

**The School for Creative and Performing Arts Summer Reading for
AP Language and Composition--Grade 11**

2023-24

Ms. Morgan

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Welcome to AP English Language and Composition!

Before your year begins, it is necessary to understand the expectations for your work, attitude, and conduct as AP scholars. You have displayed strengths in English; otherwise, you would not have chosen the rigorous coursework this class demands. You are expected to be dedicated and self-disciplined, teachable, and self-motivated. Although one of the ultimate goals is that you pass the exam*, it would be great for each of you to enjoy the process. Being smart is fun, but often requires hard work.

One of the keys to performing well is being “well-read.” As you read more widely, your vocabulary becomes broader and richer. Exposure to a variety of literature will allow you to recognize good writing styles and to emulate their correctness in your own writings. Another key to performing well is developing a writing style that incorporates the depth of thinking in the analysis of a writer’s techniques, methods, style, and presenting intelligent papers about such concepts. A final key to passing the exam is understanding argument and using research to back up your argument. Although you will do projects, the focus must be on content, purpose, and writing.

When you read, look up words that you find unfamiliar. Write the words in a notebook and use the pronunciation guides. Research unknown allusions for your notes as well.

In addition to the required classwork, you will read novels outside of class. However, the primary focus of this course is reading and analyzing nonfiction and the author’s purpose/argument, as well as writing and analyzing the style and purpose of various authors and types of writing.

With a positive attitude and strong work ethic, you will have a successful year in AP Lang!

If you would like additional information on the Advanced Placement program, go to <https://apstudents.collegeboard.org/what-is-ap> for general information.

For more specific information about AP English Language & Composition, go to <https://apstudents.collegeboard.org/courses/ap-english-language-and-composition>

AP Language and Composition at a Glance

You will focus on nonfiction (personal essays, autobiographies/biographies, newspaper articles, etc). This means less work with novels and short stories. If studying fiction was your expectation, English 11 might be a better fit for you.

- You will write A LOT.
- You will analyze other author’s pieces and be the author of your own.
- You will study grammar.
- You will be taking a college-level course.
- You MUST be able to trust yourself to keep up with the workload.

***All students enrolled in AP classes are required to take the AP exam.**

Summer Assignment

DUE: The first Friday of the new school year. Students who do not complete the summer assignment will be moved to English 11.

Part One: Reading

You will read two books this summer.

A. *Thank You for Arguing, Fourth Edition (Revised and Updated): What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion*, 4th Edition by Jay Heinrichs ISBN: 0593237382, <https://amzn.to/3g9QDKh>

You will need to read carefully and annotate the text. The guidelines for the annotations are as follows:

EXCELLENT Annotations:

- Comments are **plentiful** throughout the text: beginning, middle and end.
- Comments demonstrate **analysis and interpretation**—thinking **beyond the surface level** of the text/summary.
- **Many patterns** of similarity, contrasts, and anomalies/variances are marked; the writer may have created lists or cross-references.
- Comments accomplish a **great variety of purposes**:
 - appeals to pathos (emotion), ethos (morals/credibility), and logos (logic)
 - development of targeted appeals
 - identification of fallacies and their effectiveness/ineffectiveness
 - notes on speaker, purpose of the text, audience, context, exigence
 - personal response
 - summary of events/ideas
 - questions
 - predictions
 - connections/intertextuality (Does this remind you of something else? Why?)
 - vocabulary awareness
 - reflection
 - awareness of writing strategies/text structure
 - purpose of literary/rhetorical devices

PROFICIENT Annotations:

- Comments are **adequate** throughout text: beginning, middle and end.
- Comments demonstrate **some analysis and interpretation**—thinking beyond the surface level of the text/summary.
- **Some patterns** of similarity, contrasts, and anomalies/variances are marked.
- Marginal comments accomplish **some variety** of purpose.

UNDEVELOPED Annotations:

- Comments are few, but may be concentrated in parts of text.
- Comments demonstrate **little analysis or interpretation** – are mostly surface level/summary.
- **Few patterns** of similarity, contrasts, and anomalies are marked.
- Marginal comments accomplish **only a few different purposes**, mostly summary of events and observations.

The grade for these will be credited as a 50-point project grade. The scale will be as follows:

Excellent=45-50 points, **Proficient** = 40-44 points, **Undeveloped** = 35-39 points, **No Annotations** = 0 points.

B. Choose one from the list of recommended books for AP Lang: <https://bit.ly/2zIId23>

There is no assignment for this task. Select something that you will enjoy reading!

Part Two: Terms

You will create flashcards to study introductory terms. Write the term neatly in big, bold lettering on the front and the definition of the term on the back. Do NOT attempt to cut and paste the definitions from this handout onto your cards because that defeats the purpose of learning the terminology. You will be tested over the definitions for a **50-point test grade** the second Friday of the new school year. You will be tested over recognition and identification throughout the course.

