

## AP® English Language & Composition Pinellas County Schools Common Summer Assignment

This assignment was developed by the collective team of AP English Language & Composition teachers in order to prepare students for the course. This course, unlike the English courses you have taken so far, does not focus on literature or fiction. You will not talk about character development or symbolism. Instead, you will *examine nonfiction*: letters, speeches, essays, and so forth. You will examine authors' use of *rhetoric*—the ways in which authors use language to influence their audiences. You will also construct your own arguments, employing the tools of rhetoric in order to persuade your audiences. This summer assignment is designed to jump-start your understanding of argument and to provide a foundation for the beginning weeks of the course.

*Should you have questions or if you would like support with this assignment, please refer to your PCS student email account for information about the AP Summer Assignment Support Sessions (AP SASS) that will be held July 31-August 1 at various locations. You can access your student email account by going to [www.office.com](http://www.office.com) and using your PCS username and password to login.*

### TASK #1: Develop a Dialectical Journal

The information you need to complete this task can be found on pages 2-11 of this document. You will need to use pages 8-11 as a template to complete your own Dialectical Journal. Please select one of the following texts for this task.

*The Devil in the White City* by Erik Larson

*Dress Your Family in Corduroy and Denim* by David Sedaris

*The Things They Carried* by Tim O'Brien

*Killers of the Flower Moon* by David Grann

*The Glass Castle* by Jeanette Walls

*Between the World and Me* by Ta-Nehisi Coates

*Eating Animals* by Jonathan Safran Foer

### TASK #2: Read Chapters 1-13 in the book *Thank You for Arguing* by Jay Heinrich (ISBN: 97800385347754) and complete the following:

- **Part 1:** Chapters 1-13: While reading keep a journal of notes and reflections on each chapter; each entry should be at least a half page in length. The purpose is for these notes to help you in your writing for AP English Language and Composition.
- **Part 2:** As you read, you will develop your very own rhetorical toolbox. Make a list of tools and strategies discussed in the book (pay attention to terms and strategies introduced within the chapter and in the side-boxes. This should not be a simple vocabulary list; you should include any bits of wisdom or humor you find in Heinrich's writing.
- **Part 3:** Answer one of the following real-world situations using the argument tools learned in the text
  1. Your parents forbade you from attending a party. They then saw photos on Instagram proving that you lied to them and attended the party anyway. Using the tools presented in Chapters 2 and 3, minimize your culpability and the punishment which you receive (in other words, make it less your fault and try for as small a punishment as possible). You will need to consider the *mood*, *mind*, and *willingness* of your audience, and will need to move the argument from *blame* to *choice*.
  2. You wish to start a new club at BCHS (you may choose its focus), but are having trouble finding a faculty sponsor—nobody wants to put in the extra work sponsoring a club. Using the tools found in Chapters 7 and 8, construct an argument which will convince a teacher to sponsor you. Demonstrate your *practical wisdom*, and convince your audience of your *disinterest* in the matter.
  3. A good friend lends you \$50, with the expectation that you will pay back the loan with money from your summer job. However, you never get the job and have no money to pay him back. Your friend completely refuses to budge and demands the money. Using the tools of Chapters 11 and 12, identify a *commonplace* shared with your friend, then *redefine* the issue and/or terms in such a way that your friend will be persuaded to no longer wish to be repaid. You AREN'T convincing your friend that you don't owe him money—you're convincing him that he doesn't want to be paid back.

## The AP Dialectical Journal for the nonfiction novel—Explanation and Instructions

The term “dialectical” refers to “the art or practice of arriving at the truth by using conversation.” Think about the journal as a series of formal, written conversations that enable you, the reader, to more closely analyze the rhetorical and literary components of the novel.

For the journal, you must identify at least 20 different notable examples of diction, syntax, figurative language, and tone (5 examples of each) throughout the entire novel. For each, you will choose a quotation or passage from the novel that stands out as a demonstration of the rhetorical/ literary device.

Consider the following when choosing a quotation: Choose a quote that stands out in the text for its effect; what makes you, the reader, stop and think and take notice of the information? How does it affect you as a reader? What makes this quote important? Is it significant to the theme of the work? Take some time to consider the quotation’s relevance to the section of the work in which it is found and the work as a whole.

