

**Advanced Placement English Language and Composition
2021 Summer Assignment
Welcome to AP Language and Composition!**

In order to prepare for AP Language and Composition, you will need to continue practicing your critical reading and writing skills throughout the summer. These assignments are not designed to torture you, but to help keep your brains working over the lazy, hazy days of summer. You will have required assignments to complete for class. Hopefully you will also do some reading and writing of choice as well because you don't want your brain to atrophy over summer break. You are welcome and encouraged to purchase copies of the assigned readings; however, you may also check out copies from a public library. This summer's reading assignment has been created to give you an introduction to the kinds of reading you will see throughout the course and types of analysis that will be required of that reading.

Plagiarism: The school's plagiarism policy will be applied to any plagiarism for the summer assignment. You will not receive credit for plagiarism because you did not do the work. Furthermore, you may not make up the assignment. You may not use *SparkNotes*, *MonkeyNotes*, or any other materials to replace reading the actual book. This also means you may not use information from these websites for your paper (i.e. direct quotes or paraphrasing). **You may not use materials from another student. Do not work collaboratively on this assignment (Collaboration has its place. However, we are working to prepare you for the AP Exam where no collaboration is allowed).** If you are having difficulty comprehending the readings, writing the assignments, or completing the assignments, please contact Ms. Dawn Dooley at ddooley@aubreyisd.net. This is the best way to avoid panicking and resorting to cheating.

Summer Assignments: All assignments are due Friday, August 20.

Part I: Readings/ Assignment

You must read two book titles, one from each category, as outlined below. These selections are included on the approved AP Central College Board list for suggested readings. Read with a critical eye and evaluate every argument. Be prepared to dissect the author's argument with the intent of reconstructing that argument from your own unique and fresh perspective.

For summer reading this year, you will choose **one book from each column to read for a total of TWO books** to read.

Narrative Nonfiction:

In Cold Blood- Truman Capote

The Devil in the White City- Erik Larson

The Right Stuff- Tom Wolfe

The Immortal Life of Henrietta Lacks-
Rebecca Skloot

Personal Memoir:

A Long Way Gone: Memoirs of a Boy Soldier- Ishmael
Beah

This Boy's Life- Tobias Wolff

*I am Malala: The Story of the Girl Who Stood Up for
Education and Was Shot by the Taliban*- Malala
Yousafzai

The Woman Warrior- Maxine Hong Kingston

Dialectical Journal: You will complete a series of journal entries for each book that demonstrates engagement with the texts, attempts to understand the various arguments presented, and provides a sampling of your best critical thinking. For each book, you will complete a chart like the example below. You can also write each entry on a separate page with the information going down rather than across. Please be professional—all information must be typed with **12 point Times New Roman font on the front side only of the page OR it may be handwritten with blue/black ink on the front side only.**

Summaries:

In Cold Blood: On November 15, 1959, in the small town of Holcomb, Kansas, four members of the Clutter family were savagely murdered by blasts from a shotgun held a few inches from their faces. There was no apparent motive for the crime, and there were almost no clues. As Truman Capote reconstructs the murder and the investigation that led to the capture, trial, and execution of the killers, he generates both mesmerizing suspense and astonishing empathy. *In Cold Blood* is a work that transcends its moment, yielding poignant insights into the nature of American violence.

The Devil in the White City: This *New York Times* bestseller intertwines the true tale of the 1893 World's Fair and the cunning serial killer who used the fair to lure his victims to their death. Combining meticulous research with nail-biting storytelling, Erik Larson has crafted a narrative with all the wonder of newly discovered history and the thrills of the best fiction.

The Right Stuff: Millions of words have poured forth about man's trip to the moon, but until now few people have had a sense of the most engrossing side of the adventure; namely, what went on in the minds of the astronauts themselves - in space, on the moon, and even during certain odysseys on earth. It is this, the inner life of the astronauts that Tom Wolfe describes with his almost uncanny empathetic powers that has made *The Right Stuff* a classic.

The Immortal Life of Henrietta Lacks: Her name was Henrietta Lacks, but scientists know her as HeLa. She was a poor Southern tobacco farmer who worked the same land as her slave ancestors, yet her cells—taken without her knowledge—became one of the most important tools in medicine: The first “immortal” human cells grown in culture, which are still alive today, though she has been dead for more than sixty years. HeLa cells were vital for developing the polio vaccine; uncovered secrets of cancer, viruses, and the atom bomb's effects; helped lead to important advances like in vitro fertilization, cloning, and gene mapping; and have been bought and sold by the billions. Yet Henrietta Lacks remains virtually unknown, buried in an unmarked grave. Intimate in feeling, astonishing in scope, and impossible to put down, *The Immortal Life of Henrietta Lacks* captures the beauty and drama of scientific discovery, as well as its human consequences.

