

## AP LANGUAGE AND COMPOSITION SUMMER ASSIGNMENTS 2019

### *Rationale:*

It is exciting to have so many students at Mountain Pointe ready to challenge themselves by enrolling in Advanced Placement English Language and Composition, a college level course that mirrors freshmen composition. While AP Language and Composition is focused on preparing students for the AP exam, its larger purpose is to train students for college thinking, speaking, and writing. AP Language is geared toward passing the Advanced Placement Exam and covering junior year curriculum. The course is writing intensive, with focus on rhetorical devices and stylistic analyses. The AP exam tests understanding and knowledge of style and rhetoric as applied primarily to non-fiction and narratives. Readings will be drawn from district-approved texts from the junior American Literature content. Students must be able to apply rhetorical concepts in shaping arguments. The major assignments include writing a variety of essays (narrative, analytical, argumentative, expository), a research paper, independent reading, timed writings, practice exams, and critical discussions.

As we study language and composition, we are creating and honing skills to use in future studies and careers. Every activity and assignment is intended to help you succeed on the AP exam and do well in this course. The AP Language and Composition course emphasizes a mix of politics, history, social sciences, current events and non-fiction prose with additional fiction pieces. This class is different from most English classes that you have taken before; it will ask you to analyze argument as well as look more closely at the power and beauty of language.

**There are five distinct assignments for students entering AP Language and Composition in the Fall 2019 Semester.** They include:

1. Reading and chapter four assignment for Strunk and White's *Elements of Style*
2. Reading, marking, and short essay for *Julius Caesar*
3. A college visit and short narrative
4. Definitions of rhetorical terms
5. Current events from newspapers or weekly magazines with a focus on one author

These five assignments are outlined on the subsequent pages. Each assignment is due on the first day of school. Please read each assignment carefully and thoughtfully before you begin. You are to work independently. Any questions about the assignments are to be addressed to Ms. Austin at [maustin@tempeunion.org](mailto:maustin@tempeunion.org). Quizzes on relevant material will be scheduled during the first month.

We look forward to a rigorous and enlightening year.

Thank you,

Ms. Meg Austin

## Five AP Language and Composition Summer Assignments

I. *Elements of Style* by Strunk and White is a classic writing reference book and will be used extensively in this class. There are several editions but all are acceptable and readily available at local libraries. Used copies are available for under two dollars on the Internet! Ms. Austin's favorite section is "Avoid the use of qualifiers." Read the entire text. Your assignment is to consider Chapter IV, "Words and Commonly Misused Expressions." In this chapter, you will find an extensive list of misused words and expressions. Begin by perusing the entire list and studying the errors commonly made and the proper use of the words and phrases. Then create a personal list of TEN misused words/expressions that you will commit to learning how to correct. For each, record:

- the word/phrase
- a description of the commonly made error and how to correct it (put this in your OWN words)
- an original example of the error and the correction
- a brief explanation of why you made each selection

### Example:

<i>Word/Phrase</i>	<i>Error</i>	<i>Why</i>	<i>Correction</i>
All right exam.	I did <u>alright</u> on the exam.	All right are two words, not one.	I did <u>all right</u> on the exam.

I chose to focus on this word as one of my ten because it is one that I misuse frequently. I did not realize it is properly written as two words, so whenever I used the word I am sure it was written incorrectly

II. *Julius Caesar* is the required text for the second assignment (I recommend the FOLGER Shakespeare Library edition, ed. Barbara A. Mowat and Paul Werstine). You must purchase and mark your book—please see the attached sheet of Adler's "How to Mark a Book."

**Your marked text will be your first exam grade of the semester.** You will be using your marked text the first weeks of school- be prepared. DO NOT use the Internet, study guides, SparkNotes, or No Fear Shakespeare. While they can help with comprehension, our study of language and rhetoric this year requires intense study of text. There are no acceptable short cuts.

Pick one scene to write about. Consider the following questions or "framework."

This framework is taken from a book called *English Language and Literature: An Integrated Approach* by Ron Norman (1998), designed for use in the British school system for students studying for their English A-Level exams, which are not unlike the AP Exams. Discourse analysis provides a framework of questions with which to analyze

short passages of the play for language techniques used by the playwright in the establishment of characterization and dynamic, and rhetorical strategies used by the characters in their dialogue. The minutiae of language convey status, tone, nature of relationships, and ultimately the purpose of the exchange.

