

## AP Language and Composition 2019-2020 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 coming school year. It also gives you a chance to become comfortable with, and exercise, specific skills required for 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. Annotation points are based on effort and will be collected **the first day back to school**.

There are a variety of titles from which you can choose. I have listed them in the following pages. However, if you choose a book that is not on this list, the book you choose must adhere to these criteria:

- It needs to be, at minimum, a high school reading level and should have at least 150 pages.
- It must consist mainly of text. It may not be a coffee table book, a DIY book, a self-help book, a cook book, an encyclopedia, etc.
- The book must have been published within the last 15 years. Books on the book list included with this assignment are exempt from this rule.
- The book may not be within the scope and sequence of the English department's curriculum (see our Google Classroom for the list)

If you have a question about if your chosen book meets the criteria for this assignment, please email me. I will be accessible via email all summer for AP students, except for July 27-August 4, when I will be traveling out of the country.

### Summer Assignment Part 2

For the text you choose, you will need to provide 10 passage analysis journals (see below for instructions and an 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. **Late sets will be marked down 50% and NO journals will be accepted after September 6th.** You may also find it useful to enroll in our Google Classroom (GC). I have included directions for that as well. That is where I will post any announcements or changes for the 2019-2020 school year that you may need to know before we return to school.

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 the journal set, your name, the book title, and book author. You only need 1 heading for each journal set, not each entry.
- 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. With the paraphrase/summary, 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. (Good rule of thumb: 3 sentences of analysis for every 1 sentence of passage.)

### Summer Assignment Part 3

You will be creating flashcards for the vocabulary words listed at the end of this packet.

## Example Journal Format and Entry

### AP Journal Set 1

Student Name: Jane 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?”</p> <p>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.</p> <p>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. There will be few opportunities in the future for extra credit. Remember this as you make your decision about the extra credit summer assignment.

## **Joining the TurnItIn Class**

**Class ID:** 21430863

**Enrollment Key:** APLang2019

### **I Have an Existing Account**

1. Sign in to TurnItIn
2. Click the “Enroll in a Class” tab at the top of the screen
3. Enter the class ID and enrollment key provided above
4. Click “Submit”

### **I Do Not Have an Existing Account**

1. Go to [www.turnitin.com](http://www.turnitin.com)
  2. Click on the “Create Account” link in the upper right hand corner.
  3. On the next window, where it says “Create a New Account”, choose the “Student” link.
  4. 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.)
  5. Enter an email address that you check often.
- Once enrolled, your class will show on your homepage.

## **Google Classroom**

**Join Code:** xx6jl9

To join the class, you must be logged in to your school email. The class enrollment is restricted to Stanwood-Camano students only.

### **If you have not used Google Classroom before:**

1. Go to [classroom.google.com](http://classroom.google.com) and make sure you’re logged into Google with your school email
2. Click the “+” button in the upper right-hand corner.
3. Click “Join class”
4. Enter the class join code provided above

You should now see “AP Language and Composition” on your homepage

## Proposed Titles

### **Memoirs/Biographies**

- Walter Issacson: *Steve Jobs*
- John Howard Griffin: *Black Like Me*
- Dave Pelzer: *A Child Called "It"*
- 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* OR *Musicophilia* OR *Hallucinations*
- Charles Seife: *Zero: The Biography of a Dangerous Idea*
- Joshua Foer: *Moonwalking with Einstein*
- Neil Degross Tyson: *Death by Black Hole*
- Dave Sobel: *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time* (This is also a memoir.)
- 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 Kurlansky: *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* (This has nothing to do with Amazon.com)

## Culture

- Andrew Sullivan: *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 Dimed: On (Not) Getting by in America*
- Malcolm Gladwell: *Outliers: The Story of Success OR 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 (5x7) and leave room to add examples to the definition side of 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.
- **Antimetabole:** The repetition of words in an inverted order to sharpen a contrast.
- **Antithesis:** Parallel structure that juxtaposes contrasting ideas.
- **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.
- **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.
- **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.
- **Counterargument:** A challenge to a position; an opposing argument (also often called an opposition)
- **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.
- **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.
- **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.
- **Dramatic Irony:** when audience is aware of something a character is not; when the character is unaware of the implications of what they are saying
- **Situational Irony:** incongruity between action and result; what occurs is the opposite of what is expected
- **Verbal Irony:** A contradiction between what is said and what is meant
- **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/Parallel Structure:** 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:** An assertion reached via logical deduction; Example: 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 (also referred to as a rebuttal)
- **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 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.
- **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.
- **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.
- **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.
- **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/humorous 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.