

AP Literature and Composition Summer Assignment 2026-27

****All work should be submitted to the Google Classroom page for AP Summer Reading. All 3 parts of this assignment have separate dropboxes there. Here is the

class code: [6jqel4nh](#)

Overview

1. Book for Class

Read *Their Eyes Were Watching God* by Zora Neale Hurston.

Annotate or take notes. We will immediately begin discussing this text in class. Please have a physical copy for the first few weeks of school. **There will be an in-class essay on the novel at the end of the second week of school. I recommend you READ THE BOOK IN THE FINAL 3 WEEKS OF SUMMER so that it is fresh in your mind.** Once the accents and dialect in the novel become familiar to you, this book will be straightforward, but also really rewarding. Push through and you'll get used to the dialogue. Your reading speed will increase as you go. There will be an in-class summative essay within the second week of school that concentrates on this novel.

Reading and annotating time estimate: 4 hours

Deadline: First Day of School (Monday, August 31)

2. Your Choice Book and Project

Read a novel of your choice from the list on Pages 2-3 of this document. Then, complete the "Summer Reading Lesson Plan Project" that is outlined on Page 4 of this document. There is a rubric on Page 5, and a model version of this project a chapter from *The Great Gatsby* on Pages 6-7. **Review the project before reading! You can collect the necessary evidence as you read by taking note of quotes that seem important or revealing.** If you think carefully about what you like and pick your book accordingly, it will fly by. There are a few that you could finish on a flight to Chicago!

Reading and annotating time estimate: varies by novel

- Longest (*Invisible Man*): 6-9 hours
- Shortest *Heart of Darkness* 2-5 hours (*The Plague* or *The Awakening*): 2.5-6 hours

Project-work estimate: 1 hour

Deadline: 8 am Thursday, September 3, 2026

3. Poem Annotation

Print out, read, and annotate the poems on Pages 9-11 of this document. Your notes will be collected for a formative grade the first week of school. You can also take a photo of your work

and submit it to GClassroom once we begin. I have included annotation criteria in the instructions.

Reading and annotating time estimate: 20 minutes

Deadline: First day of school (Monday, August 31)

Independent Summer Reading Choice Options (PICK ONE)

- *Invisible Man* by Ralph Ellison
 - This is the most frequently referenced text on the AP exam since 1974 and one of the greatest novels of the 20th century for good reason. Here we follow a nameless narrator, a sensitive and brilliant man, who struggles with identity, acceptance, and stereotypes in a world that seems to unrelentingly render him “invisible.”
- *Heart of Darkness* by Joseph Conrad
 - The classic colonial critique in which a riverboat captain pursues an enigmatic and corrupted ivory trader through the colonial-era Congo. This novella loosely inspired the film *Apocalypse Now* by Francis Ford Coppola. I recommend viewing that film if you choose this book. Warning: this novella is controversial and a product of its time.
- *A Portrait of the Artist as a Young Man* by James Joyce
 - A modernist character study that traces a man’s thought-rebellion and philosophical awakening. This is a short, though challenging, stream of consciousness novel by one of Ireland’s greatest writers.
- *Catch-22* by Joseph Heller
 - One of my favorite satires ever, one as funny as it is dark. If you feel pressed down by your school, your teachers, or your parents, you will find relief and catharsis in this book. It criticizes the absurd bureaucracy of the war machine during World War II.
- *The Color Purple* by Alice Walker
 - A harrowing story of abuse and trauma, but it also explores ways to grapple with terrible events in childhood. Explores oppression based on gender and race.
- *Hamlet* by William Shakespeare
 - Considered by some to be Shakespeare’s best (I narrowly prefer *Macbeth* but we do that in class, don’t worry). Complex characters, revenge, ghosts, swords, a “play within a play,” madness, poison. It’s all here.

