

# Advanced Placement English Language and Composition

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**Class Website:** [brothersclassroom.weebly.com](http://brothersclassroom.weebly.com)

## **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 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 Mr. Brothers at [Joshua.brothers@jordandistrict.org](mailto:Joshua.brothers@jordandistrict.org). This is the best way to avoid panicking and resorting to cheating.

**Summer Assignments:** All assignments are due the first of class.

**Books:** It is recommended that you acquire the following books for class. We often take notes in the margins, but you are welcome to have rented copies from a library or on an electronic device.

<i>On Writing</i>	Stephen King	NEW: \$17.00	USED (Amazon): \$8.75
<i>Zen and the Art of Writing</i>	Ray Bradbury	NEW: \$14.95	USED (Amazon): \$3.85
<i>The Elements of Style</i>	Strunk & White	NEW: \$9.95	USED (Amazon): \$1.08

## **Part I: Terminology for AP Language and Composition**

**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.*

**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. *Ex. 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, 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.

## Part II: Readings/ Assignment

You must read both book titles as outlined below. Read with a critical eye and evaluate every argument.

Title and Synopsis	Author
<p><b><i>A Deadly Wandering</i></b> A brilliant, narrative-driven exploration of technology’s vast influence on the human mind and society. A propulsive read filled with fascinating, accessible detail, riveting narrative tension, and emotional depth.</p>	<p><b>Matt Richtel</b> Price New: \$15.00 New from Amazon: \$10.87 + Shipping Used from Amazon: \$3.85 + Shipping</p>
<p><b><i>The Cheating Culture</i></b> Callahan pins the blame of the rise of corporate corruption on the dog-eat-dog economic climate of the past 25 years. An unfettered market and unprecedented economic inequality have corroded our values—and ultimately threaten the level playing field that is core to American</p>	<p><b>David Callahan</b> Price New: \$15.95 New from Amazon: \$7.72 + Shipping Used from Amazon: \$4.99 + Shipping</p>

**Complete the following for both books and bring them to class on the first day:**

**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. Please be professional—all information must be typed (12 point font, Times New Roman print). In addition, you must:

- 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 5-7 **meaningful passages** (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.
- **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 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.

### Example set-up:

Student Name: John Doe

Book Name: The Cheating Culture: Why More Americans are Doing Wrong to Get Ahead

Author: David Callahan

Quotation/Passage from the text w/page number	Paraphrase or Summary	Analyze and React
I played a lot of Monopoly growing up. Like most players of the game, I loved drawing a yellow Community Chest card and discovering a “bank error” that allowed me to collect \$200. It never occurred to me not to take the cash. After all, banks have plenty of money, and if one makes an error in your favor, why argue? I haven’t played Monopoly in twenty years, but I’d still take the \$200 today. And what if a real bank made an error in my favor? That would be a tougher dilemma. Such things do happen. (1)	The author is remembering that a common childhood game had a positive moment when a player received “free” cash because a bank made a mistake. This is the way the book begins and sets up the idea of the Cheating Culture.	By beginning with a reference to a childhood game, the author reminds the audience of something that most people probably remember— not just the game, but the excitement of a “bank error” card. He also issues the question that “banks have plenty of money” so “why argue?” This really mimics what most people would probably say in real life to justify why they should keep money that isn’t rightfully theirs. He moves from this game topic to a suggestion that it could really happen (which he will explain later) and suggests that it would be a “tougher dilemma.” It almost seems like this could be a sarcastic remark. I think many people would just take the money. We tend to view banks as huge institutions that they will not miss a few rogue dollars here and there. This idea that Wall Street continues to pay out bonuses while the “little guy” is barely getting by or may not even have a job is especially prevalent now. By this question, the author seems to be trying to get us to ask if we can even justify that type of thinking. Is this the right decision to make?

