

AP Language and Composition Summer Assignment 2016

Welcome to AP Language and Composition. The course is a challenging one, designed for highly motivated and highly capable students who are interested in pursuing potential college credit for doing college-level work in high school.

The primary purpose of AP English courses is to give students a complex reading and writing experience which prepares them to encounter sophisticated texts with confidence, independence, and creativity. This course centers on the rhetoric of texts, primarily nonfiction. I look forward to engaging with you in this challenging class.

The following assignments are due on the first day of class in the fall. If you have any questions or problems over the summer, please feel free to email me at flah001@hartfordschools.org.

- Assignment One -

Animal Farm

and the following essays from *One Hundred Great Essays*. Prepare a dialectical journal for each while you are reading.

1. Sedaris, "Me Talk Pretty One Day."
2. Swift, "A Modest Proposal"
3. Kincaid, "On Seeing England for the First Time."
4. Emerson, "Nature."
5. Anzaldua, "How to Tame a Wild Tongue."

The Dialectical Journal

The purpose of this type of response log is to record the personal reactions that you have toward the text that you are reading. Dialectical journals require you to *note what is important and analyze your own thoughts and responses* to the text. A dialectical journal represents a method of having a conversation with a work of literature. It is a type of double entry note-taking in which students write notes that dialogue with the text, thereby developing critical reading and reflective questioning.

Your journal should be set up on your own paper like the model below. Remember that page numbers should be included in the left-hand column. Journal entries may take several forms or focus on various aspects of your reading.

Observations may be:

- questions about material not understood;
- comments to explain a statement;
- facts to remember for later;
- comments on interesting diction, imagery, characters, or literary devices;
- definitions to vocabulary;
- questions regarding what may be a flaw in the writer's logic;
- an assertion about a character, or other interesting aspects of the novel and the writer's craft.

Suggestions

1. Don't procrastinate! It is difficult to log several chapters at one time. Keep it current.
2. Don't be afraid to go back and add to your log. Sometimes, you may miss something, like foreshadowing. Go back and add it to the log for that chapter.
3. Read with a pen or pencil. If you own the book--which is highly recommended--write important thoughts in the margins and then add it to the log when you finish.
4. Less is not more. Don't be afraid to add your personal thoughts to the right hand side. You cannot put too much in. Remember that the right hand side is for your thoughts. Record them all.
5. Take the time to write down anything in relation to the text. If you are intrigued by certain statements or if you're attracted to characters or issues or problems, write your response. Try to take at least five minutes to write when you've finished an assignment or when you've put your book down for a break. You may want to write something that strikes you then. Make sure that you include page numbers.
6. Make connections with your own experience. What does the reading make you think of? Does it remind you of anything or anyone? Make connections with other texts or concepts or events. Do you see any similarities between this text (concept, events) and other texts (concepts, events)? Does it bring to mind other related issues?
7. Ask yourself questions about the text. What perplexes you about a particular passage? Try beginning, "I wonder why..." or "I'm having trouble understanding how..." or "It perplexes me that..." or "I was surprised when..."

8. Try agreeing with the writer. Write down the supporting ideas. Try arguing with the writer. On what points, or about what issues, do you disagree? Think of your journal as a place to carry on a dialogue with the writer or with the text in which you actually speak with him or her. Ask questions; have the writer respond. What happens when you imagine yourself in his/her shoes?
9. Write down striking words, images, phrases, or details. Speculate about them. Why did the author choose them? What do they add to the story? Why did you notice them? Copy words from the text into your journal and respond to them. On the first reading you might put checks in the margin of your novel where the passages intrigue you; on the second reading, choose the most interesting ideas, then write about them.
10. Describe the author's point of view. How does the author's attitude shape the way the writer presents the material?

Directions

1. You may prefer to type your journal, which is perfectly acceptable.
2. Divide paper in half vertically (from top to bottom).
3. Each side of the paper has a different function.

The Left Side:

Take notes, direct quotes, and observations, lists, and images, descriptions of events or summaries. This side of the paper is for *factual* information. Things on this side of the paper come from the book. Use direct quotes whenever possible. You must include the page number from which the information comes.

The Right Side:

Record your own reactions, reflections and opinions on this side of the paper. These may include comments, reactions, objections, feelings, questions, theories, and new learnings. Things on this side of the paper come from your brain.

4. You should have approximately ***four to six entries per every page of text.***
5. BE PREPARED to talk about your logs in class. This is not an option. Please keep yourself organized and up to date.

Model

"I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good, but thirst" (Stoker 117).

Reference to "thirst" – does this mirror Dracula's thirst or foreshadow the concept of thirst? Paprika is red (like blood); I think this is an interesting use of color and imagery.

"She then rose and dried her eyes, and taking a crucifix from her neck offered it to me. I did not know what to do, for, as an English Churchman, I have been taught to regard such things as in some measure idolatrous" (144).

Shows difference between Catholic and Protestant. Let's reader know that Jonathon doesn't have faith in the Christian icons. Christian icons are so closely related to Dracula – is this a sign of the Victorian thoughts on religion? How did the Victorians feel about religion? (Worth looking up!)

