

**A.P. English Language and Composition Summer Assignment
2009**

Welcome! We're both looking forward to meeting you and beginning the 2009-2010 school year.

Course Overview: In AP Language and Composition, we examine the techniques and approaches writers use to create meaningful text. This course requires intensive reading of prose written in a variety of periods, on a variety of subjects and extensive writing for a variety of purposes. Though the course does include a few works of fiction, non-fiction (narrative journalism, speeches, essays, memoirs, creative non-fiction) is our primary focus. Our writing assignments range from informal, reflective journals to formal, critical papers that emphasize analysis and argumentation. I think you'll find that after working hard throughout this year-long course, your ability to think, read, and write critically will have improved.

Due Date: Because of the intense nature of the course, it is essential that students begin honing their critical reading, thinking and writing skills prior to the first class meeting. Please carefully read the instructions for all three parts of the assignment; all parts of the assignment are due on the first day our class meets. Be prepared to share your work in class discussion and small groups.

Format: All portions of the summer assignment need to be formatted according to MLA guidelines. If you are unfamiliar with MLA format, please consult a style guide or visit the following website: owl.english.purdue.edu

Integrity: Academic integrity is essential. All coursework should be completed by the individual student, without outside assistance from study aids or peers.

Contact Information: Both Ms. Harrington (beharrington@aacps.org) and Ms. Fegan (sfegan@aacps.org) will be available to answer any questions via e-mail on the following dates:

July 9 August 13

Again, welcome to AP Language and Composition! We are looking forward to meeting you in the fall.

PART ONE:

You may wish to use the following websites for information about and examples of the rhetorical strategies and stylistic devices you will define.

University of Kentucky, Department of Modern and Classical Languages, Literatures, and Cultures: Division of Classics
A Glossary of Rhetorical Terms with Examples
<http://www.uky.edu/AS/Classics/rhetoric.html>

American Rhetoric: Rhetorical Figures in Sound
<http://www.americanrhetoric.com/rhetoricaldevicesinsound.htm>

Burton, Gideon O. "The Forest of Rhetoric." *Silva Rhetoricae*. Brigham Young University.
<http://rhetoric.byu.edu>

Define and study the following list of rhetorical strategies and stylistic devices. You will need them to complete part two.

Allusion	Epistrophe	Parallelism
Analogy	Ethos	Parody
Anaphora	Euphemism	Parenthetical
Anecdote	Figurative language	Pathos
Antithesis	Hyperbole	Pedantic
Aphorism	Idiom	Periodic sentence
Asyndeton	Imagery	Personification
Balanced sentence	Implication	Point of view
Chiasmus	Inductive reasoning	Polysyndeton
Cliché	Inference	Refutation
Colloquialism	Inverted syntax	Rhetoric
Concession	Irony (dramatic, situational, verbal)	Rhetorical question
Connotation	Jargon	Rhetorical devices
Cumulative sentence (loose sentence)	Juxtaposition	Sarcasm
Deductive reasoning	Litotes	Satire
Denotation	Logos	Simile
Dialect	Malapropism	Structure
Diction (when using this term in your log, be sure you why the particular word choice is effective in creating meaning.)	Maxim	Style
Ellipsis	Metaphor	Syllogism
	Metonymy	Symbol
	Mood	Synecdoche
	Motif	Syntax
	Paradox	Tone

PART TWO:

Everything's an argument! All writing, even fiction and poetry, presents an opinion on an issue (or several issues). In A.P. English Language and Composition we focus on authors' establishment and development of argument rather than theme and character. Although you are probably more familiar with the latter, it is important that you begin to focus your analysis and note-taking on the former.

Select one text from the list of choices below. Research the various titles to ensure that you choose the work in which you are most interested.

Fast Food Nation by Eric Schlosser
Animal, Vegetable, Miracle by Barbara Kingsolver
Mountains Beyond Mountains by Tracy Kidder
Reading Lolita in Tehran by Azar Nafisi
Down and Out in Paris and London by George Orwell
Hunger for Memory by Richard Rodriguez
Amazing Grace by Jonathon Kozol
Three Cups of Tea by Greg Mortenson and David Oliver Relin

* **Read the book carefully.** You should be actively reading. This means pausing to reflect on ideas, writing notes, looking up unfamiliar ideas and marking important pages. Because annotating (marking, underlining, highlighting) promotes critical reading, an essential skill in both high school and college courses, it is best that you purchase your own copy of the text you've selected.