- *Pride and Prejudice* by Jane Austen
 - Mr. Darcy will stride through the mists of your imagination. Witty page-turner and satire, but doesn't mind leaning into the romance. Honestly might qualify as "beach reading," but it might be the most engaging, rewarding "beach reading" I can imagine.
- *The Awakening* by Kate Chopin
 - Incredibly important early feminist work that broke new ground. A book that a surprising number of people haven't heard of, but it influenced many subversive feminist novels that followed.
- *The Bell Jar* by Sylvia Plath
 - Disconcerting, unforgettable chronicle of a descent into insanity. I went to an exhibit of Sylvia Plath's diaries once, and it taught me that we should all destroy our teenage journals just in case we become literary icons and museums get a hold of our stuff. She was the quintessential "troubled literary genius."
- *The Plague* by Albert Camus
 - Incredibly relevant to the COVID-19 pandemic despite being written 70 years ago (and Camus lived through the Spanish flu pandemic during his childhood). Absurdist and surreal and might change your view of the world completely—or you may find you are an existentialist, and you just haven't realized it yet.
- *Lord of the Flies* by William Golding
 - An unforgettable and disturbing allegory that explores the darkness and savagery within us all. When a group of "civilized" English schoolboys are stranded on an island, they quickly descend into barbaric madness. Much like *Animal Farm*, while the text is deceptively simple, the themes run deep.
- *The Bluest Eye* by Toni Morrison
 - Morrison's debut novel is set in Ohio during The Great Depression. Using a variety of unique narrative devices, Morrison shows how racism, abuse, and erasure break the sanity of a sad little girl who wishes more than anything for "blue eyes."
- *A Clockwork Orange* by Anthony Burgess
 - Written in a unique slang called "Nadsat," this experimental sci-fi satire explores free-will, purpose, morality, and the conflict between the

individual (even an irredeemably evil one) and the government. I read this in one sitting during a thunderstorm while camping and was totally enthralled by it. It's just as good, if not better, than the masterful Kubrick film it inspired.

Your Choice Book Project: Write a Lesson Plan

In this project, you will craft a potential lesson plan as if you were teaching your book to a class who had already read it. You must also complete the classwork for the lesson, as if you were preparing to teach it. I highly recommend that you focus on a single section or a few chapters of your novel, rather than attempting to teach an overview of the book. I provide a model version of this project on the opening chapters of *The Great Gatsby* on Page 6. You may wish to copy and paste that lesson into a separate document, and then fill in your own lesson with its structure.

This project will form a major portion, potentially the majority, of your formative grade for the first marking period.

Elements of the Plan

- Do Now interpretation question (can be personal opinion, controversial, or focus on key literal understanding)
- Evidence-gathering activity #1: think T-chart or a question with multiple defensible responses
 - Inferential question based on the quotes you gathered
- Evidence-gathering activity #2: think T-chart or a question with multiple defensible responses
 - Inferential question based on the quotes you gathered
- Exit Ticket (this should be the guiding question that you work toward throughout the lesson)
- All classwork, including 4 total pieces of evidence

Basic Requirements:

1. Do Now (2-3 sentence response)
2. 2 activities of evidence-gathering
 - a. 4 pieces of evidence total (can be different quotes near each other in the novel if they suggest different conclusions)
 - b. Context and analysis for each of the pieces of evidence
3. Exit Ticket (3-4 sentence response) and Inferential questions (2-3 sentence responses)