The basic framework, introduced by Norman in his text, is as follows:

### **1. Turns**

- How often, and for how long, does each speaker speak?
- What kind of contribution does each speaker characteristically make? (question/answer/accusation/joke/agreement/etc.)
- Who gets interrupted easily? Who doesn't?
- Who influences the agenda and changes the topic?

### **2. Relationships**

- How do the speakers address each other? (Sir? Mick? Mate? You silly sausage? Darling?)
- Do any of the speakers rephrase or comment on the appropriateness or quality of another's contribution?
- In what ways do any of the speakers avoid being too blunt, or direct, and use "politeness strategies" instead?

### **3. Lexical and grammatical choices**

- What distinguishes the style or register of the vocabulary of each of the speakers?
- What kinds of phrase and sentence construction are typical of each speaker?

### **4. Productive and paralinguistic features**

- How is each speaker distinguished in terms of the pitch, tempo, dynamics, and intonation of their utterances?
- How are stress and intonation patterns used throughout the dialogue?
- What role is played by pauses, hesitations, repetitions, and other nonfluency features?
- How do the speakers' gestures, movement, posture, and eye contact relate to the meanings conveyed by their language?

For the purpose of analyzing a scene as it appears on a page, I usually boil it down to these questions:

- Who speaks, how often, and for how long?
- What kind of contribution does each speaker make (questions, statements, type of information, etc.)?
- Who interrupts and gets interrupted?
- Who influences the agenda and controls the topic?
- How do the speakers address each other?
- What distinguishes the vocabulary, phrase, and sentence constructions of each speaker?
- What added elements do nonverbal cues (camera angles, body language, etc.) contribute to how lines are delivered and perceived?

**Using the questions from the discourse analysis framework, you arrive at your thesis—a conclusion about what is going on in a scene, the relationships between the characters, and their attitudes toward the situation they are in.**

Read your scene carefully, taking notes using the discourse analysis framework.

**Then write an essay that analyzes the discourse in the scene, commenting on the following:**

- *characterization and relationships between characters*
- *nature/progression of conflict*
- *characters' attitudes toward/positions on the situation*

**Your introduction should include a thesis that makes a clear statement about how these aspects contribute to the overall understanding of the scene.**

Use specific examples from the text. **DO NOT** go outside the passage for examples—you may briefly mention story elements that provide context, but your analysis is of the lines themselves.

**Hand in a photocopy of your annotated scene with your assignment.**

(Adapted from “Special Focus: Reading and Writing Analytically” by Jodi Rice)

### **III. College Visit Write-up (1-2 pages)**

Visit a four-year college or community college of your choice. Take a picture of yourself with a monument or sign clearly designating the location. Then, write a narrative essay in which you reflect on the experience. Include the following:

- A detailed account of what you experienced (include sensory detail). Be specific in describing what you liked or did not like about the setting, atmosphere, etc. of the school.
- Information gathered from talking to at least three people on the campus such as current students attending the college, faculty, or staff members.
- A reflection on what insight you gained from the visit. Be introspective: consider how the visit helped you gain perspective on whether or not the school is an appropriate fit for your post-secondary education.

### **IV. Rhetorical Terms**

Argument and literary analysis are important parts of the Advanced Placement Language and Composition course. These are some common terms that all students should know. Look up and record definitions for each of the following terms in a notebook or on index cards. Please handwrite the term and definition for the

following words (**DO NOT TYPE**). Define both the capitalized and lowercase words. Please include your sources for the definitions.

You may find help with rhetorical terms on the following website:

<http://humanities.byu.edu/rhetoric/silva.htm>

1. AUTHORITY
2. AUDIENCE
3. ASSERTION
4. LOGICAL FALLACIES
  - a. Generalization
  - b. Begging the question
  - c. Either or reasoning
  - d. Non-sequitor
  - e. Red herring
  - f. Post hoc (ergo prompter hoc)
  - g. False dilemma
  - h. Ad hominem
5. THE ARISTOTILIAN APPEALS
  - a. Ethos
  - b. Pathos
  - c. Logos
6. PURPOSE
  - a. Describe
  - b. Explain
  - c. Inform
  - d. Persuade
  - e. Entertain
7. TONE
8. DICTION
  - a. Denotation
  - b. Connotation
  - c. Colloquial
  - d. Formal
  - e. Informal
  - f. Concrete
  - g. Abstract
  - h. Didactic
  - i. Nostalgic
  - j. Contemptuous
  - k. Sardonic
9. DETAIL
  - a. Mood
  - b. Imagery
  - c. Setting
  - d. Figurative Language
  - e. Allusion

