as an encumbrance
285.	JOVIAL	(adj)	jolly; full of fun and good cheer
286.	JUXTAPOSE	(v)	to place side by side
287.	KINDLE	(v)	to start a fire; inspire
288.	LABYRINTHINE	(adj)	complicated; perplexing; maze-like
289.	LACONIC	(adj)	brief; to the point
290.	LAMBENT	(adj)	softly bright; flickering
291.	LANGUID	(adj)	slow & listless
292.	LAUD	(v)	to praise
293.	LEGACY	(n)	a gift made in a will
294.	LETHARGIC	(adj)	drowsy; dull
295.	LEVITY	(n)	lightness; humor
296.	LIBATION	(n)	a beverage (sometimes religious offering)
297.	LICHEN	(n)	organism with fungus & algae together
298.	LINEAGE	(n)	descent in a direct line from an ancestor
299.	LOQUACIOUS	(adj)	given to excessive talking
300.	LISTLESS	(adj)	without energy or enthusiasm
301.	LUDICROUS	(adj)	laughable b/c of obvious absurdity
302.	LUCID	(adj)	easily understood
303.	LUGUBRIOUS	(adj)	exaggeratedly or affectedly mournful
304.	LUMINARY	(n)	one who is notable in a particular field
305.	MAELSTROM	(n)	a powerful whirlpool; turmoil
306.	MAGNANIMOUS	(adj)	especially generous
307.	MANACLE	(n)	a handcuff; a restraint
308.	MANEUVER	(n)	planned procedure involving skill/cunning
309.	MARSUPIAL	(n)	mammals with pouch outside female body for baby
310.	MASTICATE	(v)	to chew; to soften by crushing
311.	MAUSOLEUM	(n)	a large, elaborate tomb
312.	MELLIFLUOUS	(adj)	smoothly flowing; sweet

313.	MENDACITY	(n)	dishonesty; deceit; falsehood; fabrication
314.	METAMORPHOSIS	(n)	a transformation; a marked alteration
315.	METICULOUS	(adj)	excessively careful
316.	MISERLY	(adj)	stingy; mean
317.	MITIGATE	(v)	to appease
318.	MONOLITH	(n)	a single large stone (often column/monument)
319.	MONOLOGUE	(n)	long uninterrupted speech by one person
320.	MOROSE	(adj)	ill-humored
321.	MOSAIC	(n)	a design/picture made of small colored pieces
322.	MUNDANE	(adj)	worldly as opposed to spiritual
323.	NOCTURNAL	(adj)	pertaining to the night; active at night
324.	NOTORIETY	(n)	disrepute; ill fame
325.	NOVEL	(adj)	new; interesting
326.	NUISANCE	(n)	a bother; source of inconvenience
327.	NULLIFY	(v)	to make invalid
328.	NURTURE	(v)	to bring up; feed; educate
329.	OBDURATE	(adj)	hard; unmoved by persuasion
330.	OBLIVION	(n)	forgetfulness
331.	OBSEQUIOUS	(adj)	fawning; servile
332.	OBSCURE	(adj)	unclear; clouded; partly hidden
333.	OMINOUS	(adj)	portentous; menacing; ill-omened; threatening
334.	OMNIVORE	(n)	one that eats both plants and animals
335.	OPAQUE	(adj)	dark; not transparent
336.	OPULENCE	(n)	wealth
337.	OSCILLATE	(v)	to swing back and forth
338.	OSTENTATIOUS(adj)		showy; pretentious
339.	OSTRACIZE	(v)	to exclude from a group; to banish
340.	OUTRAGEOUS	(adj)	exceeding all bounds of what is right/proper
341.	OVATION	(n)	enthusiastic display of approval; applause
342.	PACIFIST	(n)	one opposed to force; believer in peace
343.	PANORAMA	(n)	a wide, unbroken view
344.	PARAPHERNALIA	(n)	personal belongings; equipment
345.	PARIAH	(n)	an outcast
346.	PAROCHIAL	(adj)	limited in scope; relating to a church parish
347.	PARSIMONY	(n)	stinginess
348.	PARTISAN	(adj)	one-sided; prejudiced; committed to a party
349.	PATHOS	(n)	sorrow; pity; sadness
350.	PEDESTRIAN	(adj)	commonplace; trite
351.	PENURIOUS	(adj)	stingy; extremely poor
352.	PERFUNCTORY	(adj)	superficial; not thorough
353.	PERIPHERAL	(adj)	marginal; outer
354.	PERVASIVE	(adj)	spread throughout; permeating
355.	PHILANTHROPIST	(n)	lover of mankind; doer of good
356.	PIETY	(n)	religious devotion; godliness
357.	PILFER	(v)	to steal insignificant items
358.	PINION	(v)	to restrain by binding the arms; to hold fast
359.	PINNACLE	(n)	the highest point; a spire
360.	PLACATE	(v)	pacify; conciliate