	1	2	3	4
Basic requirements	No attempt to meet expectations.	Missing part or all of 2 of 3 required sections.	Missing part or all 1 of 3 required sections.	Meets all basic requirements.
Do Now/Response:	Do Now asks for completely literal plot summary that is not relevant to understanding the text or rigorous. Do Now response shows no engagement with proposed question.	Do Now asks for mostly literal plot summary that is somewhat relevant to understanding the text or rigorous or interpretive question that is tenuously connected to the text. Do Now response shows some engagement with proposed question.	Do Now asks for literal plot summary or an interpretation that does relate to the understanding of the text. Do Now response shows some thoughtful engagement with proposed question.	Do Now asks for literal plot summary or an interpretation that does relate to the understanding of the text and fosters thoughtful thinking about the work. Do Now response shows thoughtful engagement with proposed question.
Evidence-gathering #1 Prompt	Activity poses irrelevant question to understanding of the text.	Activity poses a completely literal question or question that does not push toward a defensible interpretation (not just literal)	Activity poses a question that slightly pushes toward a defensible interpretation (not just literal).	Activity poses a question that fully pushes toward a defensible interpretation (not just literal).
Evidence/Context #1, T-Chart Side A	Evidence and analysis is largely irrelevant to the posed question. Context shows little understanding of the novel's literal meaning.	Evidence and analysis is largely relevant to the posed question. Context shows only slight understanding of the novel's literal meaning.	Evidence is all relevant to the posed question, explained mostly thoroughly, and pieces are distinct from one another. Context shows understanding of the novel's literal meaning, but may contain an inaccuracy.	Evidence is all relevant to the posed question and pieces are distinct from one another, and it is fully explained. Context shows mastery of the novel's literal meaning.
Evidence/Context #1, T-Chart Side B			Same as above	
Evidence-gathering #2 Prompt				
Evidence/Context #2, T-Chart Side A				
Evidence/Context #2, T-Chart Side B			Rubric is identical to the first T-chart evaluation.	
Exit Ticket/Inferential Questions	Exit ticket or interpretation questions asks for completely literal plot summary that is not relevant to understanding the text or rigorous. Responses show little engagement with proposed questions.	Exit ticket interpretation questions ask for mostly literal plot summary that is somewhat relevant to understanding the text or rigorous or interpretive question that is tenuously connected to the text. Responses show some engagement with proposed questions.	Exit ticket interpretation questions ask for literal plot summary or an interpretation that does relate to the understanding of the text. Responses show some thoughtful engagement with proposed questions.	Exit ticket and interpretation questions ask for literal plot summary or an interpretation that does relate to the understanding of the text and fosters thoughtful thinking about the work and the lesson has led toward. Responses show thoughtful engagement with proposed questions.

Total points: ____/72

Example Summer Independent Reading Project

Do Now: Based on the opening chapters of *The Great Gatsby*, to what extent do you sympathize or have affection for the narrator, Nick Carraway? What is your overall impression of him?

Based on the opening chapters, I found that Nick lacks self-awareness, but I also felt he has good intentions. He seems lonely and mostly flattered to be included in his newfound friend circles (both Tom and Gatsby), but also judges these acquaintances with an air of superiority.

Evidence-Gathering #1:

Find 1 quote on either side of the graphic organizer, trying to answer the question, “During which situations should we mostly trust Nick’s narration, and where should we suspect that he is exaggerating or misrepresenting?” In notes, explain the context and why it fits where you say it does.

Trust Nick	Suspect Nick is misrepresenting
“The nature of Mr. Tostoff’s composition eluded me, because just as it began my eyes fell on Gatsby, standing alone on the marble steps and looking from one group to another with approving eyes. His tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed every day. I could see nothing sinister about him. I wondered if the fact that he was not drinking helped to set him off from his guests, for it seemed to me that he grew more correct as the fraternal hilarity increased.” (38) - Nick observes Gatsby at one of his grand parties - Nick has already been acquainted with Gatsby and received friendliness from him. - Nick seems relatively sympathetic to Gatsby and his level of detail makes him seem more observant than biased.	I have been drunk just twice in my life, and the second time was that afternoon; so everything that happened has a dim, hazy cast over it, although until after eight o’clock the apartment was full of cheerful sun. Sitting on Tom’s lap Mrs. Wilson called up several people on the telephone; then there were no cigarettes, and I went out to buy some at the drugstore on the corner. When I came back they had disappeared, so I sat down discreetly in the living-room and read a chapter of SIMON CALLED PETER.— either it was terrible stuff or the whiskey distorted things, because it didn’t make any sense to me.” (23) - Nick has gone to a small cocktail party in Manhattan with his friend Tom Buchanan, and recently learned that Tom has a mistress. Everyone at the party seems reprehensible in some way and Tom hits Myrtle, who is also cheating on her husband. - Nick seems to be covering for himself doing something irresponsible.

Interpretation question: During which situations should we mostly trust Nick’s narration and where should we suspect that he is exaggerating or misrepresenting?”