A Long Way Gone- Memoirs of a Boy Soldier: In a riveting story in his own words: how, at the age of twelve, he fled attacking rebels and wandered a land rendered unrecognizable by violence. By thirteen, he'd been picked up by the government army, and Beah, at heart a gentle boy, found that he was capable of truly terrible acts. This is how wars are fought now: by children, hopped-up on drugs and wielding AK-47s. Children have become soldiers of choice. In the more than fifty conflicts going on worldwide, it is estimated that there are some 300,000 child soldiers. Ishmael Beah used to be one of them. What is war like through the eyes of a child soldier? How does one become a killer? How does one stop? Child soldiers have been profiled by journalists, and novelists have struggled to imagine their lives. But until now, there has not been a first-person account from someone who came through this hell and survived. This is a rare and mesmerizing account, told with real literary force and heartbreaking honesty.

This Boy's Life: Thirty years ago Tobias Wolff wrote a memoir that changed the form. The “unforgettable” (*Time*) *This Boy's Life* is the story of the young, tough-on-the-outside but vulnerable Toby Wolff. Separated by divorce from his father and brother, Toby and his mother travel from Florida to Utah to a small village in Washington state, with many stops along the way. As each place doesn't quite work out, they pick up to find somewhere new. In the story of their journey, Wolff masterfully recreates the frustrations, cruelties, and joys of adolescence and presents a deeply poignant exploration of memory, dreams, and how we create a self.

I Am Malala: "I come from a country that was created at midnight. When I almost died it was just after midday."

When the Taliban took control of the Swat Valley in Pakistan, one girl spoke out. Malala Yousafzai refused to be silenced and fought for her right to an education. On Tuesday, October 9, 2012, when she was fifteen, she almost paid the ultimate price. She was shot in the head at point-blank range while riding the bus home from school, and few expected her to survive. Instead, Malala's miraculous recovery has taken her on an extraordinary journey from a remote valley in northern Pakistan to the halls of the United Nations in New York. At sixteen, she became a global symbol of peaceful protest and the youngest nominee ever for the Nobel Peace Prize. *I AM MALALA* is the remarkable tale of a family uprooted by global terrorism, of the fight for girls' education, of a father who, himself a school owner, championed and encouraged his daughter to write and attend school, and of brave parents who have a fierce love for their daughter in a society that prizes sons. *I AM MALALA* will make you believe in the power of one person's voice to inspire change in the world.

The Woman Warrior: creative nonfiction in the style of a memoir, with legends woven into each section of the book. The main character is also the narrator and writer, Maxine Hong Kingston, the daughter of Chinese immigrants. In the memoir, Kingston relates how Chinese culture continues to influence her family life. She also explores her perception of herself concerning her strengths and weaknesses as well as her place in the world as a Chinese-American woman. She tells her story by moving in and out of tales from her childhood and adulthood in thematic order rather than in chronological order:

