

# AP Lang Summer Assignment

## 2019-2020

*Disclaimer: Please read through the entire document as soon as possible and make note of the various deadlines. It is your responsibility to be aware of what's due and when it is due and to do your very best to meet those deadlines.*

**Welcome to AP English Language and Composition.** According to the College Board, an AP course in English Language and Composition engages students in becoming skilled readers of prose written in a variety of rhetorical contexts, and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer's purposes, audience expectations, and subjects, as well as the way genre conventions and the resources of language contribute to effectiveness in writing. The assignments in this packet are important because they provide you with a chance to establish good reading and writing work habits this summer and to raise the level of your "English" so you are comfortable with the workload you will encounter when the class begins meeting on a daily basis in the fall. Needless to say, the expectations for this class are high and you will have to work very hard if you are going to be successful. Writing well is the key to doing well in all of your classes from this point forward; therefore, I applaud your decision to take on this challenge. And, I will do everything that I can to help support you along the way.

Good Luck! --Mrs. Katie McClung (email [kmcclung@yorktown.k12.in.us](mailto:kmcclung@yorktown.k12.in.us))

**Assignment #1: Introduction to Argument.** Obtain a copy of *Thank You for Arguing* by Jay Heinrichs (no digital copies please). Read and annotate the book. Then do the following:

**Part 1:** Select at least five specific techniques for effective argument that you learned about or can now honestly say you understand better because of having read this book. Describe each technique in a separate paragraph. The paragraph should provide enough details, including examples (real or imagined), to illustrate your understanding of the technique.

**Part 2:** Recall an argument from your past that you "lost." (This could be an argument with a friend, a sibling, a teacher, a parent, etc.) Briefly rewrite the argument in dialogue form—like the script of a play. First, show how the argument went originally. Then rewrite it to show how the argument could have ended differently, had you known some of the techniques or skills that you have read about in *TYFA*. Label the techniques/skills you use in the rewritten version.

***Please bring your book to the first day of class. Reading and annotating should be done before the first day of class. The assignment will be collected at the second class meeting time.***

**Assignment #2: College, Here I Come!** Visit a college or university of your choice, either locally or wherever your summer travels take you. Select an institution you would consider as a possible post high school destination. Wander, explore, have lunch, visit the bookstore, be friendly with people, soak in the setting. In addition to taking in the atmosphere, you have two tasks related to your visit. They are as follows:

- Have your picture taken in the student center, or with a statue or monument, or next to a campus sign. Be sure your location is clearly shown so that it's obvious that you are at the college/university. Also take pictures of some of the buildings and other interesting sites. You will use the pictures to create a photo essay. Please use iMovie to create your photo essay. You can choose to include words in your photo essay or just images, but you will need to use words to explain to us what was visually interesting about your trip when you present these photo essays to the class starting on the first block of the new school year. **The Photo Essay is due on the first day of class. You do not need to upload the assignment anywhere before class.**
- Write an essay detailing your experience visiting the campus and evaluate the potential this school offers as you consider your post high school plans. Please write in narrative form. You may write in present or past tense, 1st or 3rd person. Write with imagery and description to convey the atmosphere and environment. Appeal to the senses. How did the place feel? Make the reader feel how you felt during your visit. Be specific about likes, dislikes, and the perspective you gained. Use figurative language. Make it interesting. Feel free to include a sketch, a poem, or something else along with your essay. **The written essay is due the first day of class. You do not need to upload the assignment anywhere before class. You do not need to print the assignment.**
- You may plan your trips to different schools with fellow AP English Language students, but everyone is responsible for writing his/her own essay and compiling his/her own photo essay.

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**Assignment #3: FLASHCARDS. DUE DATE: Bring them on the first day of school;** use them every spare moment you have to learn them all summer long. The purpose of making flashcards is for you to develop a strong familiarity with the language of rhetoric. The flashcards can help you do this if you spend time memorizing the meanings/definitions of each of the terms so that you know them like you know the back of your own hand. USE your flashcards. Review them often, and you will be rewarded with impressive knowledge of what RHETORIC is all about. We will focus a great deal of time on how the use of these terms helps a writer achieve his/her purpose. You must know the terms and their meanings if you are going to be successful.

Your flashcards should be 3" x 5". 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 such a ploy would defeat the purpose of learning the vernacular. These directions seem obvious, but there are people who will make their flashcards all weird and crazy if not directed to do so in this manner. Don't be THAT person! 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 Yankovic’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**—non standard grammatical usage; a violation of grammatical rules (ex: unflamable; 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