

## COURSE DESCRIPTION AND SUMMER ASSIGNMENTS

### AP Language and Composition IS ...

- ⇒ designed to be as rigorous as a college course in **rhetoric and composition, and the assignments and grading policies will reflect that level of rigor.**
- ⇒ an intensive analysis of **nonfiction** that will require students to recognize rhetorical and stylistic devices and strategies that can be used to enhance their own writing.
- ⇒ designed to prepare you for the AP Language and Composition exam, which directly tests students' reading and writing abilities by asking them to recognize and analyze how an author shapes a piece of writing to serve the overall purpose.
- ⇒ an intensive writing course. Expect to produce a timed essay about once a week in class **without** the use of a computer, based on texts read in **or** outside of the classroom.
- ⇒ the reading of non-fiction essays and speeches from textbooks, *The New Yorker*, and *The New York Times*.
- ⇒ the reading of essays and speeches across the curriculum, including history, politics, business, and science.

### Things to keep in mind:

- ⇒ AP Lang. & Comp. is different than English 9, 10, or 10 Advanced, in that we will not focus on grammar lessons. You are expected to know your grammar before coming to this class.
- ⇒ AP Lang. & Comp. has a different curriculum than English 11 and English 11 Honors, in that we will focus on nonfiction.
- ⇒ A premise of this course is that the act of writing has value in and of itself. Accordingly, some of your writing will not be graded, some of your work will be assessed after I give you feedback, and some of your work will be graded without my prior feedback. There will be many timed in-class essays.
- ⇒ **Discussion is an extremely important component of this course, and everyone's participation is absolutely essential. Everyone must participate in constructive and honest peer evaluations as well.**

### Expectations prior to the first day of class in the fall:

- Read and complete all summer assignments, as outlined below.
- Work very hard and challenge yourself every single day.
- Understand how to craft a multi-paragraph essay with proper **MLA** quotations and citations.
- Be willing to keep an open mind, to question yourself and to constantly engage with the assigned texts.
- Appreciate that everyone in the class has much to learn and much to contribute.

**Please understand that this course is challenging, and AP Language and Composition is not necessarily for everyone. You should be enrolled in this course because you are willing to read lots of NONFICTION, including essays, speeches, and articles, and you are willing to write frequently. You must also be willing to accept and give honest criticism with an open mind and positive attitude, and you must be eager to actively participate in class discussion and activities. Our goal is to grasp and appreciate the nuances of language, and in order to do this, we will fully immerse ourselves in nonfiction texts to see how form and style create meaning. On a final note, while I will make every effort to assess your work in a fair manner, grades will be determined by college level criteria and are non-negotiable.**

## SUMMER ASSIGNMENTS 2018-19

### Part I: Readings

In order to prepare for AP Language and Composition, you will need to practice your critical reading and writing skills throughout the summer. These assignments are not designed to torture you, but to help keep your brains working over the lazy, hazy days of summer. **The first three books listed below are required reading, but we will NOT use the *CliffsNotes* until we return to school in September.**

*In the Shadow of Statues: A White Southerner Confronts History*, by Mitch Landrieu

*Enrique's Journey*, by Sonia Nazario

*Just Mercy: A Story of Justice and Redemption*, by Bryan Stevenson.

*CliffsNotes AP English Language & Composition* (4<sup>th</sup> Edition)

These books are available for purchase at most bookstores or for your Kindle or Nook. They can also be ordered via Amazon and are available in the public library. Do **NOT** wait until the last minute to purchase (and read) your books. You will need to spend *much* of your summer working with them!

### Part II: Author Research & Dialectical Journal

**Author Research:** Before beginning to read each book, do some research on the author and answer these questions:

- \* Who is the author?
- \* What are his or her qualifications for writing on this subject?
- \* How does the author present the subject and his or her expertise?
- \* Provide any additional information about the author that is relevant here. (Cite your sources internally in correct MLA format.)

This should be typed, written in complete sentences, and inserted in the appropriate place in your dialectical journal. See the "Example Set-up".

