This summer you will be reading Yann Martel’s novel *Life of Pi*. A pdf file of *Life of Pi* is in Schoology. If you wish, consider checking out a copy from a public library or visit a local used book store. Whichever option you choose, get the book early in the summer so you have plenty of time to read and complete the assignment. Also, you may want to bring a copy of *Life of Pi* to class during the first two weeks of school when we will spend time in discussion. The journal entries for *Life of Pi* will be due throughout the summer as posts in a discussion board in Schoology. There will be deadlines for each journal entry/post. It is your responsibility to keep up with these throughout the summer.

**Grading:** The *Life of Pi* Reader Response Journal posts will be worth 100 points, counting as a major assignment grade. A note on the quality of your work: One observation from AP test readers is that students are not able to wrestle with complex texts. We are not so sure that the ability is lacking. Rather, it is the desire or the willingness to read difficult texts and think deeply about them that is sometimes missing. It does require discipline to train yourself to read complex texts, but worth it, not only for the AP tests, but also for college and beyond.

**Honor Code:** AP Literature and Composition is a college level course. As a result, you will be held to the utmost level of honor, dignity and honesty. All work that you do must be your own. If you consult an outside source (anything other than your mind), you must acknowledge that with an MLA Works Cited Page and parenthetical citations. If you plagiarize, you will receive a zero on the assignment, a phone call home and a referral. You will not be allowed to redo the assignment.

**Issues:** If you have any issues, please contact us via email; keep a copy of the e-mail and response for documentation purposes.
Mrs. Davanzo Tyson: mary.davanzotysor@vbschools.com
Mr. Doyle: madoyle@vbschools.com
Mrs. Judi Lassiter Williams: judi.lassiter@vbschools.com

**Assignments:**

1. **Online Summer posts in Schoology** (The *Life of Pi* Reader Response Journal Prompts are in Schoology.

   The code for Schoology is 5G32-26S2-T9CWZ.
   
   Your assignment is in the folder arranged alphabetically by your last name. You will not receive credit if you post your work in the wrong folder.
   a. A-E
   b. F-J
   c. K-O
   d. P-Z

   Here are some guidelines for how many chapters to read for each post:

   **Post Due Dates** - You are responsible for all 9 posts. They are worth 10 points each with a 10 point bonus included. You may post early.

   1. Friday, July 5 by 11:59 pm Chapters 1-10
   2. Friday, July 12 by 11:59 pm Chapters 11-20
   3. Friday, July 19 by 11:59 pm Chapters 21-30
   4. Friday, July 26 by 11:59 pm Chapters 31-40
   5. Friday, August 2 by 11:59 pm Chapters 41-50
   6. Friday, August 9 by 11:59 pm Chapters 51-60
   7. Friday, August 16 by 11:59 pm Chapters 61-70
   8. Friday, August 23 by 11:59 pm Chapters 71-80
   9. Friday, August 30 by 11:59 pm Chapters 81-100

   **Reader Response Journal for use with Life of Pi**

   Write a response to reading selections as a way of exploring, making meaning, or preserving your thoughts and feelings. You must also comment on two classmates’ posts per due date for a total of 18 comments. Use a variety of the 7 types of Reader Response entries listed on this page.

   1. **Reactions and Impressions:** Record these after your first reading. These can be in any form—free writing, notes, lists, stream of consciousness, etc. Reflect and comment on why you feel as you do about specific items in the literature—characters, ideas, or any other significant element. Wait a while and read the selection again; what do you think now? Add to the reaction.

   2. **Quote:** Choose a line, phrase or word that has some significant meaning for you from the piece. Focus on noteworthy dialogue or some insightful sentence. Choose several lines in the piece if appropriate—discuss your selection as it relates to your views or application to real life. Make some connections and decisions about these quotations.
3. **Vocabulary**: Highlight words that need interpretation, interest you, or are apparently significant word choices by the author. Highlight words that make you wonder! Find the definition of the words and discuss further thoughts on why the word was selected or how it relates to the meaning of the piece.

4. **Questions**: Pose a few thoughtful questions about the reading that require further analysis, definition, or clarification. What questions do you need answers to immediately? Are there unresolved questions? What are your hypotheses?

5. **Smart Remarks**: Make some honest comments about the subject, characters, actions, events, or connections the piece suggests. This might be criticisms of the writer or the behavior of the characters or the style of writing. Do your remarks reveal something you can discuss further? Why are you bothered or thrilled by what you’ve read?