361.	PLATEAU	(n)	elevated relatively level land
362.	PLUMMET	(v)	to fall or plunge straight downward
363.	POGROM	(n)	an organized persecution or massacre
364.	POLYGLOT	(adj)	using several languages
365.	PONDEROUS	(adj)	weighty; heavy; unwieldy
366.	POSH	(adj)	elegant; fashionable
367.	POTABLE	(adj)	fit to drink
368.	PRAGMATIC	(adj)	practical; concerned w/practical matters
369.	PRECARIOUS	(adj)	dangerous, risky; dependent on chance
370.	PRECLUDE	(v)	to make impossible; eliminate
371.	PRECOCIOUS	(adj)	advanced in development
372.	PREDILECTION	(n)	partiality; preference
373.	PRESTIGIOUS	(adj)	esteemed; celebrated
374.	PREVALENT	(adj)	widespread; generally accepted
375.	PRODIGAL	(adj)	extravagant; wasteful
376.	PROFANE	(v)	to violate; desecrate
377.	PROFOUND	(adj)	deep; not superficial
378.	PROFUSION	(n)	lavish amount
379.	PROGENY	(n)	offspring; descendants
380.	PROJECTILE	(n)	a missile; something thrown
381.	PROLIFIC	(adj)	abundantly fruitful
382.	PROMONTORY	(n)	a high point of land or rock projecting into water
383.	PROSAIC	(adj)	commonplace; uninspired; dull
384.	PROSTRATE	(adj)	lying flat; face down
385.	PROTAGONIST	(n)	main character in drama/literary work
386.	PROTRACTED	(adj)	drawn-out; lengthy
387.	PROVINCIAL	(adj)	narrow-minded; unsophisticated
388.	PROXIMITY	(n)	nearness
389.	PUGILIST	(n)	fighter; boxer
390.	PULCHRITUDE	(n)	physical beauty
391.	PULVERIZE	(v)	to pound, crush, grind to dust or powder
392.	QUANDARY	(n)	dilemma
393.	QUARANTINE	(n)	confinement/isolation to prevent spread of disease
394.	QUOTA	(n)	amount of something assigned to be made/sold
395.	RAVENOUS	(adj)	hungry; very eager
396.	REBUFF	(v)	to snub; beat back
397.	RECALCITRANT	(adj)	stubbornly resistant to authority/restraint
398.	RECEDE	(v)	to move back or away from a limit, point, mark
399.	RECLUSE	(n)	a hermit
400.	RECTIFY	(v)	to correct
401.	REDUNDANT	(adj)	superfluous; saying the same thing over
402.	REFUTE	(v)	to disprove; deny
403.	RELEGATE	(v)	to banish; consign to inferior position
404.	REMORSE	(n)	regret for having done wrong
405.	REMUNERATION	(n)	reward, payment
406.	RENAISSANCE	(n)	rebirth, revival (Euro 14 <sup>th</sup> -16 <sup>th</sup> cent)
407.	RENDEZVOUS	(n)	an appointment; a meeting place
408.	RENEGADE	(n)	1 who rejects a cause, allegiance, religion, etc.

409.	RENOUNCE	(v)	to abandon
410.	REPLICATE	(v)	to duplicate; to repeat
411.	REPOSE	(n)	act of resting
412.	REPREHENSIBLE	(adj)	deserving blame
413.	RESILIENT	(adj)	tough; durable; bounces back
414.	RESPITE	(n)	a break; a rest
415.	RETICENT	(adj)	restrained; uncommunicative; reserved
416.	RETRACT	(v)	withdraw; take back
417.	REVERBERATE	(v)	to echo; to resound
418.	REVERE	(v)	to worship; to honor
419.	REVERIE	(n)	daydream; being lost in thought
420.	RIBALD	(adj)	vulgar; rude; coarse; bawdy; lewd
421.	RUMINATE	(v)	to ponder; to think over
422.	SAGACIOUS	(adj)	mentally keen; shrewd; insightful
423.	SALUTARY	(adj)	promoting health; beneficial
424.	SANCTION	(v)	to approve; ratify
425.	SATIATED	(adj)	fully fed; fully satisfied
426.	SATIRICAL	(adj)	mocking
427.	SAVORY	(adj)	tasty; pleasing; attractive; agreeable
428.	SCINTILLATE	(v)	to sparkle; to flash
429.	SCRUPULOUS	(adj)	conscientious; extremely thorough; proper
430.	SERVILE	(adj)	slavish; cringing; overly submissive
431.	SIBILANT	(adj)	making a hissing sound