Quotation/Passage from the text w/page number	<u>Rhetorical Devices</u>	<u>Paraphrase/Summary AND Rhetorical Purpose/Underlying Meaning</u>
<p>"He walked slowly out into the sunlight. He thought: But the truth is much more than that. Truth is too personal. Don't know if I can express it. He paused in the heat. Strange thing. You would die for it without further question, but you had a hard time talking about it. He shook his head. I'll wave no more flags for home. No tears for Mother. Nobody ever died for apple pie" (Shaara 55).</p>	<p>effective fragments: "Strange thing." "Don't know if I can express it." "No tears for Mother." metonymy: apple pie/flags/Mother for country/patriotism indirect characterization</p>	<p>First- yes, I used an entire paragraph instead of one sentence. Yes, you can do that too. No, you don't have to.</p> <p>As English teachers we constantly harp on you about fragments and run-ons, BUT in some cases the fragment can be used effectively and with purpose. Shaara frequently uses fragments to reveal the inner workings of a character's mind. Here the perspective is from Colonel Chamberlain who is a Northern soldier. In the foreward it's revealed that he was a professor of rhetoric and religion before the war, but he desired to be a soldier and so took a sabbatical (which is university speak for taking an extended break away from the classroom usually to pursue outside research that will result in publication) and signed up for the war. He's also from Maine, which is different from the rest of New England. Maine is incredibly beautiful but can be an incredibly harsh environment. The people there tend to be reserved and very independent. Why are these details important? Because they shape the character and how he thinks and acts and reacts. Since he's a professor, we know he's intelligent, but even more than that, he's somebody who <i>thinks</i> and thinks deeply about the world, the situation, and the consequences of these actions. He's also seen great losses in his regiment and has his little brother at his side.</p> <p>In this chapter he is being ordered to march his men as well as some angry prisoners who are also Mainers to the next battle site. The prisoners are refusing to move, but Chamberlain does not want to shoot men from his own home state. He begins dealing with the situation by listening the men's grievances, and afterwards he thinks about how to address their concerns. In this passage Chamberlain's inner conflicts are revealed. The author's use of fragments emphasizes that these are thoughts that are complex and tangled. He has seen violence and bloodshed, and now he wants to protect the few men that have survived in his regiment. Apple pie, Mother, and flags are commonly used symbols for the United States and patriotism, so here they are renaming the ideals of the country. He's lost that innocence of the new soldier when he says "I'll wave no more flags for home. No tears for Mother. Nobody ever died for apple pie." He realizes that he's fighting for people, not ideals.</p>

Format and Content:

- Create a **heading** with your name, the book title, and book author. You only need one heading for each book and **you must use proper MLA format.**
- Select 5 **meaningful passages from each book** (the sentences can be a sentence or two in a paragraph) that adequately draw from the **beginning, middle, and end of each text.**
- Write out the **entire passage** to which you will refer and include the **page number** from which it came.
 - **Identify and analyze** a rhetorical device from the selected passage
- **Paraphrase or summarize** the passage. It will be helpful to provide the context in which it came. In other words, what is happening **before and after** this passage appears in the text?
- **Analyze and react** to the passage in full sentences—not notes. Use the *Prolific Characteristics to Note* sheet for ideas about what you can write about. **This should NOT just be a personal reaction or summary**; rather, you should attempt to analyze **the methods** (rhetorical devices) that the writer uses to make his or her argument. This is where you will show your engagement and reflection. Your analysis should be longer than the selected quotation or passage. **You should have a minimum of FIVE sentences per each entry.**

Example set-up:

Student Name: John Doe

Book Name: *The Killer Angels*

Author: Michael Shaara

Prolific Characteristics to Note: THESE ARE SUGGESTIONS TO INCLUDE IN YOUR JOURNAL ENTRIES- NOT A SEPARATE SET OF QUESTIONS

1. Reader Response: Be able to trace your reactions, to ask questions in class, to remind yourself when you find answers to earlier questions. This should help note the writer's effectiveness.

MAKE NOTE OF:

- Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, tension, criticism, confusion, etc.)
- Your questions or lack of understanding or doubts (ask "Why?")
- Your revelations (when "things" become clear to you, when you create links between ideas)
- Similarities to other works (*This reminds me of...*)
- Wonderful writing—passages that strike you artistically/aesthetically and why

2. Speaker: Think about who the writer is and what he or she **NEEDS** to communicate. This should help you determine the author's credibility.

MAKE NOTE OF:

- Introductory facts (author backgrounds and relationship to the topic, bias, etc.)
- Ethos—how does the author establish credibility and character on the given topic?
- Note words and language that indicate the author's attitude or tone and where it shifts
- Note when the author directly or indirectly states how he or she feels
- Observe key lines that stand out as crucial to the author's argument

3. Occasion: Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- The author's reasons for writing—what is the motivation?
- Historical, political, and social issues surrounding the topic
- The author's personal reasons as well as the greater world influences for the piece

- Evidence of views characteristic of the time period and culture surrounding the work
- Descriptions of class judgments, racism, gender biases, stereotypes, etc.

4. Audience: Think about what kind of person or people the author intended to view the piece. Is the author able to connect with that audience effectively?

MAKE NOTE OF:

- Evidence of who the author is trying to reach
- Where the author directly or indirectly addresses a specific audience
- Any “call to action” that the author is issuing to the reader
- Pathos—does the author appeal to your sense emotion through anecdotes and figurative language

5. Purpose: Think about the author’s purpose in writing this book and whether or not he or she is effective in that purpose.

