

AP English Language and Composition Summer Assignments
(Medical & University)

Palm Harbor University High School 2019

Dear Incoming AP Students,

Welcome to AP Language and Composition! You have chosen to spend a year working hard to become a better reader, writer, and thinker. Registering to take an AP course in high school proves that you are a dedicated learner and eager for a challenge. Because AP classes are designed to simulate college-level courses, the expectations and work load are heavier than in the traditional English classes you have experienced so far. Diligence and hard work in this course will lead you toward earning college credit on the AP exam in May.

You have been given **three** summer assignments that will help introduce you to the type of work you will be completing throughout the year. This is an opportunity to prove your commitment to the course, front-load new information, and provide your teachers with a pre-assessment of your skills. Start early and give yourself enough time. It is strongly recommended that you do not wait until the last minute. All assignments will be collected on the first day of school. In addition, testing on the books will begin the first week of school. Successful completion of each assignment will prepare you for class discussions. If you have any questions, you may reach us by email.

Have a relaxing and safe summer vacation; we are looking forward to working with you in the fall!
Mrs. Peluso Room 4101
Mrs. McAuliffe 4121

Please be aware that students will be held responsible for the assignments on the first day of the fall semester. If a student chooses to change the level of course or class or program over the summer, the student will be held responsible for the summer assignments for the courses reflected on the schedule for the first day of school. If you have questions regarding which course you are enrolled in for the fall, please contact the appropriate guidance counselor.

Assignment 1: Ten Dialectical Journal entries for The Glass Castle by Jeannette Walls

Assignment 2: Ten Dialectical Journal entries for Outliers by Malcom Gladwell

As you read each of your summer books, create a double entry dialectical journal. A DEJ is an effective way to keep a record of your reading responses – positive or negative, sure or unsure. It offers a chance to personally respond, analyze, ask questions, wonder, predict, and connect. **Dialectical journals are not summaries.** Your work for the DEJ can be handwritten or typed. Complete 5 entries for each half of the book = 10 total entries per book.

Set up of dialectical journals:

1. Use notebook paper or create a graphic organizer on your computer.
2. Divide the page in half length-wise.
 - a. On the left side, you are collecting short passages that you find interesting, puzzling, stylistic, evocative, etc. and including a page #.
 - b. On the right hand side, you are to record analysis of style, evaluations of the writer's arguments, connections to other sources, opinions, and so on. Each response should be a well-developed paragraph.

For your reference, a note-page of common stylistic/thematic elements has been provided as well as a sample DEJ entry on the next page. Each of your readings this summer are quite different stylistically and structurally. One is a narrative and the other informational/argumentative. Your entries should reflect your understanding of the writer's intent, tone, and choices in each book.

Diction: Diction refers to word choice. The vocabulary of the English language is the most extensive of any language on Earth, offering shades of nuance and connotation that help authors create mood and tone in their writing. Consider, for instance, the word *ask*. Other words can be substituted for the word *ask* to emotionally color or create tone in the writing: *blubber, beg, implore, request, demand, order*. Look for a passage that contains words that are particularly emotional or specific in their meanings. You will especially notice these passages because of their strong verbs and modifiers (adjectives and adverbs). Choose a passage from the book that demonstrates a unique use of diction – how would you characterize the word choice? What is the speaker trying to accomplish?

Details/evidence: In this case, the word details refer to the level of specificity a writer offers about the situation. This is different from imagery in that it does not necessary appeal to the senses to make its point. Details are an integral part of the author’s explanation and evidence. Choose a passage that is heavy in detail.

Figurative Language: Figurative language refers to figures of speech. The most familiar to you at this time are simile, metaphor, personification, analogy, paradox, and hyperbole. Look for a passage that utilizes figure(s) of speech to achieve a specific purpose. Consider the relevance of the comparisons they make.

Syntax: Syntax refers to sentence structure. Consider how the length, variety, and structure of sentences help to achieve a purpose and establish a particular mood or tone. Look for sentence fragments or short sentences, extra-long sentences, lists, sentences that reserve the main point until the end, or sentences that are structured to reveal comparisons. Choose a passage and discuss these ideas.

