

**AP LANGUAGE AND COMPOSITION SUMMER ASSIGNMENT |MS. FOLEY |**  
**[foleyre@Pcsb.org](mailto:foleyre@Pcsb.org) |2019-2020 | DUNEDIN HIGH SCHOOL**

**Due date: Friday, August 16, 2019**

Note: This is an amended assignment based on the common assignment developed by PCSB AP Language and Composition Teachers.

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.*

**When you finish:**

Please upload your assignment to Turnitin.com by August 16, 2019. Bring a printed copy to class. Here is our class code:

Key: foleylang

Id: 21270491

Please join our Remind.com class:

AP Lang: @g28ch9

I look forward to the challenging and rewarding year ahead with you in AP Language and Composition!

Regards,

Ms. Renee Foley

**TASK #1: Read a Nonfiction Choice Novel**

Please select **one** of the following five texts for this task. You will be placed in a group when we meet in school based on your selection. Be prepared for discussion and assessment.

*The Devil in the White City* by Erik Larson

*The Immortal Life of Henrietta Lacks* by Rebecca Skloot

*Educated* by Tara Westover

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

*Eating Animals* by Jonathan Safran Foer

## TASK #2: Develop a Dialectical Journal

The information you need to complete this task can be found on the following pages of this document. Please follow the sample photos as a way to format and to complete your own Dialectical Journal. Your dialectical journal is based on the nonfiction book you read.

### 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.

#### 1. 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
2. 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.

### **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 \_\_\_\_ (if known)

(Novel Title-use *italicized text*) Dialectical Journal

Please type your entries into a chart like the example that follows:

Rhetorical/ Literary Element & Definition	Chapter and Page #	Quote	Explanation/ Analysis/ Commentary
<b>Diction-</b> author's choice of words, particularly as an element of style  Type of Diction in example:  <b>Vernacular-</b> language or dialect of a particular country or regional group	From  <i>The Grapes of Wrath</i> ,  Chapter 8  (Steinbeck 77, 79)	A) "Pu-raise Gawd fur vittory! Pu-raise Gawd fur vittory!" (77)  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	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.  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

		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.
<b>Syntax-</b> the arrangement of words into phrases, clauses, and sentences	From  <i>The Grapes of Wrath</i> ,  Chapter 6 (Steinbeck	"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	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

### 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</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>