- f. Simile
- g. Metaphor
- h. Personification
- i. Hyperbole
- j. Understatement
- k. Paradox
- l. Dramatic Irony
- m. Verbal Irony
- n. Analogy
- o. Anecdote
- p. Allegory

#### 10. ORGANIZATION

- a. Deductive
- b. Inductive
- c. Exemplification
- d. Cause/Effect
- e. Description
- f. Process Analysis
- g. Narration
- h. Comparison/Contrast
- i. Exposition
- j. Persuasion
- k. Repetition
- l. Syllogism

#### 11. POINT OF VIEW

- a. First Person
- b. Second Person
- c. Third Person
- d. Subjective
- e. Objective
- f. Participant
- g. Observer

#### 12. SYNTAX

- a. Sentence length
- b. Anaphora
- c. Antithesis
- d. Asyndeton
- e. Polysyndeton
- f. Parallel sentence
- g. Periodic Sentence
- h. Cumulative Sentence
- i. Rhetorical question
- j. Inversion
- k. Alliteration
- l. Assonance

- m. Consonance
- n. Chiasmus

**V. Read a newspaper/newsmagazine and collect 5 articles by the same author.**

To begin to create a foundation of examples and ideas to support the arguments you will be asked to make, you need to read a national newspaper such as *The New York Times* and/or a national magazine such as *Time*, *Newsweek*, or *US News & World Report* throughout the summer. International publications are useful, too. The “Week in Review” section of the Sunday *New York Times* provides a great look at the main events and arguments of the week and is available online. You need to write a paragraph with your response to each of the articles. **Please avoid first person in your reaction piece.** You will be looking to see what is effective or ineffective about the opinion/position/style of the piece and why.

**This assignment should be completed over the course of the summer! Students should be finding at least 1 article per week approximately for this project (a minimum of 5 articles). What is an Op-Ed piece:**

<http://articles.latimes.com/2013/may/17/opinion/la-oe-pages23oct23>

- A collection of 5 op-ed pieces from *The New York Times* and/or OTHER newspapers or magazines by the same author (some respected authors may include the following writers: David Brooks, Maureen Dowd, Nicholas D. Kristof, Paul Krugman, William Kristol, Frank Bruni, Ross Douthat, Mona Charen, Kathryn Jean Lopez, Jonah Goldberg, Thomas Friedman, Ta-Nehisi Coates, Peggy Noonan; you are not limited to this list but the author you choose must write for a national publication; if they have retired or are no longer writing- please do not use them. They need to be current.)
- You need to write a paragraph with your response to each of the articles. **Please avoid first person in your reaction piece.** You will be looking to see what is effective or ineffective about the opinion/position/style of the piece and why. For each article, be sure to indicate the thesis of the piece and the call to action.
- Students will also be asked to write an essay during the first week of school, incorporating the knowledge gained through the summer op-ed reading.
- Students must bring all articles and responses to first full day of class.

*What to do if you are going to be away for the summer and will not have any access to a national or international newspaper or magazine written in English:*

1. *Use a public library before you go and when you get home. They keep back issues for a certain time period.*
2. *Ask a friend or family member to buy and save several issues of *The Sunday New York Times* or another major publication for you to read when you come home.*
3. *Subscribe to a newsmagazine BEFORE you leave and catch up reading when you get home.*

## **How to Mark a Book by Mortimer J. Adler, Ph.D.**

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. A great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. That you cannot do while you're asleep.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands

what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- Underlining (or highlighting): of major points, of important or forceful statements.
- Vertical lines at the margin: to emphasize a statement already underlined.
- Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- Circling or highlighting of key words or phrases.
- Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

Excerpts from: Adler, Mortimer J. *How to Mark a Book*. 16 February 2005.  
<<http://www.tnellen.com/cybereng/adler.html>>.