6. **Just Some Good Writing**: Record an example of powerful writing. Why might your selection qualify as golden lines worthy to remember? The line(s) can be brilliant or shocking or confusing. What more can you say about your selection?

7. **AP English 12 Literary Devices**: Apply any 5 of the terms attached below to one of the reading sections by listing the term and definition, the example from the text, and explain the connection.

AP English 12 Literary Devices, Tone Words and Literary Periods: By studying the Landstown AP English 12 Literary Devices, students will learn to write and speak with greater economy and clarity. The Literary Devices and Periods quest will take place the third week of school and will focus on 50 of the most commonly used terms this year. The terms listed below are an invitation to you to get started on these over the summer if you would like.

### AP LITERARY TERMS

1. **ALLEGORY** story or poem in which characters, settings, and events stand for other people or events or for abstract ideas or qualities.

2. **Alliteration**- the repetition of identical or similar consonant sounds, normally at the beginnings of words. “Gnus never knew pneumonia” is an example of alliteration since, despite the spellings, all four words begin with the “n” sound.

3. **Allusion**- a reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, or work. When T.S. Eliot writes, “To have squeezed the universe into a ball!” in “The Love Song of J. Alfred Prufrock,” he is alluding to the lines “Let us roll our strength and all/ Our sweetness up into one ball!” in Marvell’s “To His Coy Mistress.”

4. **Ambiguity** deliberately suggesting two or more different, and sometimes conflicting, meanings in a work. An event or situation that may be interpreted in more than one way. This is done on purpose by the author, when it is not done on purpose, it is vagueness, and detracts from the work.

5. **ANAPHORA** Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer’s point more coherent.

6. **ANASTROPE** Inversion of the usual, normal, or logical order of the parts of a sentence. Purpose is rhythm or emphasis or euphony. It is a fancy word for inversion.

7. **ANECDOTE** Brief story, told to illustrate a point or serve as an example of something, often shows character of an individual

8. **ANTAGONIST** Opponent who struggles against or blocks the hero, or protagonist, in a story.

9. **ANTHROPOMORPHISM** attributing human characteristics to an animal or inanimate object (Personification)

10. **ANTIHERO** Central character who lacks all the qualities traditionally associated with heroes. May lack courage, grace, intelligence, or moral scruples.

11. **Antithesis**- a figure of speech characterized by strongly contrasting words, clauses, sentences, or ideas, as in “Man proposes; God disposes.” Antithesis is a balancing of one term against another for emphasis or stylistic effectiveness. The second line of the following couplet by Alexander Pope is an example of antithesis:

The hungry judges soon the sentence sign,
And wretches hang that jury-men may dine.

12. **APHORISM** brief, cleverly worded statement that makes a wise observation about life, or of a principle or accepted general truth. Also called maxim, epigram.

13. **APOSTROPE** calling out to an imaginary, dead, or absent person, or to a place or thing, or a personified abstract idea. If the character is asking a god or goddess for inspiration it is called an invocation. Josiah Holland ---“Loacion! Thou great embodiment/ Of human life and human history!”

14. **Aside**- a dramatic device in which a character speaks to the audience. By convention the audience is to realize that the character’s speech is unheard by the other characters on stage. It may be addressed to the audience expressly (in character or out) or represent an unspoken thought. An aside is usually a brief comment and a true statement of a character's thought; a character may be mistaken in an aside, but may not be dishonest.

15. **Assonance**- the repetition of identical or similar vowel sounds. “A land laid waste with all its young men slain” repeats the same “a” sound in “laid,” “waste,” and “slain.”
16. **ASYNDETON** Commas used without conjunction to separate a series of words, thus emphasizing the parts equally: instead of X, Y, and Z... the writer uses X,Y,Z... see polysyndeton.

17. **Aubade**- is a morning love song (as opposed to a serenade, which is in the evening), or a song or poem about lovers separating at *dawn*. It has also been defined as "a song or instrumental composition concerning, accompanying, or evoking daybreak".

18. **Ballad** - is a poem that tells a story and is meant to be sung or recited.

19. **Ballad meter**- a four-line stanza rhymed *abcd* with four feet in lines one and three and three feet in lines two and four. “O mother, mother make my bed. O make it soft and narrow. Since my love died for me today, I’ll die for him tomorrow."

20. **Blank verse**- unrhymed iambic pentameter. Blank verse is the meter of most of Shakespeare’s plays, as well as that of Milton’s *Paradise Lost*.