Sample Dialectical Journal Entry

NOTE TAKING	COMMENTARY
<p>“It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history.” (3)</p>	<p>This is our first introduction to the text. Bradbury has loaded this passage with figurative language. We meet Guy Montag for the first time participating in what he seems to find a joyous act of destruction. The fire imagery is rampant: "blackened and changed", "blazing and burning", "tatters and charcoal". Perhaps fire will become a motif in this novel. The metaphor of a fire hose as a "great python spitting its venomous kerosene upon the world" provides the reader with the idea that the act of burning is deadly, perhaps even evil as snakes are often associated with Satan and the Garden of Eden. Additionally, the connotation of the word venomous instead of poisonous seems to imply the intention to do ill, as venomous animals use their venom to kill and poisonous plants do not seek out death. The next metaphor of Montag's hands as those of a conductor "playing all of the symphonies" conveys the odd idea that there is some kind of harmony in this act of destruction. It seems that Montag loved this destructive action, but the author's use of figurative language provides the reader with the idea that this is harmful.</p>

Assignment 3 - Rhetorical Devices Flash Cards

Create flashcards for each of the terms and definitions listed on the final pages of this document on 4x6 index cards. You may use larger index cards for more room if you’d like. These terms will be utilized throughout the duration of the school year and are an important component on the AP exam. Write neatly. **Leave enough room on each card to cite examples in the future.** We encourage you to incorporate these terms into your dialectical journals when possible.

1. **Thesis:** The central claim and overall purpose of a work
2. **Bias:** a predisposition or subjective opinion
3. **Call to action:** Writing that urges readers to action or promote a change.
4. **Anecdote:** A short account of an interesting or humorous incident, intended to illustrate or support a point.
5. **Analogy:** A comparison to a directly parallel case; the process of drawing a comparison between two things based on a partial similarity of like features.
6. **Idiom:** An expression that means something other than the literal meanings of its individual words.
7. **Tone:** the voice and attitude the writer has chosen to project.
8. **Mood:** The overall atmosphere of a work and the mood is how that atmosphere makes a reader feel.
9. **Antithesis:** A contrast in language to bring out a contrast in ideas.
10. **Allusion:** a brief reference to a person, event, or place - real or fictitious - or to a work of art.
11. **Generalization:** When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than probable.
12. **Juxtaposition:** Placing two ideas side by side or close together.
13. **Anticipating Audience Response:** The rhetorical technique of anticipating counterarguments and offering a refutation.
14. **Euphemism:** Substitutions of an inoffensive, indirect, or agreeable expression for a word or phrase perceived as socially unacceptable or harsh.
15. **Paradox:** a phrase or statement that while seeming contradictory or absurd may actually be well founded or true. Used to attract attention or to secure emphasis
16. **Motif:** recurrent images, words, objects, phrases, or actions that tend to unify the work.
17. **Persona:** the character that the speaker portrays.
18. **Cliché:** A timeworn expression that through overuse has lost its power to evoke concrete images.
19. **Irony:** The discrepancy between appearance and reality: verbal, situational, dramatic.
20. **Oxymoron:** a self-contradictory combination of words.
21. **Logos:** Appealing to logical reasoning and sound evidence
22. **Ethos:** appealing to the audience's shared values
23. **Pathos:** Evoking and manipulating emotions
24. **Aphorism:** A concise or tersely phrased statement in principle, truth, or opinion. Often found in fields like law, politics, and art
25. **Lending Credence:** In arguing a point, a speaker should always lend his opponent some credit for his/her ideas.
26. **Rhetorical Question:** A question asked solely to produce an effect and not to elicit a reply.
27. **Refutation:** When a writer delivers relevant opposing arguments.
28. **Allegory:** A narrative in which character, action, and setting represent abstract concepts apart from the literal meaning of a story. The underlying meaning usually has a moral, social, religious, or political significance
29. **Syllogism:** A formula for presenting an argument logically. In its simplest form, it consists of three divisions: a major premise, a minor premise, and a conclusion.
30. **Metonymy:** The substitution of a term naming an object closely associated with the word in mind for the word itself.
31. **Claim of Value:** Claims involving opinions, attitudes, and subjective evaluation about quality.
32. **Claim of policy:** claims advocating courses of action that should or should not be undertaken
33. **Claim of Cause:** Claims attesting to the relationship between origin and outcome.
34. **Claim of definition:** claims exploring what something means or what something is made up of
35. **Grounds:** the evidence offered in support of a claim
36. **Warrant:** the assumption the speaker makes about the audience
37. **Qualifier:** a statement that indicates the force of the argument
38. **Declarative Sentence:** makes a statement (sentence type)
39. **Interrogative Sentence:** asks a question (sentence type)
40. **Imperative sentence:** gives a command (sentence type)
41. **Exclamatory sentence:** makes an interjection (Sentence type)
42. **Narration:** A story presenting events in an orderly, logical sequence.
43. **Description:** Using sensory language and physical characteristics of a person, place, or thing to communicate to readers.
44. **Classification and Division:** Division is the process of breaking down a whole into smaller parts; Classification is the process of sorting individual items into categories.
45. **Definition:** Explaining what something, or even someone, is - that is, its essential nature.
46. **Exemplification:** Writing that provides a series of facts, specific cases, or instances that relate to a general idea.
47. **Compare/Contrast:** Writing that highlights the similarities and differences between 2 or more topics
48. **Process Analysis:** Text that explains how to do something or how something occurs.