**Dialectical Journal:** Once you have completed your research, read each book with a critical eye and complete a series of journal entries that demonstrates engagement with the texts, attempts to understand the various arguments presented, and provides a sampling of your best critical thinking. Follow these directions, and **type everything, as shown in the example.**

#### DIRECTIONS:

- Create a heading with your name, the book title, date of publication, book author, and information about the author. You only need one heading for each book and you must use proper MLA format (12-point type, Times New Roman print).
- **Select 5-7 meaningful passages (the sentences can be a sentence or two in a paragraph) that adequately draw from the beginning, middle, and end of each 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 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. Use the "Ways to Respond" sheet for ideas

about various types of responses. 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. See the attached model journal entry ("Example Set-up") and "Ways to Respond."**

**Example Set-up:**

Student Name: John Doe

Book Name: *The Cheating Culture: Why More Americans are Doing Wrong to Get Ahead*

Date of Publication:

Author: David Callahan

INSERT AUTHOR INFORMATION HERE

<b>Quotation/Passage from the text w/page number</b>	<b>Paraphrase or Summary</b>	<b>Analyze and React</b>
<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>

## WAYS TO RESPOND

**1. Reader Response:** Be able to trace your reactions, to ask questions in class, to remind yourself when you find answers to earlier questions. This should help note the writer's effectiveness.

MAKE NOTE OF:

- Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, tension, criticism, confusion, etc.)
- Your questions or lack of understanding or doubts (ask "Why?")
- Your revelations (when "things" become clear to you, when you create links between ideas)
- Similarities to other works (This reminds me of...)
- Wonderful writing—passages that strike you artistically/aesthetically and why

**2. Speaker:** Think about who the writer is and what he or she NEEDS to communicate. This should help you determine the author's credibility.

MAKE NOTE OF:

- Introductory facts (author backgrounds and relationship to the topic, bias, etc.)
- Ethos—how does the author establish credibility and character on the given topic?
- Note words and language that indicate the author's attitude or tone and where it shifts
- Note when the author directly or indirectly states how he or she feels
- Observe key lines that stand out as crucial to the author's argument

**3. Occasion:** Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- The author's reasons for writing—what is the motivation?
- Historical, political, and social issues surrounding the topic
- The author's personal reasons as well as the greater world influences for the piece
- Evidence of views characteristic of the time period and culture surrounding the work
- Descriptions of class judgments, racism, gender biases, stereotypes, etc.

**4. Audience:** Think about what kind of person or people the author intended to view the piece. Is the author able to connect with that audience effectively?

MAKE NOTE OF:

- Evidence of who the author is trying to reach
- Where the author directly or indirectly addresses a specific audience
- Any "call to action" that the author is issuing to the reader
- Pathos—does the author appeal to your sense emotion through anecdotes and figurative language

**5. Purpose:** Think about the author's purpose in writing this book and whether or not he or she is effective in that purpose.

MAKE NOTE OF:

- Specific reasons for writing (informing, persuading, arguing, refuting, exemplifying)
- Logos—the author's appeal to reason. Examine how the author makes the reader believe in that purpose.

**6. Subject:** Think about what the book is discussing and whether or not the author shows why this subject matter is important.

MAKE NOTE OF:

- Elements related to the problem or issue
- How the author develops or deepens the aspects of the problem or issue
- How the author shows the complications related to the subject and the implication of it to you, the nation, the world, etc.

**7. Authorial Devices and Structures in the Argument:** Think about the author's techniques in delivery and how effective the author's methods are for rhetorical purposes.

MAKE NOTE OF:

- Changes in point of view/emphasis
- Crucial language/vocabulary (not just a word that you don't understand, but one that seems crucial to understanding the argument)
- Stylistic techniques (irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices)
- How the author's structure of the argument/book influence the reader and relate to the subject, audience, and purpose

### **Part III: Rhetorical Terms**

**Directions:** Begin to create an AP Dictionary of Rhetorical Terms. Define the terms listed below, and give an example of each. The sources that follow may be helpful. Handwrite your terms neatly in a separate notebook for this purpose. Try these websites:

<http://www.virtualsalt.com/rhetoric.htm>

<http://www.powayusd.com/pusdwhs/AP/20102011/Docs/Summer%20Assignments/RhetoricalTermsList.pdf>

1. alliteration
2. allusion
3. anaphora
4. anecdote
5. antithesis
6. assonance
7. colloquialism
8. connotation
9. denotation
10. dialect
11. diction
12. didactic
13. euphemism
14. hyperbole
15. juxtaposition

**Part IV:** Be prepared to write an in-class essay on one of the books shortly after school begins in September. The essay prompt and instructions will be given at that time.

If you have questions, e-mail me at the school address at the top of this packet. I cannot guarantee I will answer you immediately, but I will get back to you as soon as I can.

Please work hard, but make sure to find time to relax and enjoy the summer, too!

**PLEASE NOTE: YOU MAY NOT TAKE THE CLASS IF YOU HAVE NOT COMPLETED THE SUMMER ASSIGNMENTS, AND ALL ASSIGNMENTS ARE DUE THE FIRST DAY OF CLASS!!**