21. **Cacophony** - a harsh, unpleasant combination of sounds or tones. It may be an unconscious flaw in the poet’s music, resulting in harshness of sound or difficulty of articulation, or it may be used consciously for effect, as Browning and Eliot often use it. See, for example, the following line from Browning’s “Rabbi Ben Ezra”: “Irks care the crop-full bird? Frets doubt the maw-crammed beast?"

22. **Caesura**- a pause, usually near the middle of a line of verse, usually indicated by the sense of the line, and often greater than the normal pause. For example, one would naturally pause after “human” in the following line from Alexander Pope: To err is human, to forgive divine.

23. **CHARACTERIZATION** the process by which the writer reveals the personality of a character.

24. **CLICHE** is a word or phrase, often a figure of speech, that has become lifeless because of overuse. Avoid clichés like the plague. (That cliché is intended.)

25. **COLLOQUIALISM** a word or phrase in everyday use in conversation and informal writing but is inappropriate for formal situations

26. **Conceit**- an ingenious and fanciful notion or conception, usually expressed through an elaborate analogy, and pointing to a striking parallel between two seemingly dissimilar things. A conceit may be a brief metaphor, but it also may form the framework of an entire poem. A famous example of a conceit occurs in John Donne’s poem “A Valediction: Forbidding Mourning,” in which he compares his soul and his wife’s two legs of a mathematical compass.

27. **CONFESSIONAL POETRY** a twentieth century term used to describe poetry that uses intimate material from the poet’s life.

28. **CONNOTATION** the associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definition.

29. **Consonance**- the repetition of similar consonant sounds in a group of words. The term usually refers to words in which the ending consonants are the same but the vowels that precede them are different. Consonance is found in the following pairs of words: “add” and “read,” “bill and ball,” and “born” and “burn.”

30. **Couplet**- a two-line stanza, usually with end-rhymes the same.

31. **DIALECT** a way of speaking that is characteristic of a certain social group or of the inhabitants of a certain geographical area.

32. **Diction**- the use of words in a literary work. Diction may be described as formal (the level of usage common in serious books and formal discourse), informal (the level of usage found in the relaxed but polite conversation of cultivated people), colloquial (the everyday usage of a group, possibly including terms and constructions accepted in that group but not universally acceptable), or slang (a group of newly coined words which are not acceptable for formal usage as yet).

33. **DIDACTIC** form of fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

34. **DIRECT CHARACTERIZATION** the author tells us directly what the character is like: sneaky, generous, mean to pets and so on. Romantic style literature relied more heavily on this form.

35. **DRAMATIC IRONY** is so called because it is often used on stage. A character in the play or story thinks one thing is true, but the audience or reader knows better.

36. **Dramatic Monologue**- a poem written in the form of a speech of an individual character addressing a silent auditor at a critical moment; gives a sense of the speaker’s history and psychological insight into his character.

37. **DYNAMIC CHARACTER** is one who changes in some important way as a result of the story’s action.

38. **Elegy** - a sustained and formal poem setting forth the poet’s meditations upon death or another solemn theme. Examples include Thomas Gray’s “Elegy Written in a Country Churchyard”; Alfred, Lord Tennyson’s *In Memoriam*; and Walt Whitman’s “When Lilacs Last in the Dooryard Bloom’d.”

39. **End-stopped**- a line with a pause at the end. Lines that end with a period, a comma, a colon, a semicolon, an exclamation point, or a question mark are end-stopped lines.

40. **Enjambment**- the continuation of the sense and grammatical construction from one line of poetry to the next. Milton’s *Paradise Lost* is notable for its use of enjambment, as seen in the following lines:

    . . . Or if Sion hill
    Delight thee more, and Siloa’s brook that flow’d
    Fast by the oracle of God, . . . .
41. **EPIC** a long narrative poem, written in heightened language, which recounts the deeds of a heroic character who embodies the values of a particular society.

42. **EPISTROPHE** Device of repetition in which the same expression (single word or phrase) is repeated at the end of two or more lines, clauses, or sentences (it is the opposite of anaphora).

43. **EPITHET** an adjective or adjective phrase applied to a person or thing that is frequently used to emphasize a characteristic quality. “Father of our country” and “the great Emancipator” are examples. A Homeric epithet is a compound adjective used with a person or thing: “swift-footed Achilles”; “rosy-fingered dawn.”

44. **EXPLICATION** act of interpreting or discovering the meaning of a text, usually involves close reading and special attention to figurative language.