### A. 5 journal entries analyzing **diction**

Diction is the **author’s choice of words**, particularly as an element of style in writing. Different types of words have significant effects on meaning. The following are common types of diction:

- Colloquial- Ordinary or familiar type of conversation; a “colloquialism” is a common or familiar saying. (Ex: “What’s up?” “Catch ya later”)
- Connotation- Rather than the literal, dictionary definition of word (which is denotation), it is the associations suggested by a word; implied meaning rather than literal meaning; can be positive, negative, or neutral. (For example, “slender,” “skinny,” and emaciated” all denote the same literal meaning, but each has a different connotation.)
- Vernacular- a. language or dialect of a particular country; b. language or dialect of a regional clan or group (Like saying “idear” for “idea”)
- Slang- Informal language used by a group (such as teenagers)
- Jargon- the diction used by a particular group that practices a similar profession or activity (For example, doctors speak medical jargon, computer programmers speak tech jargon, etc.)
- Aphorism- a short statement that expresses a general truth or moral principle. An aphorism can be a memorable summation of the author’s point. Ben Franklin wrote many of these in *Poor Richard’s Almanac*, such as “God helps those that help themselves,” and “A watched pot never boils.”
- Adage- a folk saying with a lesson (“a rolling stone gathers no moss”); similar to aphorism and colloquialism.
- Euphemism- a more agreeable or less offensive substitute for generally unpleasant words or concepts. Sometimes they are used for political correctness: “physically challenged,” in place of “crippled.” Sometimes a euphemism is used to exaggerate correctness to add humor: “vertically challenged” in place of “short.”
- Invective- emotionally violent, verbal denunciation or attack using strong, abusive language

### B. 5 journal entries addressing **syntax**

Syntax is the arrangement of words into phrases, clauses, and sentences. This includes word order, the length and structure of sentences, as well as deviations from normal syntax (called schemes). Consider the following elements when analyzing the syntax and structure of a text:

- **Clause**- a grammatical unit that contains both a subject and a verb. An **independent clause** expresses a complete thought and can stand alone as a sentence. A **dependent, or subordinate, clause** cannot stand alone as a sentence and must be accompanied by an independent clause. (Example: “Other than baseball, football is my favorite sport.” In this sentence, the independent clause is “football is my favorite sport” and the dependent clause is “Other than baseball.”)
- **Compound sentence**- contains at least two independent clauses but no dependent clauses (ex: Cinderella swept the floor while the birds whistled happily).
- **Complex sentence**- Contains only one independent clause and at least one dependent clause (ex: “If a free society cannot help the many who are poor, it cannot save the few who are rich.” -JFK)
- **Cumulative sentence**- (also called a **loose sentence**) When the writer begins with an independent clause, then adds subordinate elements. Ex: “He doubted whether he could ever again appear before an audience, his confidence broken, his limbs shaking, his collar wet with perspiration.” The opposite construction is called a **periodic sentence**.
- **Periodic sentence**- When the main idea is not completed until the end of the sentence. The writer begins with subordinate elements and postpones the main clause; opposite of cumulative or loose sentence (see above).
- **Appositive**- A word or group of words placed beside a noun or noun substitute to supplement its meaning, “Bob, the lumber yard worker, spoke with Judy, an accountant from the city.”
- **Parallelism** (Also known as **parallel structure or balanced sentences**.) Sentence construction which places equal grammatical constructions near each other, or repeats identical grammatical patterns. (Ex: “Cinderella swept the floor, dusted the mantle, and beat the rugs.”) Parallelism is used to add emphasis, organization, equal importance (balance of ideas), or sometimes pacing to writing.

Some common forms of parallelism and/or repetition are:

- **Anaphora**- repetition of a word, phrase, or clause at the beginning of two or more sentences or clauses in a row. This is a deliberate form of repetition, often to emphasize the writer’s point or make it more coherent. (ex: “I came, I saw, I conquered.”)
- **Chiasmus**- When the same words are used twice in succession, but the second time, the order of the words is reversed. (“Fair is foul and foul is fair.” “When the going gets tough, the tough get going.” Also called **antimetabole**.)
- **Antithesis**- two opposite or contrasting words, phrases, or clauses, or even ideas, with parallel structure. (“It was the best of times, it was the worst of times.” – Charles Dickens)
- **Zeugma (Syllepsis)**- When a single word governs or modifies two or more other words in a grammatically similar way, yet with different, often incongruous meanings (one is typically literal in meaning, while the other is figurative); Examples: “The butler killed the lights and then the mistress.” “I quickly dressed myself and the salad.” “When you open a book, you open your mind.”

C. 5 journal entries analyzing **figurative language**

**Figurative language** (figure of speech) is nonliteral language, sometimes referred to as tropes or metaphorical language, often evoking strong imagery. Some types of figurative language include:

- **Simile**- A figure of speech used to explain or clarify an idea by comparing it explicitly to something else using the words “like,” “as,” or “as though.”
- **Metaphor**- A figure of speech that compares two things implicitly without using the terms “like” or “as.” An **extended metaphor** is when the metaphor is continued later in the work. A particularly elaborate extended metaphor is called a **conceit**.
- **Paradox**- A seemingly contradictory statement or situation on the surface, but delivers an ironic truth (“To live outside the law you must be honest.” – Bob Dylan)
- **Oxymoron**- When apparently contradictory terms are juxtaposed and suggest a paradox (“deafening silence,” “wise fool,” “peaceful revolution”)
- **Personification**- Attribution of a lifelike quality to an inanimate object or idea (“with history the final judge of our deeds” -JFK)
- **Hyperbole**- deliberate exaggeration used for emphasis or to produce a comic or ironic effect; an overstatement to make a point. (“My first and last name together generally served the same purpose as a high brick wall.” – Firoozeh Dumas)
- **Understatement (Litotes)**- The opposite of hyperbole, litotes is a figure of speech in which something is presented as less important, dire, urgent, good, etc., than it actually is, often for satiric or comical effect. (“You might want to write clearly and cogently in your English class.” – Thoreau)
- **Metonymy**- figure of speech in which something is figuratively represented by another thing that is related to it or emblematic of it. (“The pen is mightier than the sword.” Here, the “pen” represents the power of language.)
- **Synecdoche**- Figure of speech that uses a part to represent the whole. (“In your hands...will rest the final success or failure of our course.” JFK)
- **Irony**- When what is said or happens is the opposite of what is expected, creating a noticeable incongruity. There are three types of irony:
  - **Verbal irony**- when a speaker or character says something but means the opposite or something different (such as sarcasm, when the tone is bitter)
  - **Dramatic irony**- when the audience knows something that the characters do not; can often add to suspense (In *Macbeth*, as King Duncan approaches Macbeth’s castle he comments, “This castle hath a sweet and pleasant air” while moments before Lady Macbeth was coolly plotting his murder there that night. We, the audience, know this. King Duncan does not.)
  - **Situational irony**- when something happens in a narrative that is the opposite of what was expected (Ex: Johnny created an elaborate scheme to sneak into the movie, resulting in missing the movie altogether. He later discovered that kids were admitted free that day.)
- **Satire**- The use of irony or sarcasm to critique society or an individual. The purpose of satire is reform, to bring awareness to social ills or human flaws in order to bring about needed change.

D. 5 journal entries addressing **tone**

Tone refers to the author or speaker’s attitude toward the subject; tone is conveyed through the author’s stylistic and rhetorical choices, such as diction, syntax, and figurative language.

It is the writer’s (or narrator’s) implied attitude toward his subject and audience. The writer conveys tone by selection (diction) and arrangement (syntax) of words, and by purposeful use of details and images. The reader perceives tone by examining these elements. Tone sets the relationship between reader and writer. As the emotion growing out of the material and connecting the material to the reader, tone is the hallmark of the writer’s personality.

Understanding tone is requisite to understanding meaning. Such understanding is the key to perceiving the author’s mood and making the connection between the author’s thought and its expression. Identifying and analyzing tone requires careful reading, sensitivity to diction and syntax, and understanding of detail selection and imagery. Students can, with practice, learn to identify tone in writing. Tone is as varied as human experience; and as with human experience, familiarity and thought pave the way to understanding.

**\*See specific chart formatting for tone at the end of this document.**

**Formatting the Dialectical Journal for the Nonfiction Choice novel**

Must be typed in a standard, 12-point font. Include a cover page with the following:

Last Name, First Name

AP Language and Composition; Period \_\_\_\_

(Novel Title-use italicized text) Dialectical Journal

**Please type your entries into a chart like the example that follows. Blank charts are provided for you at the end of this document.**

**DIALECTICAL JOURNAL EXAMPLE:**

Rhetorical/ Literary Element & Definition	Chapter and Page #	Quote	Explanation/ Analysis/ Commentary
<p><b>Diction</b>- author’s choice of words, particularly as an element of style</p> <p>Type of Diction in example:</p> <p><b>Vernacular</b>- language or dialect of a particular country or regional group</p>	<p>From</p> <p><i>The Grapes of Wrath</i>,</p> <p>Chapter 8</p> <p>(Steinbeck 77, 79)</p>	<p>A) “Pu-raise Gawd fur vittory! Pu-raise Gawd fur vittory!” (77)</p> <p>B) Granma said proudly, “A wicketer, cussin’er man never lived. He’s goin’ to hell on a poker, praise Gawd! Wants to drive the truck!” she said</p>	<p>A) In this repeated, exclamatory phrase from Granma as Tom arrives home, Steinbeck reveals the regional dialect of the Joad family and the “Okies” in general. This reinforces the rural Oklahoma setting as well as characterization of Granma.</p> <p>B) Granma’s vernacular speech serves to demonstrate the authenticity of her character as an “Okie” living in the Dust Bowl of 1930s rural Oklahoma, but it also reveals some of the complex aspects of her character and her relationship with others, namely Granpa here. In this quote, Granma speaks both “proudly” and “spitefully” as she references Granpa. While</p>