49. **Deductive reasoning:** Method of reasoning that moves from a general premise to a specific conclusion.
50. **Inductive Reasoning:** Method of reasoning that moves from specific evidence to a general conclusion based on this evidence.
51. **Diction:** choice of words in a work and an important element of style.
52. **Abstract Language:** Language describing ideas and qualities
53. **Concrete Language:** Language describing observable, specific things.
54. **Colloquialism:** words characteristic to familiar conversation
55. **Denotation:** specific, exact meaning of a word as defined
56. **Connotation:** The emotional implications that a word may carry
57. **Polysyndeton:** repetition of conjunctions in close succession
58. **Synecdoche:** part is used for a whole or the whole for a part
59. **Satire:** genre of writing used to critique or ridicule through humor or sarcasm
60. **Parody:** exaggerated imitation of a serious work or subject
61. **Syntax:** how a sentence is constructed
62. **Simple sentence:** a complete sentence that is neither compound, nor complex. (1 subject, 1 predicate.)
63. **Compound sentence:** a sentence that contains 2 independent clauses joined by a coordinating conjunction.
64. **Complex sentence:** An independent clause joined by one or more dependent clauses.
65. **Antecedent:** the word to which a pronoun refers
66. **Parallelism:** when the arrangement of parts of a sentence is similarly phrased or constructed
67. **Loose sentence:** When a sentence is grammatically complete before its end
68. **Periodic sentence:** when a sentence is not grammatically complete before its end
69. **Anaphora:** the same expression is repeated at the beginning of 2 or more consecutive lines
70. **Chiasmus:** second half of an expression is balanced against the first, but with the parts reversed
71. **Anastrophe:** any variation of the normal word order
72. **Freight Train Sentence:** 3 or more very short independent clauses joined by conjunctions
73. **Litotes:** a form of understatement in which a thing is affirmed by stating the negative of its opposite
74. **Either-or reasoning:** reducing an argument to two polar opposites and ignoring any alternatives or middle ground
75. **Ad Hominem:** attacking a person's motives or character instead of his argument or claims
76. **False Analogy:** When 2 cases are not sufficiently parallel
77. **Non Sequitur:** introducing irrelevant evidence to support a claim
78. **Red Herring:** something used to distract the audience's attention from the real issue or argument
79. **Slippery Slope:** failure to provide evidence showing that one event will lead to a chain of events
80. **Straw Man:** misrepresenting opponent's position to make it easier to attack (taking things out of context)