45. **Extended metaphor**- an implied analogy, or comparison, which is carried throughout a stanza or an entire poem. In “The Bait,” John Donne compares a beautiful woman to fish bait and men to fish who want to be caught by the woman. Since he carries these comparisons all the way through the poem, these are considered “extended metaphors.”

46. **Eye rhyme**- rhyme that appears correct from spelling, but is half-rhyme or slant rhyme from the pronunciation. Examples include “watch” and “match,” and “love” and “move.”

47. **FARCE** a type of comedy in which ridiculous and often stereotyped characters are involved in silly, far-fetched situations.

48. **FIGURATIVE LANGUAGE** Words which are inaccurate if interpreted literally, but are used to describe. Similes and metaphors are common forms.

49. **FIRST PERSON** POINT OF VIEW one of the characters tells the story.

50. **FLASHBACK** a scene that interrupts the normal chronological sequence of events in a story to depict something that happened at an earlier time.

51. **FLAT CHARACTER** has only one or two personality traits. They are one dimensional, like a piece of cardboard. They can be summed up in one phrase.

52. **FOIL** A character who acts as contrast to another character. Often a funny side kick to the dashing hero, or a villain contrasting the hero.

53. **FOreshadowing** the use of hints and clues to suggest what will happen later in a plot.

54. **Free verse**- poetry which is not written in a traditional meter but is still rhythmical. The poetry of Walt Whitman is perhaps the best-known example of free verse.

55. **HYPERBOLE** a figure of speech that uses an incredible exaggeration or overstatement, for effect. “If I told you once, I’ve told you a million times….,”

56. **Imagery**- the images of a literary work; the sensory details of a work; the figurative language of a work. Imagery has several definitions, but the two that are paramount are the visual auditory, or tactile images evoked by the words of a literary work or the images that figurative language evokes. When an AP question asks you to discuss imagery, you should look especially carefully at the sensory details and the metaphors and similes of a passage. Some diction is also imagery, but not all diction evokes sensory responses.

57. **IMPLIED METAPHOR** does not state explicitly the two terms of the comparison: “I like to see it lap the miles” is an implied metaphor in which the verb lap implies a comparison between “it” and some animal that “laps” up water.

58. **INDIRECT CHARACTERIZATION** the author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing the character’s private thoughts and feelings, by revealing the characters effect on other people (showing how other characters feel or behave toward the character), or by showing the character in action.

59. **Internal rhyme**- rhyme that occurs within a line, rather than at the end. The following lines contain internal rhyme:

   Once upon a midnight dreary, while I pondered weak and weary,
   Over many a quaint and curious volume of forgotten lore—
   While I nodded, nearly napping, suddenly there came a tapping . . . .

60. **IRONY** a discrepancy between appearances and reality

61. **JUXTAPOSITION** poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit. Ezra Pound: “The apparition of these faces in the crowd;/ Petals on a wet, black bough.”

62. **LITOTES** is a figure of understatement in which the positive form is emphasized through the negation of a negative form: Hawthorne --- “the wearers of petticoat and farthingale…stepping forth into the public ways, and wedging their not unsubstantial persons, if occasion were, into the throng…”

63. **Lyric poem**- any short poem that presents a single speaker who expresses thoughts and feelings. Love lyrics are common, but lyric poems have also been written on subjects as different as religion and reading. Sonnets and odes are lyric poems.

64. **METAPHOR** a figure of speech that makes a comparison between two unlike things without the use of such specific words of comparison as like, as, than, or resembles.

65. **Meter**- the repetition of a regular rhythmic unit in a line of poetry. The meter of a poem emphasizes the musical quality of the language and often relates directly to the subject matter of the poem. Each unit of meter is known as a foot.

66. **METONYMY** a figure of speech in which a person, place, or thing, is referred to by something closely associated with it. “We requested from the crown support for our petition.” The crown is used to represent the monarch.

67. **MIXED METAPHOR** is a metaphor that has gotten out of control and mixes its terms so that they are visually or imaginatively incompatible. “The President is a lame duck who is running out of gas.”
68. **Mood** An atmosphere created by a writer's diction and the details selected.

69. **Motif** A recurring image, word, phrase, action, idea, or object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to previous ones, or new ideas to the theme. Kurt Vonnegut uses "So it goes" throughout *Slaughterhouse-Five* to remind the reader of the senselessness of death.

70. **Motivation** The reasons for a character's behavior.

71. **Narrative Poem** A non-dramatic poem which tells a story or presents a narrative, whether simple or complex, long or short. Epics and ballads are examples of narrative poems.