		spitefully. “Well, he ain’t goin ta.” (79)	Granma calls Granpa “wicket” her love for him and her family is clearly demonstrated in the novel.
<p><b>Syntax</b>- the arrangement of words into phrases, clauses, and sentences</p> <p>Type of Syntax in example (underlined):</p> <p><b>Antithetical Statement (antithesis)</b>- two opposite or contrasting words, phrases, clauses or ideas with parallel structure</p>	<p>From</p> <p><i>The Grapes of Wrath,</i></p> <p>Chapter 6 (Steinbeck 52)</p>	<p>“Casy said quietly, “I gotta see them folks that’s gone out on the road. I got a feelin’ I got to see them. They gonna need help no preacher can give ‘em. Hope of heaven when their lives ain’t lived? Holy Sperit when their own sperit is downcast an’ sad? They gonna need help. <b><u>They got to live before they can afford to die.</u></b>” (52)</p>	<p>As Jim Casy speaks to Tom in this passage, his expressions of empathy for the people of Oklahoma who have lost everything, and who need help beyond religious guidance, reverberate in the structural arrangement of the sentences. The succession of rhetorical questions ending with an antithetical statement illustrate Casy’s belief in his calling to help people, while also revealing the conflicting and contradictory nature of Casy’s role as a preacher who has “lost” his religion yet has discovered his own sort of spiritual awakening.</p>
<p><b>Figurative Language</b>- nonliteral language, often evoking strong imagery</p> <p><b>Simile</b>- A figure of speech used to explain or clarify an idea by comparing it explicitly to something else using the words “like,” “as,” or “as though.”</p>	<p>From</p> <p><i>The House on Mango Street,</i></p> <p>Chapter 6</p> <p>(Cisneros, 52)</p>	<p>“But my mother’s hair, my mother’s hair, <u>like little rosettes, like little candy circles</u> all curly and pretty because she pinned it in pin curls all day, sweet to put your nose into when she is holding you, holding you and you feel safe, is the warm smell of bread before you bake it, is the smell when she makes room for you on her side of the bed.”</p>	<p>This example of figurative language using simile (“like little rosettes, like little candy circles”) and metaphor describes the hair of the narrator’s mother in a way that illustrates the close bond and loving relationship that they share, one that provides not only love, but warmth and safety. She obviously has a strong connection to her mother and it must be the most important relationship in her life – at least in her family.</p>

SEE NEXT PAGES.

## Entries for Tone

Format your entries for tone like the example in the chart below. **You may use any of your previous entries on diction, syntax, and figurative language for the entries on tone.**

Quotation/Passage from text including page number.	Describe the author's/speaker's attitude toward the subject.	What elements (diction, syntax, figurative language) reveal this attitude? Explain how the chosen elements reveal the attitude towards the subject.	In one or two words, identify the tone of your selected quotation/passage.
<p>"But my mother's hair, my mother's hair, <u>like little rosettes, like little candy circles</u> all curly and pretty because she pinned it in pin curls all day, sweet to put your nose into when she is holding you, holding you and you feel safe, is the warm smell of bread before you bake it, is the smell when she makes room for you on her side of the bed."</p> <p>(Cisneros, 52)</p> <p>From <i>The House on Mango Street</i>, Chapter 6</p>	<p>The speaker conveys a sense of loving warmth, comfort, and belonging through the description of her mother's hair.</p>	<p>The selection of detail, figurative language, repetition, and use of sensory imagery reveal the tenderness of this memory the speaker has of her mother's hair, a phrase which is repeated to emphasize the significance of it in the mind of the narrator. The use of the simile "like little candy circles" gives the effect of childhood sweetness and innocence. The sensory imagery of the "warm smell of bread" provides a feeling of nostalgia.</p>	<p>Tender, nostalgic</p>

Dialectical Journal: Diction

Type of Diction and Definition	Chapter and Page #	Quote	Explanation/Analysis/Commentary  Consider these guiding questions:  Why did the author select this word or phrase? What is the author trying to say? How does the diction help the author achieve his or her purpose?

Dialectical Journal: Figurative Language

Type of Figurative Language and Definition	Chapter and Page #	Quote	Explanation/Analysis/Commentary  Consider these guiding questions:  How does the figurative language impact meaning? How does the figurative language impact theme? What does the figurative language reveal to the reader?

Dialectical Journal: Syntax

Type of Syntax and Definition	Chapter and Page #	Quote	Explanation/Analysis/Commentary Consider these guiding questions:  What do you notice about the way a sentence is written? What effect does that design create? Why is it important?

Dialectical Journal: Tone

You may use any of your previous entries for diction, syntax, or figurative language for tone.

Quotation/Passage from text including page number.	Describe the author's/speaker's attitude toward the subject.	What elements (diction, syntax, figurative language) reveal this attitude? Explain how the chosen elements reveal the attitude towards the subject.	In one or two words, identify the tone of your selected quotation/passage.