

2022-23
AP Language and Composition
Summer Reading Assignment
Mr. Atwood

Welcome to AP Language and Composition!

You will have a three-part assignment this summer. You will be required to:

- 1) Read one non-fiction book and complete a short rhetorical analysis using the rhetorical triangle (see the attached graphic organizer).
- 2) Create sixteen (16) entries of current event news articles.
- 3) Make flashcards (index cards OR paper cards) of Rhetorical Terms – the list and definition is attached. These will be essential to your success in AP Language.

All of these will be due / will be checked during the first week of school.

I. Reading

Choose ONE non-fiction book from the list below to read this summer. I would take a moment to research the content and length of the work before you choose. When you are done: complete the graphic organizer attached. Make sure your examples address The Appeals: Ethos, Pathos and Logos as they each represent different parts of the work. You may type directly on the organizer or provide your responses in paragraph form beneath it. (See The Rhetorical Triangle on the next page). You may locate a copy of your book from the following sources: a) The NBHS library b) The New Bedford Public Library c) a local bookstore d) Amazon or another online book vendor.

Non-Fiction List (Choose ONE)

Born a Crime by Trevor Noah

The Glass Castle by Jeannette Walls

Black Boy by Richard Wright

Unbroken by Laura Hillebrand

In Cold Blood by Truman Capote

Night by Elie Wiesel

I am Malala by Malala Yousafzai

Tuesdays with Morrie by Mitch Albom

II. News Articles

Close reading of The Washington Post, NY Times, The Associated Press or other credible news source.

(Sample provided: <http://ccostanbhs.weebly.com/summer-reading.html>)

At least twice a week, for eight weeks, (**a minimum of 16 entries**), you must read articles from one of these news outlets. We have provided three choices to avoid trouble with article limits from each website listed above. You can also follow these media groups on Facebook and Twitter, as well as downloading the apps to your phone. As you read the news, you must keep a dialectical journal, which is a conversation between you and the text. The dialectical journal has four key components:

1. Citation heading for each entry – *you should have a proper heading for each of your entries that includes the publication title, article title, author, & date.*
2. Identify the purpose and claim of the article – *Claim, Evidence, and Reasoning.*
3. Quotes – *your responses must include specific references to the text you have read. This is direct text evidence, and it will be helpful for you need to become accustomed to using it.*
4. Thoughts – *we want to read your personal thoughts and your emotional and intellectual reaction to the text. Avoid excessive use of summary. Give us only the information you need to make us understand what you are talking about.*

There is no other formal structure to the journal. The point of this journal is to demonstrate to your teacher that you THINK as you read, and for you to track your own thoughts through the progress of each article. Your dialectical journal should be typed, but handwritten is acceptable (please write neatly), and will be due the first week of the 2022-23 school year. We will collect your journals and review them to ascertain how deeply and actively you engaged with the text. The purpose of this assignment is to challenge you to widen your scope of contextual and current event knowledge. You must read in at least 8 different areas from the list below.

News Checklist: You must complete 16 entries with a minimum of 8 different topics.

_____ Current Events _____ Opinions _____ Sports
_____ National _____ World _____ Business _____ Tech
_____ Lifestyle _____ Entertainment _____ Jobs _____ Headlines

Please bring to class on the first day of school:

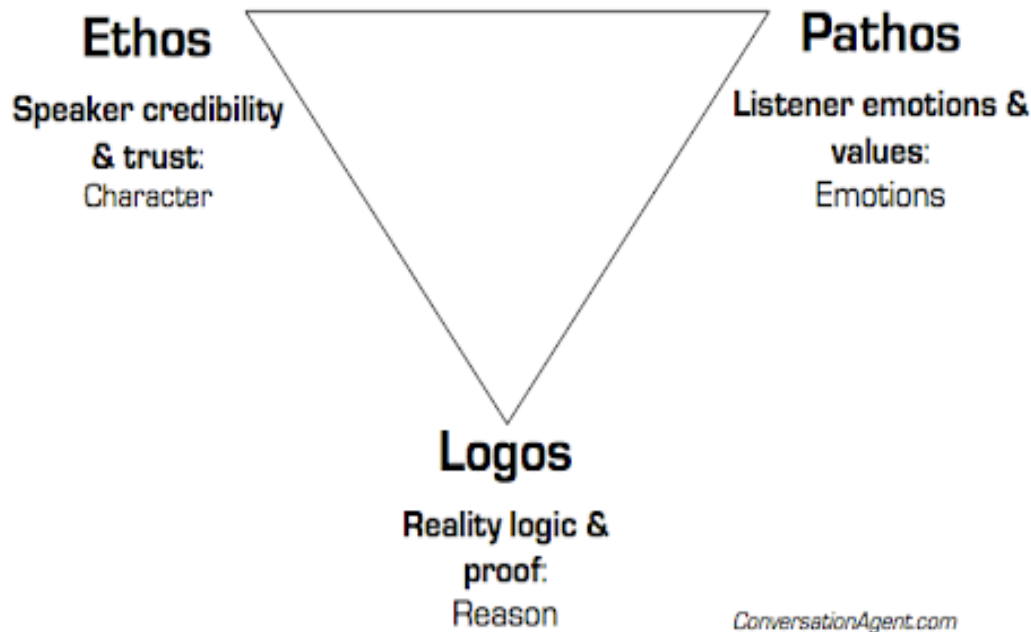
1. Your completed summer assignments in hard copy form (or have them available on your computer).
2. Your completed flashcards in paper / index card form

I look forward to a great year with you!

Sincerely,

Mr. Atwood

You may copy and paste the triangle below onto your own MS Word or Google document.