We should trust Nick when he describes the imagery and setting of a scene, but should suspect bias when he appears to defend himself or justify his behavior.

Evidence-Gathering #2:

Find 1 quote on either side of the graphic organizer, trying to answer the question, “To what extent does Nick genuinely admire Gatsby? To what extent does he condescend or criticize him?”

Genuine admiration	Condescension or criticism
“He smiled understandingly — much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced — or seemed to face — the whole external world for an instant, and then concentrated on you with an irresistible prejudice in your favor. It understood you just so far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey.” (37) - Nick talks about his first meeting with Gatsby - who Nick did not recognize but was hosting the grand party Nick was attending. Nick asked Gatsby where the host was without realizing. - Nick suggests Gatsby makes him feel completely validated and welcomed with the warmth he exudes.	With an effort I managed to restrain my incredulous laughter. The very phrases were worn so threadbare that they evoked no image except that of a turbaned “character.” leaking sawdust at every pore as he pursued a tiger through the Bois de Boulogne.” (49) - Gatsby has just been telling Nick about his history on a lunch trip into New York. Gatsby is building up to asking Nick if Nick can organize a meet-up with Daisy. - Nick completely questions the validity of Gatsby’s claims about his past - he thinks Gatsby is playing a part and the lies he tells are not even particularly original.

Interpretation question: Now, argue a “side” of the question: “Does Nick more admire Gatsby or does he more condescend to him?” There is no “correct” answer.

Nick criticizes and judges Gatsby more than he truly admires him. Nick chastises himself for once thinking Gatsby is complex, when he is actually simple - Nick likes to think that he appreciates Gatsby as a larger-than-life figure, but he carries all the biases of his more

traditional, upper-middle-class Midwestern upbringing in a way that prevents him from truly empathizing with his “friend.”

Exit ticket: Craft a claim answering the question, “Why does Fitzgerald’s use of an unreliable narrator make the opening chapters of *The Great Gatsby* more effective?”

Fitzgerald uses Nick Carraway as an unreliable first-person narrator in the opening chapters in order to maintain the mystique around Gatsby that the characters themselves perceive, while hinting that Gatsby maintains a facade. Readers must sort through both Nick’s biases and the conflicting reports from other characters, forcing a closer examination of Gatsby, and his contradictions and potential lies. A reliable first-person narrator or 3rd-person narrator would be unable to maintain the same level of tension and uncertainty around Gatsby’s past and the origin and nature of his longing for Daisy.

Poetry Annotation

Read and annotate the poems in this document. Your notes will be collected for a formative grade the first week of school. You can also take a photo of your work and submit it to GClassroom once we begin. I have included annotation criteria below.

For each poem:

1. Read it once or twice just to enjoy it.
2. Take at least 4 short notes in the margins about literal meaning (what is literally happening or what is the image?). Make an attempt, even if you are confused.
3. Label two literary elements.
4. Mark two places in text where you had a specific reaction or a question.

15 formative points for fulfilling these expectations for each poem (5 points per poem).

A list of literary elements is included at the end of this document.

“Those Winter Sundays”

by Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

“The Road Not Taken”

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

“Woman Work”

by Maya Angelou

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry
I got company to feed
The garden to weed
I've got shirts to press
The tots to dress
The can to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
'Til I can rest again.

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone
Star shine, moon glow
You're all that I can call my own.

Useful Literary Terms:

- *An asterisk (*) indicates Mr. Myerson finds this element especially useful or common*
- *Three asterisks (***) means Mr. Myerson thinks the concept is integral to your ability to write literary analysis and a Swiss Army knife for both writers in their craft and readers in their understanding.*

Allegory* is a story that is used to represent a more general message about real-life (historical) issues and/or events. It is typically an entire book, novel, play, etc.

Alliteration is a series of words or phrases that all (or almost all) start with the same sound. These sounds are typically consonants to give more stress to that syllable. You'll often come across alliteration in poetry, titles of books and poems (Jane Austen is a fan of this device, for example—just look at *Pride and Prejudice* and *Sense and Sensibility*), and tongue twisters.