Dialectical Journal Grade Sheet

A

- Detailed, meaningful passages, plot and quote selections
- Thoughtful interpretation and commentary about the text; Avoids clichés.
- Includes comments about literary elements such as diction, imagery, syntax, and how these elements contribute to the meaning of the text.
- Makes insightful personal connections and asks thought-provoking, insightful questions
- Coverage of text is complete and thorough
- Journal is neat, organized and professional looking; student has followed directions in the organization of journal

B

- Less detailed, but good plot and quote selections
- Some intelligent commentary; addresses some thematic connections
- Includes some literary elements, but less on how they contribute to the meaning
- Some personal connection; asks pertinent questions
- Adequately addresses all parts of reading assignment
- Journal is neat and readable; student has followed directions in the organization of journal

C

- Few good details from the text
- Most of the commentary is vague, unsupported, or plot summary/paraphrase
- Some listing of literary elements; virtually no discussion on meaning
- Limited personal connection; asks few, or obvious questions
- Addresses most of the reading assignment, but is not very long or thorough
- Journal is relatively neat, but may be difficult to read. Student has not followed all directions in journal organization: loose-leaf, no columns, not in separate notebook, etc.

D or F

- Hardly any good details from the text
- All notes are plot summary or paraphrase
- Few literary elements, virtually no discussion on meaning
- Limited personal connections, no good questions
- Limited coverage of the text: way too short
- Did not follow directions in organizing journal; difficult to read or follow

- Assignment Two-

AP Language Analysis Terms

Literary analysis is an important part of the Advanced Placement Language and Composition course. There are some common terms that all students should know.

When you return in August, you will be assumed to have a working knowledge the terms on the *Rhetorical Terms & Glossary* below. There are five pages of terms; you would do well to learn a few at a time. We will use these terms throughout the year; they are central to reading, writing, and analysis.

A.P. Language and Composition Rhetorical Terms & Glossary

Abstract refers to language that describes concepts rather than concrete images (ideas and qualities rather than observable or specific things, people, or places). The observable or “physical” is usually described in concrete language.

Allegory an extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric.

Anecdote a short, simple narrative of an incident; often used for humorous effect or to make a point.

Annotation Explanatory notes added to a text to explain, cite sources, or give bibliographical data.

Antithesis the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. “To be or not to be...” “Ask not what your country can do for you, ask what you can do for your country....”

Aphorism a short, often witty statement of a principle or a truth about life: “Early bird gets the worm.”

Apostrophe usually in poetry but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction

Argumentation writing that attempts to prove the validity of a point of view or an idea by presenting reasoned arguments; persuasive writing is a form of argumentation

Cacophony; Dissonance harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony.

Caricature descriptive writing that greatly exaggerates a specific feature of a person's appearance or a facet of personality.

Colloquialism a word or phrase (including slang) used in everyday conversation and informal writing but that is often inappropriate in formal writing (y'all, ain't)

Coherence; Unity quality of a piece of writing in which all the parts contribute to the development of the central idea, theme, or organizing principle

Concrete Language Language that describes specific, observable things, people, or places, rather than ideas or qualities.

Connotation implied or suggested meaning of a word because of its association in the reader's mind.

Consonance repetition of identical consonant sounds within two or more words in close proximity, as in boost/best; it can also be seen within several compound words, such as fulfill and ping-pong

Conundrum a riddle whose answer is or involves a pun; it may also be a paradox or difficult problem

Deduction the process of moving from a general rule to a specific example

Denotation literal meaning of a word as defined

Description the picturing in words of something or someone through detailed observation of color, motion, sound, taste, smell, and touch; one of the four modes of discourse

Diction word choice, an element of style; Diction creates tone, attitude, and style, as well as meaning. Different types and arrangements of words have significant effects on meaning. An essay written in academic diction would be much less colorful, but perhaps more precise than street slang.

Didactic writing whose purpose is to instruct or to teach. A didactic work is usually formal and focuses on moral or ethical concerns. Didactic writing may be fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

Discourse spoken or written language, including literary works; the four traditionally classified modes of discourse are description, exposition, narration, and persuasion.

Emotional Appeal; Pathos When a writer appeals to readers' emotions (often through pathos) to excite and involve them in the argument.

Epigraph the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is "You are all a lost generation" by Gertrude Stein.

Ethical Appeal; Ethos When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in ethical appeal, but in all cases the aim is to gain the audience's confidence.

Euphemism a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is a common euphemism for "he died." Euphemisms are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.

Euphony a succession of harmonious sounds used in poetry or prose; the opposite of cacophony

Example An individual instance taken to be representative of a general pattern. Arguing by example is considered reliable if examples are demonstrable true or factual as well as relevant.

Explication The art of interpreting or discovering the meaning of a text. Explication usually involves close reading and special attention to figurative language.

Exposition the immediate revelation to the audience of the setting and other background information
necessary for understanding the plot; also, explanation; one of the four modes of discourse

Generalization When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than probable. Sweeping generalizations occur when a writer asserts that a claim applies to all instances instead of some.