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

1. Allusion—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
2. Analogy—two unrelated objects are compared for their shared qualities.
3. 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.”)
4. Anecdote—a brief narrative that focuses on a particular incident or event.
5. Antecedent—the word, phrase, or clause to which a pronoun refers.
6. Antithesis—the juxtaposition of contrasting ideas in balanced phrases or clauses. Plural: antitheses.
7. Aphorism—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance.
8. Asyndeton—a construction in which elements are presented in a series without conjunctions. (“They spent the day wondering, searching, thinking, understanding.”)
9. Cliché—an expression that has been overused. (“the time of my life”, “at the drop of a hat”, etc.)
10. Colloquialism—informal words or expressions not usually acceptable in formal writing.
11. Connotation—the implied or associative meaning of a word. (slender vs. skinny; cheap vs. thrifty)
12. 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.)
13. Denotation—the literal meaning of a word.
14. Dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region. (“Y’all” = Southern dialect)
15. Diction—the word choices made by a writer. (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)
16. Didactic—having the primary purpose of teaching or instructing.
17. 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.”)
18. Ethos—the persuasive appeal of one’s character, or credibility.
19. Euphemism—an indirect, less offensive way of saying something that is considered unpleasant.
20. Hyperbole—intentional exaggeration to create an effect.
21. 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.)
22. Imagery—the use of figures of speech to create vivid images that appeal to one of the senses.
23. Implication—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker *implies*; the reader/audience *infers*.
24. Inductive reasoning—deriving general principles from particular facts or instances. (“Every cat I have ever seen has four legs; cats are four-legged animals.”)
25. Inference—a conclusion based on premises or evidence.
26. Invective—an intensely vehement, highly emotional verbal attack.
27. Irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs. (There are three types of irony: situational, verbal, dramatic)
28. Jargon—the specialized language or vocabulary of a particular group or profession.

29. Juxtaposition—placing two elements side by side to present a comparison or contrast.
30. Logos—appeal to reason or logic.
31. Malapropism—the mistaken substitution of one word for another word that sounds similar. (“The doctor wrote a subscription.”)
32. Maxim—a concise statement, often offering advice; an adage.
33. Metaphor—a direct comparison of two different things.
34. Metonymy—substituting the name of one object for another object closely associated with it. (“The pen [writing] is mightier than the sword [war/fighting].)”)
35. Mood—the emotional atmosphere of a work.
36. Motif—a recurrent image, idea, or symbol that develops or explains a theme.
37. Paradox—an apparently contradictory statement that actually contains some truth. (“Whoever loses his life, shall find it.”)
38. Parody—a humorous imitation of a serious work. (Weird Al Yankovich’s songs, and the *Scary Movie* series are examples)
39. Parenthetical—a comment that interrupts the immediate subject, often to qualify or explain.
40. Pathos—the quality in a work that prompts the reader to feel emotion.
41. Pedantic—characterized by an excessive display of learning or scholarship.
42. Personification—endowing non-human objects or creatures with human qualities or characteristics.
43. 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.”)
44. Rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner.
45. Rhetorical question—a question asked merely for rhetorical effect and not requiring an answer.
46. Rhetorical devices—literary techniques used to heighten the effectiveness of expression.
47. Sarcasm—harsh, cutting language or tone intended to ridicule.
48. Satire—the use of humor, irony, sarcasm, or ridicule to criticize something or someone.
49. Scheme—the arrangement of individual sounds (phonological), the arrangement of words (morphological), and sentence structure (syntactical). (Anaphora and antithesis are examples of schemes.)
50. Structure—the arrangement or framework of a sentence, paragraph, or entire work.
51. 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.)
52. 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.”)
53. Synecdoche—using one part of an object to represent the entire object. (For example, referring to a car simply as “wheels”)
54. Syntax—the manner in which words are arranged into sentences.
55. Theme—a central idea of a work.
56. Thesis—the primary position taken by a writer or speaker.
57. Tone—the attitude of a writer, usually implied, toward the subject or audience.
58. Trope—an artful deviation from the ordinary or principal signification of a word. (Hyperbole, metaphor, and personification are some examples of tropes.)
59. Understatement—when a writer presents a situation or thing as if it is less important or serious than it is in reality.
60. Vernacular—the everyday speech of a particular country or region, often involving nonstandard usage.

Course Materials

- ❖ 1-pocket folder for AP Lang
- ❖ 1 pack of lined 4x6 notecards
- ❖ 1 pack of lined college-ruled paper
- ❖ *The Elements of Style Workbook*, ISBN: 1642810053, <https://amzn.to/2LJw2y>

Suggested classroom donations:

- ❖ 1 container of disinfectant wipes
- ❖ 1 box of Kleenex/tissues