Allusion*** is when an author makes an indirect reference to a figure, place, event, or idea originating from outside the text. Many allusions make reference to previous works of literature or art.

Anachronism occurs when there is an (intentional) error in the chronology or timeline of a text. This could be a character who appears in a different time period than when he actually lived, or a technology that appears before it was invented. Anachronisms are often used for comedic effect.

Anaphora is when a word or phrase is repeated at the beginning of multiple sentences throughout a piece of writing. It's used to emphasize the repeated phrase and evoke strong feelings in the audience.

Anthropomorphism occurs when something nonhuman, such as an animal, place, or inanimate object, behaves in a human-like way.

Assonance is the repetition of the same or similar vowel sounds within words, phrases, or sentences

Asyndeton is when the writer leaves out conjunctions (such as "and," "or," "but," and "for") in a group of words or phrases so that the meaning of the phrase or sentence is emphasized. It is often used for speeches since sentences containing asyndeton can have a powerful, memorable rhythm.

Colloquialism is the use of informal language and slang. It's often used by authors to lend a sense of realism to their characters and dialogue. Forms of colloquialism include words, phrases, and contractions that aren't real words (such as "gonna" and "ain't").

Epigraph is when an author inserts a famous quotation, poem, song, or other short passage or text at the beginning of a larger text (e.g., a book, chapter, etc.). An epigraph is typically written

by a different writer (with credit given) and used as a way to introduce overarching themes or messages in the work. Some pieces of literature, such as Herman Melville's 1851 novel *Moby-Dick*, incorporate multiple epigraphs throughout.

Epistrophe is similar to anaphora, but in this case, the repeated word or phrase appears at the end of successive statements. Like anaphora, it is used to evoke an emotional response from the audience.

Euphemism is when a more mild or indirect word or expression is used in place of another word or phrase that is considered harsh, blunt, vulgar, or unpleasant.

Enjambment* is when a line of poetry carries its idea or thought over to the next line without a grammatical pause. With enjambment, the end of a poetic phrase extends past the end of the poetic line. This means that the thought or idea “steps over” the end of a line in a poem and into the beginning of the next line. The absence of punctuation allows for enjambment, and requires the reader to read through a poem’s line break without pausing in order to understand the conclusion of the thought or idea.

Flashback is an interruption in a narrative that depicts events that have already occurred, either before the present time or before the time at which the narration takes place. This device is often used to give the reader more background information and details about specific characters, events, plot points, and so on.

Foreshadowing is when an author indirectly hints at—through things such as dialogue, description, or characters' actions—what's to come later on in the story. This device is often used to introduce tension to a narrative.

Diction*** is an author’s choice of words - if identified as a literary technique a critic or reader must examine specific, individual words’ effect on another aspect of the writing, usually tone or mood.

Hyperbole is an exaggerated statement that's not meant to be taken literally by the reader. It is often used for comedic effect and/or emphasis.

Imagery/Sensory details*** is when an author describes a scene, thing, or idea so that it appeals to our senses (taste, smell, sight, touch, or hearing). This device is often used to help the reader clearly visualize parts of the story by creating a strong mental picture. **Sensory details** is usually the way to talk about writing if the writing specifically tries to engage multiple senses (taste, smell, etc.). **Imagery** is usually the way to talk about the writing if it is a type of image that continually appears (such as “animal imagery”).

Irony* is when a statement is used to express an opposite meaning than the one literally expressed by it. There are three types of irony in literature:

1. Verbal irony: When someone says something but means the opposite (similar to sarcasm).
2. Situational irony: When something happens that's the opposite of what was expected or intended to happen.
3. Dramatic irony: When the audience is aware of the true intentions or outcomes, while the characters are not. As a result, certain actions and/or events take on different meanings for the audience than they do for the characters involved.

Juxtaposition*** is the comparing and contrasting of two or more different (usually opposite) ideas, characters, objects, etc. This literary device is often used to help create a clearer picture of the characteristics of one object or idea by comparing it with those of another.

Malapropism happens when an incorrect word is used in place of a word that has a similar sound. This misuse of the word typically results in a statement that is both nonsensical and humorous; as a result, this device is commonly used in comedic writing.