432.	SILHOUETTE	(n)	a dark outline against a light background
433.	SINEWY	(adj)	strong and firm; tough
434.	SLOUGH	(v)	to cast off (like a snake & its skin)
435.	SOLEMNITY	(n)	seriousness; gravity
436.	SOLILOQUY	(n)	speaking when alone (esp. in a play)
437.	SOLSTICE	(n)	when the sun is farthest north or south of equator
438.	SOMBER	(adj)	gloomy; depressing
439.	SOPORIFIC	(adj)	causing sleep
440.	SPECTRUM	(n)	a wide range or sequence
441.	SPENDTHRIFT	(n)	someone who wastes money
442.	SQUANDER	(v)	to waste
443.	STAGNANT	(adj)	motionless; stale
444.	STATIC	(adj)	unchanging; not moving
445.	STEREOTYPE	(n)	conventional or oversimplified idea or image
446.	STOIC	(n)	a person indifferent to pleasure or pain
447.	STRATEGY	(n)	a plan of action based on meeting a goal
448.	STRUT	(n)	a self-important walk
449.	STUPEFY	(v)	to make numb; stun; amaze
450.	SUCCINCT	(adj)	brief; terse; compact
451.	SUFFRAGE	(n)	the right to vote in political elections
452.	SUPERCILIOUS	(adj)	arrogant; condescending; haughty; disdainful
453.	SUPERFLUOUS	(adj)	excessive; overabundant; unnecessary
454.	SURREPTITIOUS	(adj)	secret
455.	SYCOPHANT	(n)	servile flatterer
456.	SYNTHETIC	(adj)	artificial; man-made

457.	SYMPOSIUM	(n)	a meeting to discuss a particular topic
458.	TACITURN	(adj)	quiet; uncommunicative; silent
459.	TANTALIZE	(v)	to tease by keeping something out of reach
460.	TEMPO	(n)	the speed at which music is played
461.	TENTATIVE	(adj)	not final; uncertain
462.	TERSE	(adj)	concise; abrupt; pithy
463.	TIMOROUS	(adj)	easily frightened; timid
464.	TORPID	(adj)	dormant; dull; lethargic
465.	TORTUOUS	(adj)	winding or twisting; devious
466.	TOXIN	(n)	a poisonous substance produced by an organism
467.	TRANQUILITY	(n)	calmness; serenity
468.	TREPIDATION	(n)	fear; trembling agitation
469.	TRUCULENT	(adj)	savage; fierce
470.	TRUNCATED	(adj)	cut off; shortened
471.	TUMULT	(n)	noisy, disorderly activity; emotional agitation
472.	TURBULENCE	(n)	state of violent agitation
473.	UNANIMOUS	(adj)	sharing the same opinion; in full agreement
474.	UNDULATE	(v)	to move in waves or w/a wavy motion
475.	UNKEMPT	(adj)	messy; disheveled; w/uncared for appearance
476.	UNOBTRUSIVE	(adj)	inconspicuous; not obvious
477.	UNSYMPATHETIC	(adj)	unfeeling; uncaring
478.	VACILLATION	(n)	fluctuation; wavering
479.	VACCINE	(n)	substance that stimulated cells in immune system
480.	VALOR	(n)	courage; bravery
481.	VENERATE	(v)	to revere
482.	VERVE	(n)	energy; liveliness
483.	VIABLE	(adj)	capable of maintaining life
484.	VIE	(v)	to strive; compete; contend
485.	VILIFY	(v)	to slander
486.	VINTAGE	(adj)	classic; outstanding; odd
487.	VIRTUE	(n)	high merit; desirable quality
488.	VIRTUOSO	(n)	highly skilled artist
489.	VIRULENT	(adj)	extremely poisonous; harmful; deleterious
490.	VOID	(n)	empty; invalid
491.	VORACIOUS	(adj)	ravenous; very hungry
492.	VOTARY	(n)	a person/thing devoted to something
493.	WANDERLUST	(n)	strong impulse to travel
494.	WHET	(v)	to sharpen; to stimulate
495.	WOMB	(n)	a place that protects or shelters
496.	WRETCHED	(adj)	miserable; very unhappy or unfortunate
497.	WRY	(adj)	sardonic; dryly humorous; ironic; cynical
498.	XENOPHOBIA	(n)	fear or hatred of strangers or foreigners
499.	ZEAL	(n)	enthusiasm
500.	ZEALOT	(n)	fanatic; person who shows excessive zeal