MAKE NOTE OF:

- Specific reasons for writing (informing, persuading, arguing, refuting, exemplifying)
- Logos—the author’s appeal to reason. Examine how the author makes the reader believe in that purpose.

6. Subject: Think about what the book is discussing and whether or not the author shows why this subject matter is important.

MAKE NOTE OF:

- Elements related to the problem or issue
- How the author develops or deepens the aspects of the problem or issue
- How the author shows the complications related to the subject and the implication of it to you, the nation, the world, etc.

7. Authorial Devices and Structures in the Argument: Think about the author’s techniques in delivery and how effective the author’s methods are for rhetorical purposes.

MAKE NOTE OF:

- Changes in point of view/emphasis
- Crucial language/vocabulary (not just a word that you don’t understand, but one that seems crucial to understanding the argument)
- Stylistic techniques (irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices)
- How the author’s structure of the argument/book influence the reader and relate to the subject, audience, and purpose

Part II: Terminology for AP Language and Composition: SEPARATE GRADE

Directions: Familiarize yourself with these terms by creating flashcards using 3x5 index cards. Place the term on one side and the definition on the other side of the card. When you return to school in the fall, please be prepared to give an example of each term. Due by Friday, August 16

Alliteration: The repetition of the same sound or letter at the beginning of consecutive words or syllables.

Allusion: An indirect reference, often to another text or an historic event.

Analogy: An extended comparison between two seemingly dissimilar things.

Anaphora: The repetition of words at the beginning of successive clauses.

Anecdote: A short account of an interesting event.

Annotation: Explanatory or critical notes added to a text.

Antecedent: The noun to which a later pronoun refers.

Antimetabole: The repetition of words in an inverted order to sharpen a contrast.

Antithesis: Parallel structure that juxtaposes contrasting ideas.

Aphorism: A short, astute statement of a general truth.

Appositive: A word or phrase that renames a nearby noun or pronoun.

Archaic diction: The use of words common to an earlier time period; antiquated language.

Argument: A statement put forth and supported by evidence.

Aristotelian triangle: A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see rhetorical triangle).

Assertion: An emphatic statement; declaration. An assertion supported by evidence becomes an argument.

Assumption: A belief or statement taken for granted without proof.

Asyndeton: Leaving out conjunctions between words, phrases, clauses.

Attitude: The speaker's position on a subject as revealed through his or her tone.

Audience: One's listener or readership; those to whom a speech or piece of writing is addressed.

Authority: A reliable, respected source—someone with knowledge.

Bias: Prejudice or predisposition toward one side of a subject or issue.

Cite: Identifying a part of a piece of writing as being derived from a source.

Claim: An assertion, usually supported by evidence.

Close reading: A careful reading that is attentive to organization, figurative language, sentence structure, vocabulary, and other literary and structural elements of a text.

Colloquial/ism: An informal or conversational use of language.

Common ground: Shared beliefs, values, or positions.

Complex sentence: A sentence that includes one independent clause and at least one dependent clause.

Concession: A reluctant acknowledgment or yielding.

Connotation: That which is implied by a word, as opposed to the word's literal meaning (see denotation).

Context: Words, events, or circumstances that help determine meaning.

Coordination: Grammatical equivalence between parts of a sentence, often through a coordinating conjunction such as *and*, or *but*.

Counterargument: A challenge to a position; an opposing argument.

Cumulative sentence: An independent clause followed by subordinate clauses or phrases that supply additional detail.

Declarative sentence: A sentence that makes a statement.

Deduction: Reasoning from general to specific.

Denotation: The literal meaning of a word; its dictionary definition.

Diction: Word choice.

Documentation: Bibliographic information about the sources used in a piece of writing.

Elegiac: Mournful over what has passed or been lost; often used to describe tone.

Epigram: A brief witty statement.

Ethos: A Greek term referring to the character of a person; one of Aristotle's three rhetorical appeals (see logos and pathos).

Figurative language: The use of tropes or figures of speech; going beyond literal meaning to achieve literary effect.

Figure of speech: An expression that strives for literary effect rather than conveying a literal meaning.

Hyperbole: Exaggeration for the purpose of emphasis.

Imagery: Vivid use of language that evokes a reader's senses (sight, smell, taste, touch, hearing).

Imperative sentence: A sentence that requests or commands.

Induction: Reasoning from specific to general.