Metaphor/Simile***

A metaphor is when ideas, actions, or objects are described in non-literal terms. In short, it's when an author compares one thing to another. The two things being described usually share something in common but are unlike in all other respects.

A simile is a type of metaphor in which an object, idea, character, action, etc., is compared to another thing using the words "as" or "like."

- **Extended metaphor***** continues throughout a piece, or beyond its initial introduction. For example, Emily Dickinson's comparison of "hope" to a bird throughout one of her poems.

Metonym

A metonym is when a related word or phrase is substituted for the actual thing to which it's referring. This device is usually used for poetic or rhetorical effect.

Mood***

Mood is the general feeling the writer wants the audience to have. The writer can achieve this through description, setting, dialogue, and word choice. If you discuss it, you should include discussion of these elements. **REMEMBER THE "HOW."**

Motif*

A motif is an image, idea, or symbol that continually appears throughout a literary work

Onomatopoeia is a word (or group of words) that represents a sound and actually resembles or imitates the sound it stands for. It is often used for dramatic, realistic, or poetic effect.

Oxymoron is a combination of two words that, together, express a contradictory meaning. This device is often used for emphasis, for humor, to create tension, or to illustrate a paradox (see next entry for more information on paradoxes).

Paradox is a statement that appears illogical or self-contradictory but, upon investigation, might actually be true or plausible. Note: a paradox is different from an oxymoron: a paradox is an entire phrase or sentence, whereas an oxymoron is a combination of just two words.

Personification* is when a nonhuman figure or other abstract concept or element is described as having human-like qualities or characteristics. (Unlike anthropomorphism where non-human figures become human-like characters, with personification, the object/figure is simply described as being human-like.) Personification is used to help the reader create a clearer mental picture of the scene or object being described.

Repetition*** is when a word or phrase is written multiple times, usually for the purpose of emphasis. It is often used in poetry (for purposes of rhythm as well).

Satire is a genre of writing that criticizes something, such as a person, behavior, belief, government, or society. Satire often employs irony, humor, and hyperbole to make its point.

Soliloquy is a type of monologue that's often used in dramas, a soliloquy is when a character speaks aloud to himself (and to the audience), thereby revealing his inner thoughts and feelings.

Symbolism*** refers to the use of an object, figure, event, situation, or other idea in a written work to represent something else—typically a broader message or deeper meaning that differs from its literal meaning.

The things used for symbolism are called "symbols," and they'll often appear multiple times throughout a text, sometimes changing in meaning as the plot progresses.

Synecdoche is a literary device in which part of something is used to represent the whole, or vice versa. It's similar to a metonym (see above); however, a metonym doesn't have to represent the whole—just something associated with the word used.

Syntax*** is the arrangement of words in a sentence. Discussion of syntax in literary analysis usually centers on how the author's syntax (which can include length of sentence and how punctuation is used within sentences)

Tone*** is the writer or narrator's attitude towards a subject. A good writer will always want the audience to feel the mood they're trying to evoke, but the audience may not always agree with the narrator's tone, especially if the narrator is an unsympathetic character or has viewpoints that differ from those of the reader. As with mood, tone is affected by description, setting, dialogue, and word choice. If you discuss tone, remember to discuss at least one of those aspects.

REMEMBER THE “HOW.”

MR. MYERSON’S DISCLAIMER:

Remember that there are ways to identify and describe a writer’s choices, intent, and craft without using these labels, although they are useful to have in your backpocket. Saying something like, “The unexpected line break in this stanza forces readers to jump quickly to the next line and creates a sense of momentum...” is just as effective as using the term for this technique (enjambment). There are also moments for which there is no handy literary term. You might want to say, “The writer chooses to omit words like ‘the’ and ‘a’ in a way that is not traditionally grammatical, but gives this sentence urgency and concision without losing literal meaning.” You don’t even need to know “the” and “a” are a type of word called an “article.” The important part is that you have pointed out a specific and intentional choice an author made while writing, and started to explain what effect that choice had.

Source: CollegeBoard, PrepScholar, Mr. Myerson