

AP Language and Composition
2017-2018 Summer Assignment
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Summer Assignment Part 1

Summer reading provides an early opportunity to be immersed in the type of texts (mostly nonfiction) with which we will be working throughout the school year. It also gives students a chance to become comfortable with and exercise specific skills required throughout the class. For the reading portion of the AP Language and Composition summer assignment, students will need to choose one nonfiction book to read and annotate. Proof of annotation must be clear. If you buy the book, you can write in it. If not, use post-it notes or some other form of note-taking. Scanning and printing pages from it and then annotating would be another acceptable idea. Annotations points are based on effort and will be collected **the first day back to school**.

Summer Assignment Part 2

For the text you choose, you will need to provide 10 passage analysis journals (see below for instructions and example). These journals will be submitted to Turnitin.com as two separate assignments, “AP Summer Journal Set 1” and “AP Summer Journal Set 2”.

AP Journal Set 1 (5 journals) Due: July 31st

AP Journal Set 2 (5 journals) Due: August 31st

I have attached directions for enrolling in Turnitin.com. It is imperative that you get enrolled and/or troubleshoot – by emailing me – BEFORE the due dates. Journals are scored as a **set** and late sets will be marked down 50% and NO journals will be accepted after September 7th.

You will complete a series of journal entries for your 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 journal, you will complete a chart like the example below. Please be professional—all information must be typed (12 point font, Times New Roman print). If you prefer not to use a chart be sure that you include a heading and **clearly label** each part of the journal. While you will keep a running set of journals I must be able to distinguish all of the required components for each journal. Required components:

- 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 10 meaningful passages that adequately draw from the beginning, middle, and end of your 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. 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
<p>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)</p>	<p>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.</p>	<p>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?</p>

***** Extra Credit Opportunity***** You may choose to complete **Summer Assignment Part 1 and Part 2** for a second book from the list and bank it as extra credit for first semester. Extra credit assignments will be due by **September 21st**.

Directions for Creating a Student Account on Turnitin.com

Class: Summer AP

Class ID: **15559298**

Class Enrollment Password: **AP2017**

- Go to www.turnitin.com
- Click on the “Create Account” link in the upper right hand corner.
- On the next window, where it says “Create a New Account”, choose the “Student” link.
- Follow the directions on the New User Page. You must use the class ID and class enrollment password listed above. (Do not cut and paste these fields.)
- Enter an email address that you check.
- Once enrolled, your class will show on your homepage.

Proposed Titles

Memoirs/Bios

Walter Issacson: Steve Jobs

John Howard Griffin: Black Like Me

Dave Pelzer: A Child Called "It"

Dave Sobel: Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time

Tobias Wolf: This Boy's Life

Charles Shields: And So It Goes:

Kurt Vonnegut: A Life

Tina Fey: Bossy Pants

Alex Haley: The Autobiography of Malcolm X

Barack Obama: Dreams from My Father

Bob Dylan: Together Through Life

Robert Hardy: A Deeper Blue: The Life and Music of Townes Van Zandt

Mark Twain: Autobiography of Mark Twain

Anges Kamara-Umunna: And Still Peace Did Not Come

Rosamond Carr: Land of a Thousand Hills

Jean-Dominique Bauby: The Diving Bell and the Butterfly

Steve Lopez: The Soloist

Greg Grandin: Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City

Dave Eggers: Zeitoun

Science/Math/Economics

Viktor Mayer-Schonberger: Big Data

Oliver Sacks: The Man Who Mistook His Wife for a Hat; Musicophilia; Hallucinations

Charles Seife: Zero: The Biography of a Dangerous Idea

Joshua Foer: Moonwalking with Einstein

Neil Degressi Tyson: Death by Black Hole

Dave Sobel: Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time

Brian Greene: Fabric of the Cosmos
E.O. Wilson: The Diversity of Life
Sebastian Seung: Connectome
Mario Livio: The Golden Ratio
Siddhartha Mukherjee: The Emperor of all Maladies: A Biography of Cancer
Arika Orkent: In the Land of Invented Languages
John McWhorter: The Power of Babel: A Natural History of Language

History

Howard Zinn: A People's History
S.C. Gwynee: Empire of the Summer Moon
John M. Barry: The Great Influenza: The Story of the Deadliest Pandemic in History Mark
Kurlanksy: Salt: A World History
Charles Perkins: Confessions of an Economic Hitman
Dee Alexander Brown: Bury My Heart at Wounded Knee
Daron Acemoglu, James Robinson: Why Nations Fail
Jared Diamond: Guns, Germs, and Steel
Barbara Demick: Nothing to Envy: Ordinary Lives in North Korea
Daniel Walker Howe: What Hath God Wrought
Michael R. Gordon and Bernard E. Trainor: The End Game
Stephen Greenblatt: The Swerve: How the World Became Modern
Joby Warrick: The Triple Agent: The al-Qaeda Mole who Infiltrated the CIA
Tim Weiner: Legacy of Ashes: The History of the CIA

Travel

Jeanette Walls: Glass Castle
Robert Persig: Zen and the Art of Motorcycle Maintenance
David Grann: The Lost City of Z: A Tale of Deadly Obsession in the Amazon

Culture

Andrew Sullivan's: Virtually Normal
Daniel Kahneman: Thinking Fast and Slow
Susan Cain: Quiet: The Power of Introverts in a World That Can't Stop Talking
Nicholas D. Kristof, Sheryl WuDunn: Half the Sky
Elaine Pagels: Revelations
Adeline Yen Mah: Chinese Cinderella- The True Story of an Unwanted Daughter
Thomas Friedman: The World is Flat
Carl Sagan: The Demon Haunted World
His Holiness The Dalai Lama: Beyond Religion
Irina Ratushinskaya: Grey is the Color of Hope
Daniel H. Pink: Drive
Mark Pendergast: Uncommon Grounds: How Coffee Changed the World
Diance Ravitch: The Language Police
Marc Reisner: Cadillac Desert
Michael Pollan: The Omnivore's Dilemma
Azar Nafisi: Reading Lolita in Tehran
Chip and Dan Heath: Made to Stick: Why Some Ideas Survive and Others Die
Erik Larson: The Devil in the White City
Mary Roach: Stiff: The Curious Lives of Human Cadavers
R. Jay Magill Jr.: Sincerity
Benjamin Barger: Jihad v. McWorld

Stephen King: On Writing
Tom Wolfe: The Electric Kool Aid Acid Test
Raji Esme Codell: Educating Esme: Diary of a Teacher's First Year
Jonathan Mooney: The Short Bus: A Journey Beyond Normal
Eric Schlosser: Fast Food Nation
Barbara Ehrenrich: Nickel and Dime: On (Not) Getting by in America
Malcolm Gladwell: Outliers: The Story of Success; David and Goliath: Underdogs, Misfits and the Art of Battling Giants
Jonathon Kozol: Savage Inequalities

Summer Assignment Part 3

For each of the following words, make a flashcard that has the word on one side and the definition on the other side. Use the large note cards and leave room to add examples to your cards as the year progresses. We will be adding to this vocabulary list throughout the semester.

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.

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.

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.

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 art of speaking or writing effectively.

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.

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: A clause that modifies an independent clause, created by a subordinating conjunction.

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.