* **As you read carefully, look for the author's argument.** For what purpose does the author seem to be writing this text? Where does he or she make good points, weak points, give credit to the other side, and provide background information? Do you agree or disagree with these ideas? Some books will contain more than one argument—select the argument that most interests you to use as the basis of the reader's log you will create.

* **Create a reader's log with 20 entries from throughout the book.** The purpose of this log is to explore the connections existing between individual techniques and strategies and the overall argument the writer makes. Each of your entries should contain three parts, as described below. You may find it helpful to use a three-column table format when creating your log.

For each entry:

- a) identify a direct quote which contributes to the argument or tone AND which contains an example of any of the rhetorical strategies and stylistic devices on the list. Label the strategy or device you are analyzing.
- b) explain how the quote is an example of the strategy/device. (What about the wording or structure makes the quote a metaphor, an ad hominem argument, an asyndeton?).
- c) explain why this individual example of a device or strategy is effective in developing the larger idea the writer develops. (Does it create a feeling, image, or relationship for the reader, and how does that help the argument or tone? How is it persuasive?) Use the attached handout on tone to help you. The reader's log should contain a variety of devices and strategies. Use the example that appears on the next page as a model.

PART TWO: Log Example

From John Clellon Holmes "This is the Beat Generation".

a) parallelism: "No single comparison of one generation against another can accurately measure effects, but it seems obvious that a lost generation, occupied with disillusionment and trying to keep busy among the broken stones, is poetically moving, but not very dangerous. But a beat generation, driven by a desperate craving for belief and as yet unable to accept the moderations which are offered it, is quite another matter."

b) These two sentences mimic each other in both structure and diction, making them parallel. Following the "but" conjunction, each begins an independent clause with the subject "generation". Immediately following this subject, an appositive interrupts both clauses, and each appositive contains two verb phrases, the second of which is further modified by a prepositional phrase. Both independent clauses then close.

c) Holmes' first purpose is to clearly juxtapose the two generations by setting them side by side in parallel sentences, making his readers understand the similarities between the generations, the first of his two main arguments, and perhaps sympathize with the younger generation. However, the first sentence contains an additional and small, but important phrase, "but not very dangerous". Holmes' omission of this phrase at the end of the second sentence is key. The parallel structure but contrasting concepts, established with the "But" and "yet" conjunctions of the second sentence, lead the reader to expect a contrasting statement to "but not very dangerous" to maintain the parallelism. The parallel structure draws attention to the fact that the contrasting statement is not present, making Holmes' second argument that the beat generation does, in fact, have potential to create literal change without his having to write it.

PART TWO: TONE WORDS REFERENCE

Tone is the writer's attitude toward the material and/or readers; and the feeling or attitude a literary work evokes. A tone is created through the writer's word choices, sentence structures, juxtapositions, and persuasive techniques, among other strategies.

****Tone should not be confused with mood, which is:**

The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work.

Increase your tone vocabulary by internalizing the list of tone words that follows. You may wish to include some of these words when addressing tone in your reader's log. An enriched vocabulary will enable you to use more specific and subtle descriptions of an attitude you discover in a text.

abhorrent

strongly opposed feeling; showing intense disagreement

acerbic

acidic in temper, mood, or tone

acrimonious

caustic, biting, or rancorous especially in feeling, language, or manner

acquiescing

complying or submitting tacitly or passively

altruistic

unselfish regard for or devotion to the welfare of others

angst-ridden

consumed by anxiety and fear

apathetic

having or showing little or no feeling or emotion

ardent

characterized by warmth of feeling typically expressed in eager zealous support or activity; passionate

audacious

fearlessly daring; recklessly bold; adventurous

austere

stern and cold in appearance or manner; morally strict

averse

having an active feeling of repugnance or distaste

benign

of a gentle disposition; showing kindness and gentleness; of a mild type or character

bristle

to take on an aggressive attitude or appearance

buoyant

capable of quick recovery; having positive indications

callous

feeling no emotion or sympathy for others; completely uncaring

capricious

being governed or characterized by impulsiveness and unpredictability

caustic

capable of destroying; marked by incisive sarcasm

chagrined

vexed or unsettled through embarrassment or humiliation; mortified

choleric

easily moved to often unreasonable or excessive anger; hot-tempered

circumspect careful to consider all circumstances and possible consequences; cautious