72. **Objective Point of View** A narrator who is totally impersonal and objective tells the story, with no comment on any characters or events.

73. **Octave** An eight-line stanza. Most commonly, octave refers to the first division of an Italian sonnet.

74. **Omniscient Point of View** An omniscient or all-knowing narrator tells the story, also using the third-person pronouns. This narrator, instead of focusing on one character only, often tells us everything about many characters.

75. **Oxymoron** A figure of speech that makes an explicitly comparison between two unlike things, using words such as like, as, than, or resembles.

76. **Parable** A relatively short story that teaches a moral, or lesson about how to lead a good life.

77. **Paradox** A situation or action or feeling that appears to be contradictory but on inspection turns out to be true or at least to make sense. The following lines from one of John Donne's *Holy Sonnets* include paradoxes:

   Take me to you, imprison me, for I except you enthrall me, never shall be free,
   Nor ever chaste, except you ravish me.

78. **Parallelism** A similar grammatical structure within a line or lines of poetry or prose. Parallelism seems to be the controlling principle of the poetry of Walt Whitman, as in the following lines: "Ceaselessly musing, venturing, throwing, seeking the spheres to connect them. Till the bridge you will need be form'd, till the ductile anchor hold, Till the gossamer thread you fling catch somewhere, O my soul.

79. **Parody** A work that makes fun of another work by imitating some aspect of the writer's style.

80. **Poetic Foot** A group of syllables in verse usually consisting of one accented syllable and one or two unaccented syllables associated with it. The most common type of feet are as follows:

   iambic / u /
   trochaic / u /
   dactylic / u u /
   anapaestic u u /
   pyrrhic u u /
   spondaic / /

81. **Point of View** The vantage point from which the writer tells the story.

82. **Polysyndeton** Sentence which uses a conjunction with no commas to separate the items in a series. Instead of X, Y, and Z... Polysyndeton results in X and Y and Z... Kurt Vonnegut uses this device.

83. **Protagonist** The central character in a story, the one who initiates or drives the action. Usually the hero or anti-hero; in a tragic hero, like John Proctor of *The Crucible*, there is always a hamartia, or tragic flaw in his character which will lead to his downfall.

84. **Pun** A "play on words" based on the multiple meanings of a single word or on words that sound alike but mean different things.

85. **Quatrain** A poem consisting of four lines, or four lines of a poem that can be considered as a unit.

86. **Refrain** A group of words forming a phrase or sentence and consisting of one or more lines repeated at intervals in a poem, usually at the end of a stanza.

87. **Rhetorical Question** A question asked for an effect, and not actually requiring an answer.

88. **Rhyme** Close similarity or identity of sound between accented syllables occupying corresponding positions in two or more lines of verse. For a true rhyme, the vowels in the accented syllables must be preceded by different consonants, such as "fan" and "ran."

89. **Rhythm** The recurrence of stressed and unstressed syllables. The presence of rhythmic patterns lends both pleasure and heightened emotional response to the listener or reader.

90. **Round Character** Has more dimensions to their personalities—they are complex, just a real people are.

91. **Satire** A type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change.

92. **Scansion** A system for describing the meter of a poem by identifying the number and the type(s) of feet per line. Following are the most common types of meter:

   monometer one foot per line
   dimeter two feet per line
   trimeter three feet per line
   tetrameter four feet per line
   pentameter five feet per line
   hexameter six feet per line
   heptameter seven feet per line
   octameter eight feet per line

93. **Sestet** A six-line stanza. Most commonly, sestet refers to the second division of an Italian sonnet.

94. **Simile** A figure of speech that makes an explicitly comparison between two unlike things, using words such as like, as, than, or resembles.
95. **Situational Irony** takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what really does happen.

96. **Soliloquy** a long speech made by a character in a play while no other characters are on stage.

97. **Sonnet** normally a fourteen-line iambic pentameter poem. The conventional Italian, or Petrarchan sonnet is rhymed abba, abba, cde, cde; the English, or Shakespearean, sonnet is rhymed abab, cdcd, efef, gg.

98. **Stanza** usually a repeated grouping of three or more lines with the same meter and rhyme scheme.

99. **Static Character** is one who does not change much in the course of a story.

100. **Stereotype** a fixed idea or conception of a character or an idea which does not allow for any individuality, often based on religious, social, or racial prejudices.