III. Flashcards

Your flashcards should be 3” x 5” on index cards or paper. Please **hand write** the term neatly in big, bold lettering on the front. Write the definition of the term on the back. Do NOT attempt to Cut and paste the definitions from this handout onto your cards because it would defeat the purpose of learning the vernacular.

The words you are expected to know the first day you walk into class are as follows:

1. **Absolute**—a word free from limitations or qualifications (“best,” “all”, “unique,” “perfect”).
2. **Ad hominem argument**—an argument attacking an individual’s character rather than his or her position on an issue.
3. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
4. **Analogy**—a comparison of two different things that are similar in some way.
5. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
6. **Anecdote**—a brief narrative that focuses on a particular incident or event
7. **Antecedent**—the word, phrase, or clause to which a pronoun refers
8. **Antithesis**—a statement in which two opposing ideas are balanced
9. **Aphorism**—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
10. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
11. **Balanced sentence**—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast (George Orwell: “If thought corrupts language, language can also corrupt thought.”)

- 12. Chiasmus**—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
- 13. Cliché**—an expression that has been overused to the extent that its freshness has worn off (“the time of my life”, “at the droop of a hat”, etc.)
- 14. Climax**—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
- 15. Colloquialism**—informal words or expressions not usually acceptable in formal writing
- 16. Complex sentence**—a sentence with one independent clause and at least one dependent clause
- 17. Compound sentence**—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
- 18. Compound-complex sentence**—a sentence with two or more principal clauses and one or more subordinate clauses
- 19. Concrete details**—details that relate to or describe actual, specific things or events
- 20. Connotation**—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
- 21. Cumulative sentence (loose sentence)**—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases (Jonathan Swift, *A Modest Proposal*: “I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.”)
- 22. Declarative sentence**—a sentence that makes a statement or declaration
- 23. Deductive reasoning**—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
- 24. Denotation**—the literal meaning of a word
- 25. Dialect**—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
- 26. Diction**—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)
- 27. Didactic**—having the primary purpose of teaching or instructing
- 28. Ellipsis**—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
- 29. Epigram**—a brief, pithy, and often paradoxical saying
- 30. Ethos**—the persuasive appeal of one’s character, or credibility
- 31. Euphemism**—an indirect, less offensive way of saying something that is considered unpleasant
- 32. Exclamatory sentence**—a sentence expressing strong feeling, usually punctuated with an exclamation mark
- 33. Figurative language**—language employing one or more figures of speech (simile, metaphor, imagery, etc.)
- 34. Hyperbole**—intentional exaggeration to create an effect
- 35. Idiom**—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall”, “cut to the chase”, etc.)
- 36. Imagery**—the use of figures of speech to create vivid images that appeal to one of the senses
- 37. Imperative sentence**—a sentence that gives a command

- 38. Implication**—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker *implies*; the reader/audience *infers*.
- 39. Inductive reasoning**—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.”)
- 40. Inference**—a conclusion based on premises or evidence
- 41. Interrogative sentence**—a sentence that asks a question
- 42. Invective**—an intensely vehement, highly emotional verbal attack
- 43. Inverted syntax**—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
- 44. Irony**—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
- 45. Jargon**—the specialized language or vocabulary of a particular group or profession
- 46. Juxtaposition**—placing two elements side by side to present a comparison or contrast
- 47. Litotes**—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
- 48. Logos**—appeal to reason or logic
- 49. Malapropism**—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
- 50. Maxim**—a concise statement, often offering advice; an adage
- 51. Metaphor**—a direct comparison of two different things
- 52. Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)
- 53. Mood**—the emotional atmosphere of a work
- 54. Motif**—a standard theme, element, or dramatic situation that recurs in various works
- 55. Non sequitur**—an inference that does not follow logically from the premises (literally, “does not follow”)
- 56. Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
- 57. Parallelism**—the use of corresponding grammatical or syntactical forms
- 58. Parody**—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the *Scary Movie* series are examples)
- 59. Parenthetical**—a comment that interrupts the immediate subject, often to qualify or explain
- 60. Pathos**—the quality in a work that prompts the reader to feel pity
- 61. Pedantic**—characterized by an excessive display of learning or scholarship
- 62. Personification**—endowing non-human objects or creatures with human qualities or characteristics
- 63. Philippic**—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.
- 64. Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
- 65. Rhetoric**—the art of presenting ideas in a clear, effective, and persuasive manner
- 66. Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer
- 67. Rhetorical devices**—literary techniques used to heighten the effectiveness of expression
- 68. Sarcasm**—harsh, cutting language or tone intended to ridicule
- 69. Satire**—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s *Gulliver’s Travels*, *The Simpsons*, etc.)
- 70. Scheme**—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
- 71. Simile**—a comparison of two things using “like,” “as,” or other specifically comparative words
- 72. Simple sentence**—a sentence consisting of one independent clause and no dependent

clause **73. Solecism**—nonstandard grammatical usage; a violation of grammatical rules (ex: inflammable; they was) **74. Structure**—the arrangement or framework of a sentence, paragraph, or entire work **75. Style**—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)

76. Syllepsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)

77. Syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal.”)

78. Synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)

79. Synesthesia—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

80. Syntax—the manner in which words are arranged into sentences

81. Theme—a central idea of a work

82. Thesis—the primary position taken by a writer or speaker

83. Tone—the attitude of a writer, usually implied, toward the subject or audience

84. Trope—an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)

85. Understatement—the deliberate representation of something as lesser in magnitude than it

86. Vernacular—the everyday speech of a particular country or region, often involving nonstandard usage