Inversion: A sentence in which the verb precedes the subject.

Irony: A contradiction between what is said and what is meant; incongruity between action and result.

Juxtaposition: Placement of two things side by side for emphasis.

Logos: A Greek term that means "word"; an appeal to logic; one of Aristotle's three rhetorical appeals (see ethos and pathos).

Metaphor: A figure of speech or trope through which one thing is spoken of as though it were something else, thus making an implicit comparison.

Metonymy: Use of an aspect of something to represent the whole.

Occasion: An aspect of context; the cause or reason for writing.

Oxymoron: A figure of speech that combines two contradictory terms.

Paradox: A statement that seems contradictory but is actually true.

Parallelism: The repetition of similar grammatical or syntactical patterns.

Parody: A piece that imitates and exaggerates the prominent features of another; used for comic effect or ridicule.

Pathos: A Greek term that refers to suffering but has come to be associated with broader appeals to emotion; one of Aristotle's three rhetorical appeals (see ethos and logos).

Persona: The speaker, voice, or character assumed by the author of a piece of writing.

Personification: Assigning lifelike characteristics to inanimate objects.

Polemic: An argument against an idea, usually regarding philosophy, politics, or religion.

Polysyndeton: The deliberate use of a series of conjunctions.

Premise: major, minor Two parts of a syllogism. The concluding sentence of a syllogism takes its predicate from the major premise and its subject from the minor premise.

Major premise: All mammals are **warm-blooded**.

Minor premise: All **horses** are mammals.

Conclusion: All **horses** are **warm-blooded** (see syllogism).

Propaganda: A negative term for writing designed to sway opinion rather than present information.

Purpose: One's intention or objective in a speech or piece of writing.

Refute: To discredit an argument, particularly a counterargument.

Rhetoric: The study of effective, persuasive language use; according to Aristotle, use of the "available means of persuasion."

Rhetorical modes: Patterns of organization developed to achieve a specific purpose; modes include but are not limited to narration, description, comparison and contrast, cause and effect, definition, exemplification, classification and division, process analysis, and argumentation.

Rhetorical question: A question asked more to produce an effect than to summon an answer.

Rhetorical triangle: A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see Aristotelian triangle).

Satire: An ironic, sarcastic, or witty composition that claims to argue for something, but actually argues against it.

Scheme: A pattern of words or sentence construction used for rhetorical effect.

Sentence patterns: The arrangement of independent and dependent clauses into known sentence constructions—such as simple, compound, complex, or compound-complex.

Sentence variety: Using a variety of sentence patterns to create a desired effect.

Simile: A figure of speech that uses "like" or "as" to compare two things.

Simple sentence: A statement containing a subject and predicate; an independent clause.

Source: A book, article, person, or other resource consulted for information.

Speaker: A term used for the author, speaker, or the person whose perspective (real or imagined) is being advanced in a speech or piece of writing.

Straw man: A logical fallacy that involves the creation of an easily refutable position; misrepresenting, then attacking an opponent's position.

Style: The distinctive quality of speech or writing created by the selection and arrangement of words and figures of speech.

Subject: In rhetoric, the topic addressed in a piece of writing.

Subordinate clause: Created by a subordinating conjunction, a clause that modifies an independent clause.

Subordination: The dependence of one syntactical element on another in a sentence.

Syllogism: A form of deductive reasoning in which the conclusion is supported by a major and minor premise (see premise; major, and minor).

Syntax: Sentence structure.

Synthesize: Combining or bringing together two or more elements to produce something more complex.

Thesis: The central idea in a work to which all parts of the work refer.

Thesis statement: A statement of the central idea in a work, may be explicit or implicit.

Tone: The speaker's attitude toward the subject or audience.

Topic sentence: A sentence, most often appearing at the beginning of a paragraph, that announces the paragraph's idea and often unites it with the work's thesis.

Trope: Artful diction; the use of language in a nonliteral way; also called a figure of speech.

Understatement: Lack of emphasis in a statement or point; restraint in language often used for ironic effect.

Voice: In grammar, a term for the relationship between a verb and a noun (active or passive voice). In rhetoric, there should be a distinctive quality in the style and tone of writing.

Zeugma: A construction in which one word (usually a verb) modifies or governs—often in different, sometimes incongruent ways—two or more words in a sentence.

ALL ASSIGNMENTS ARE DUE THE FIRST FRIDAY OF CLASS. NO EXCEPTIONS!!