101. **Stock Character** stock character, a stereotyped character easily recognized by readers or audiences from recurrent appearances in literary or folk tradition, usually Common examples include the absent-minded professor, the country bumpkin, the damsel in distress, the old miser, the whore with a heart of gold, the bragging soldier, the villain of melodrama, the wicked stepmother,

102. **Stream of Consciousness** a style of writing that portrays the inner (often chaotic) workings of a character’s mind.

103. **Structure** the arrangement of materials within a work; the relationship of the parts of a work to the whole; the logical divisions of a work. The most common units of structure in a poem are the line and stanza.

104. **Style** the mode of expression in language; the characteristic manner of expression of an author. Many elements contribute to style, and if a question calls for a discussion of style or of “stylistic techniques,” you can discuss diction, syntax, figurative language, imagery, selection of detail, sound effects, and tone, using the ones that are appropriate.

105. **Symbol** a person, place, thing, or event that has meaning in itself and that also stands for something more than itself.

106. **Syndodeche** a figure of speech in which a part represents the whole. “If you don’t drive properly, you will lose your wheels.” The wheels represent the entire car.

107. **Syntax** the ordering of words into patterns or sentences. If a poet shifts words from the usual word order, you know you are dealing with an older style of poetry or a poet who wants to shift emphasis onto a particular word.

108. **Tercet** a stanza of three lines in which each line ends with the same rhyme.

109. **Terza rima** a three-line stanza rhymed aba, bcb, cdc, etc. Dante’s Divine Comedy is written in terza rima.

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

111. **Third Person Point of View** an unknown narrator, tells the story, but this narrator zooms in to focus on the thoughts and feelings of only one character.

112. **Tone** the manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. (Remember that the “voice” need not be that of the poet.) Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will be enough, and tone may change from stanza to stanza or even line to line. Tone is the result of allusion, diction, figurative language, imagery, irony, symbol, syntax, and style.

113. **Tragedy** in general, a story in which a heroic character either dies or comes to some other unhappy end.

114. **Understatement** the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is. For example, Macbeth, having been nearly hysterical after killing Duncan, tells Lenox, “’Twas a rough night.”

115. **Verbal Irony** occurs when someone says one thing but really means something else.

116. **Vernacular** the language spoken by the people who live in a particular locality. villanelle - a nineteen-line poem divided into five tercets and a final quatrain. The villanelle uses only two rhymes which are repeated as follows: aba, aba, aba, aba, aba. Line 1 is repeated entirely to form lines 6, 12, and 18, and line 3 is repeated entirely to form lines 9, 15, and 19; thus, eight of the nineteen lines are refrain. Dylan Thomas’s poem “Do Not Go Gentle Into That Good Night” is an example of a villanelle.

**Writing Movements and Styles to Know:**

117. **Impressionism** a nineteenth-century movement in literature and art which advocated a recording of the artist’s personal impressions of the world, rather than a strict representation of reality.

118. **Modernism** a term for the bold new experimental styles and forms that swept the arts during the first third of the twentieth century.

119. **Naturalism** a nineteenth-century literary movement that was an extension of realism and that claimed to portray life exactly as it was.

120. **Plain Style** Writing style that stresses simplicity and clarity of expression (but will still utilize allusions and metaphors), and was the main form of the Puritan writers.

121. **Puritanism** Writing style of America’s early English-speaking colonists. emphasizes obedience to God and consists mainly of journals, sermons, and poems.

122. **Rationalism** a movement that began in Europe in the seventeenth century, which held that we can arrive at truth by using our reason rather than relying on the authority of the past, on the authority of the Church, or an institution. **Also Called Neoclassicism and Age of Reason**
123. **REALISM** a style of writing, developed in the nineteenth century, that attempts to depict life accurately without idealizing or romanticizing it.

124. **REGIONALISM** literature that emphasizes a specific geographic setting and that reproduces the speech, behavior, and attitudes of the people who live in that region.

125. **ROMANTICISM** a revolt against Rationalism that affected literature and the other arts, beginning in the late eighteenth century and remaining strong throughout most of the nineteenth century.

126. **SURREALISM** in movement in art and literature that started in Europe during the 1920s. Surrealists wanted to replace conventional realism with the full expression of the unconscious mind, which they considered to be more real than the “real” world of appearances.

127. **SYMBOLISM** a literary movement that originated in late nineteenth century France, in which writers rearranged the world of appearances in order to reveal a more truthful version of reality.

128. **TRANSCENDENTALISM** a nineteenth century movement in the Romantic tradition, which held that every individual can reach ultimate truths through spiritual intuition, which transcends reasons and sensory experience.