coddled

treated with extreme care; pampered

complacent

self-satisfied; unconcerned and unaware of deficiencies and dangers

confrontation

face-to-face conflict; the clashing of forces or ideas

consternation

amazement or dismay that hinders or throws into confusion

cowering

shrinking away or crouching from something that menaces, domineers, or dismays

credulous

ready to believe with little proof; gullible

deferent

full of respect or esteem due a superior or an elder; showing regard for another's wishes

defiant

full of boldness and resistance; rebellious

deluded

misled in judgment; deceived or tricked

derisive

expressing or causing the use of ridicule or scorn; showing contempt

despondent

feeling or showing extreme discouragement, dejection, or depression; having lost all hope

deterministic

believing in predestination; accepting that social or psychological phenomena are caused by preceding events or natural laws

didactic

designed to teach; intended to convey instruction and information; making moral observations

disdainful

full of or expressing dislike

disquieted

having lost peace or tranquility; disturbed or alarmed

dynamic

having force or energy; marked by productive activity

embittered

possessing sour, hostile, or resentful feelings

empathic

showing emotion based on sensitivity towards others

enamored inflamed with love or passion

enervated reduced mental or moral vigor; lessened in vitality or strength

exasperated

feeling irritation or annoyance; aggravated

exultant

filled with or expressing great joy or triumph; jubilant

fatuous

complacently or inanely foolish; silly

fawning

courting favor by a cringing or flattering manner

fervent

exhibiting or marked by great intensity of feeling; zealous

funereal

with solemnity befitting or suggesting a funeral; marked by an atmosphere that is lacking in cheer; gloomy

futile

serving no useful purpose; completely ineffective; occupied with trifles

hackneyed

lacking in freshness or originality; trite; unoriginal; clichéd

halcyon

calm, peaceful, golden

haughty

disdainfully proud; blatantly arrogant

idiosyncratic

peculiar in temperament

idolatrous

worshipping a physical object as a god; exhibiting an excessive devotion to an object

imperious

characteristic of one of eminent rank or attainments; commanding, dominant

inane

empty and insubstantial; lacking point; silly

indolent

averse to activity, effort, or movement; habitually lazy

indomitable

incapable of being subdued; unconquerable

inept

unfit; lacking sense or reason; foolish; generally incompetent; bungling

insipid

lacking qualities that interest, stimulate, or challenge; dull, flat

insular

characterized by isolation; having a narrow provincial viewpoint

intrepid

characterized by resolute fearlessness, fortitude, and endurance

irascible

marked by hot temper and easily provoked anger

ire

intense and usually openly displayed anger

jaded

dulled by experience or exposure

lugubrious

exaggeratedly or affectedly mournful and melancholy

maudlin

weakly and effusively sentimental

menacing

making a show of intention to harm; posing a threat to; endangering

mendacious

characterized by deception, falsehood, or divergence from absolute truth

meticulous

marked by excessive care in details

mirthful

merry, glad, or gay as shown by or accompanied with laughter

misogynistic

displaying a hatred of women

morose

having a sullen disposition; marked by gloom

narcissistic

loving one's own body or self; egoistic; egocentric

obsequious

marked by or exhibiting a fawning attentiveness; subservient

patronizing

adopting an air of condescension; treating haughtily

pedantic

narrowly, stodgily, and often ostentatiously learned

petulant

insolent or rude in speech or behavior; displaying capricious ill humor; peevish

piqued

aroused in anger or resentment toward; irritated; provoked, challenged, or rebuffed

placid serenely free of interruption or disturbance

pompous

excessively elevated or ornate; having or exhibiting self-importance; arrogant

Pollyannaish

characterized by irrepressible optimism and a tendency to find good in everything

portentous

eliciting amazement or wonder; fateful and ominous

pragmatic

relating to matters of fact or practical affairs; practical as opposed to idealistic

provincial

limited in outlook; narrow-minded; lacking the polish of urban society; unsophisticated

rancorous

having a mark of bitter, deep-seated ill will

rapturous

being carried away by overwhelming emotion; feeling ecstasy or intense passion

repugnant

exciting distaste or aversion; incompatible

rueful

exciting pity or sympathy; pitiable, mournful, regretful

sagacious

possessing keen and farsighted judgment; intellectually discerning; showing great wisdom

sanguine

cheerfully confident and optimistic

sardonic

disdainfully or skeptically humorous; derisively mocking

secular relating to the worldly or temporal; not religious

self-effacing

causing one to disappear or to become unnoticed; defacing one's self

serene

clear and free of unpleasant change; marked by utter calm and unruffled repose; quietude