Genre a type of literary work, such as a novel or poem; there are also subgenres, such as science fiction or sonnet, within the larger genres

Humor anything that causes laughter or amusement; up until the end of the Renaissance, humor meant a person's temperament

Hyperbole deliberate exaggeration in order to create humor or emphasis (Example: He was so hungry he could have eaten a horse.)

Image A word or words, either figurative or literal, used to describe a sensory experience or an object perceived by the sense. An image is always a concrete representation.

Imagery words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture

Induction the process that moves from a given series of specifics to a generalization

Inference a conclusion one can draw from the presented details

Invective a verbally abusive attack

Inversion reversing the customary (subject first, then verb, then complement) order of elements in a sentence or phrase; it is used effectively in many cases, such as posing a question: "Are you going to the store?" Usually, the element that appears first is emphasized more than the subject.

Jargon The special language of a profession or group. The term jargon usually has pejorative associations with the implication that jargon is evasive, tedious, and unintelligible to outsiders. The writings of the lawyer and the literary critic are both susceptible to jargon.

Logical Appeal; Logos When a writer tries to persuade the audience based on statistics, facts, and reasons. The process of reasoning

Lyrical Songlike; characterized by emotions, subjectivity, and imagination.

Mode the method or form of a literary work; the manner in which a work of literature is written

Mood similar to tone, mood is the primary emotional attitude of a work (the feeling of the work; the atmosphere). Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

Narration the telling of a story in fiction, nonfiction, poetry, or drama; one of the four modes of discourse

Objectivity an impersonal presentation of events and characters. It is a writer's attempt to remove himself or herself from any subjective, personal involvement in a story. Hard news journalism is frequently prized for its objectivity, although even fictional stories can be told without a writer rendering personal judgment.

Oversimplification When a writer obscures or denies the complexity of the issues in an argument

Oxymoron a figure of speech composed of contradictory words or phrases, such as "wise fool," bitter-sweet, "pretty ugly," "jumbo shrimp," "cold fire"

Pacing the movement of a literary piece from one point or one section to another

Parable a short tale that teaches a moral; similar to but shorter than an allegory

Paradox a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau; "I never found the companion that was so companionable as solitude."

Parallelism the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participial, gerund, appositive) that modify the same noun or verb; it may also take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex bend of single-word, phrase, and clause parallelism all in the same sentence.
Example (from Churchill): "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields."

Parody a work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.

Pathetic Appeal; Pathos When a writer tries to persuade the audience by appealing to their emotions. The aspects of a literary work that elicit sorrow or pity from the audience. An appeal to emotion that can be used as a means to persuade. Over-emotionalism can be the result of an excess of pathos.

Pedantic a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant

Persuasion a form of argumentation, one of the four modes of discourse; language intended to convince through appeals to reason or emotion.

Regionalism an element in literature that conveys a realistic portrayal of a specific geographical locale, using the locale and its influences as a major part of the plot

Repetition Word or phrase used two or more times in close proximity

Rhetorical modes exposition, description, narration, argumentation

Rhetorical Question one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience.

Sarcasm harsh, caustic personal remarks to or about someone; less subtle than irony

Satire A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire doesn't simply abuse (as in invective) or get personal (as in sarcasm). Satire targets groups or large concepts rather than individuals.

Speaker the voice of a work; an author may speak as himself or herself or as a fictitious persona

Stereotype a character who represents a trait that is usually attributed to a particular social or racial group and who lacks individuality; a conventional pattern, expression or idea.

Style an author's characteristic manner of expression – his or her diction, syntax, imagery, structure, and content all contribute to style

Subjectivity a personal presentation of events and characters, influenced by the author's feelings and opinions

Syllogism A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism is the format of a formal argument that consists of a major premise, a minor premise, and a conclusion. Example:

Major Premise: All tragedies end unhappily.

Minor Premise: Hamlet is a tragedy.

Conclusion: Therefore, Hamlet ends unhappily.

Synecdoche a figure of speech in which a part of something is used to represent a whole, such as using “boards” to mean a stage or “wheels” to mean a car – or “All hands on deck.”

Syntactic Fluency Ability to create a variety of sentence structures, appropriately complex and/or simple

and varied in length.

Syntactic Permutation Sentence structures that are extraordinarily complex and involved. They are often

difficult for a reader to follow.

Syntax the grammatical structure of a sentence; the arrangement of words in a sentence. Syntax includes length of sentence, kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions, simple, complex, or compound).

Theme the central idea or “message” or a literary work

Thesis the main idea of a piece of writing. It presents the author’s assertion or claim. The effectiveness of a presentation is often based on how well the writer presents, develops, and supports the thesis.

Tone the characteristic emotion or attitude of an author toward the characters, subject, and audience (anger, sarcastic, loving, didactic, emotional, etc.)

Transition a word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph.

Understatement the opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.

Voice refers to two different areas of writing. One refers to the relationship between a sentence’s subject and verb (active and passive voice). The second refers to the total “so