subservient

serving to promote some personal end; useful in an inferior capacity; submissive

solemn

marked by the observance of established form or ceremony; somber, gloomy

stern

having a definite hardness or severity of nature or manner; austere

stoic

apparently or professedly indifferent to pleasure or pain

stolid

having or expressing little or no sensibility; unemotional

trepid

timorous; fearful

upbraiding

criticizing severely; finding fault with; reproaching severely; scolding vehemently

vapid

lacking liveliness, briskness, or force; flat or dull especially in intellect

vehement

marked by forceful energy; powerful; intensely emotional; impassioned and fervid

venerating

regarding with reverential respect or admiring deference; honoring with an act of devotion

vindictive

disposed to seek revenge; vengeful

vivacious

lively in temper, conduct, or spirit

volcanic

explosively violent; volatile

whimsical

characterized by caprice; subject to erratic behavior or unpredictable change

woeful

characterized by suffering and calamity; grievous; lamentably serious

wrathful

filled with strong vengeful anger; irate

wry

cleverly and often ironically or grimly humorous

zealous

exhibiting great intensity of feeling

PART THREE:

Write a two page essay (approx. 500 words) in which you support (agree with), refute (disagree with) or modify (agree/disagree with a portion of the argument while also showing how it is limited, only partially true, etc.) a central argument the writer develops in your chosen work.

Be sure the argument you are exploring is made clear in your thesis and that your response as a whole reflects a thoughtful understanding of the writer's claim; remember that thinking critically is a key feature of any AP English class—be sure your essay recognizes the complex nature of the argument you're addressing. Also, be sure your response contains clearly defined reasons supported by concrete examples from your own observations, historical events, current events, etc.

Though there are many ways to organize an effective argument, you may wish to use the classical argument model described on the following page as a reference to help you structure your response.

Classical Argumentative Scheme

- I. Introduction-** In the introduction you urge your audience to consider the case you are about to present. This is the time to capture your readers' attention and introduce your topic. A good introduction should contain the following components:
 - a) Hook/ Statement of Background-** This is the time to provide information so that your audience will understand the nature of the facts you will present. After including your "hook" to draw the reader's interest, you should include any relevant background information and define pertinent terms if necessary.
 - b) Central Claim/Thesis-** This part divides the part focused on background information and the part focused on reasoned persuasion. You must state the position you are taking, based on the information you have presented, and outline the lines the rest of your argument will take.

- II. Concession and Refutation-** In this section, you anticipate and refute opposing views. A writer's credibility depends on expertise on the subject; hence, to ignore the other side of the controversial issue is dangerous. The concession/refutation first briefly recognizes and then at length argues against opposing viewpoints, perhaps by finding weaknesses within the opposing reasons, facts, testimony, or logical development. In other words, it is the "yes..but" part of the argument. "Yes" is the concession; "but" is the refutation. Concession and refutation allow writers to grant validity to or acknowledge opposing views; however, they must demonstrate that their claims are more valid. Writers may choose to concede and refute within introductory paragraphs or throughout body paragraphs as they introduce each new premise. Ideas of concession often appear as subordinated thoughts in dependent clauses.

- III. Proof/Confirmation-** Adhering carefully to your central claim, in these paragraphs, you present the heart of your argument to confirm your proposition. You should use ethos, logos, and pathos to make it clear that your central claim is correct; you must also offer concrete evidence and discuss each piece to provide a unified argument. The confirmation is the most important and longest section of the argument for it provides the reasons and evidence of a writer's claim. Writers should consciously incorporate the other modes of discourse to develop the logic of their argument. (i.e. narration, description, etc.)

- IV. Conclusion—**Summarize your claim and the main points you made to prove your claim. Provide your reader with one last insight to consider or a call to action.

Works Cited

Burton, Gideon O. "The Forest of Rhetoric." *Silva Rhetoricae*. 2007. Brigham Young University. 22 May 2008. <http://rhetoric.byu.edu>

"Glossary of Literary Terms." *Applied Practice: Nonfiction Selections*. Dallas: Applied Practice, Ltd., 1998. 6-13.

Harris, Robert A. "A Handbook of Rhetorical Devices." *Virtual Salt*. 6 April 2005. 5 June 2008 <http://www.virtualsalt.com/rhetoric.htm>

