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 that you are comfortable with the work load that 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, we applaud your decision to take on this challenge. And, we will do everything that we can to help support you along the way.

Good Luck!
Ms. Maldonado

AP ENGLISH LANGUAGE AND COMPOSITION SUMMER LEARNING

Assignment #1: The Letter of Introduction

DUE DATE: July 6th by 11:59. E-mail the completed letter to me as a word document file. Do not type the letter in your email. My email address is shauna.maldonado@lausd.net. In the subject line, type your first and last name and Letter of Introduction.

The Purpose of this assignment is to tell your future instructor why you signed up for AP English. Possible ideas to explore and convey include the following: 1) What you hope to gain from taking the class; 2) What you intend to do to better prepare yourself for this class; 3) Anything you think would be useful for me to know so that your teachers can help you be as successful as possible.

This letter should be thoughtful and well-written. Use formal academic language and follow the appropriate business letter format. (Google what the format should be or use a Microsoft Word Template if you are not sure how to do it). Your letter should be informational, but don’t be afraid to use your writing voice to express yourself. Lively, interesting writing is always better than boring, lackluster writing!
Assignment #2: FLASHCARDS

DUE DATE: Bring them on the First Day of School; use them every spare moment you have this summer.

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. Take them with you on your adventures. Review them every single day, and you will be rewarded with impressive knowledge of what RHETORIC is all about. To give you that extra motivation/inspiration to take full advantage of this assignment, you are required to KEEP A LOG of how often you look at your flashcards. And you must take them with you on a vacation or adventure on which you take a “SELFIE” with you and the flashcards. You should email this photo to the same email addresses you sent your letter of introduction to in assignment #1.

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.

The LOG should look something like this:

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<th>Amount of time studying cards and other pertinent facts about the study session and signature</th>
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Make sure that you have someone witness or sign off on your studying, bring in your log on the first day.

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
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 Yankovich’s songs, and the *Scary Movie* series are examples)
59. **Parenthetical**—a comment that interrupts the immediate subject, often to quality 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 Macedon 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: unflammable; 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
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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

ASSIGNMENT #3: SUMMER READING

Pick TWO BOOKS from the following AP recommended reading list. Read them closely and complete the reader response activity described in detail below for each of them. Please do not try to substitute a book NOT on this list. You should be striving to read MORE! If you have any issues with locating/obtaining a copy of the book you want to read, please email me and I will try to help you if I can. E-mail address: shauna.maldonado@lausd.net.

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**ESSAYS**

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<tr>
<td>James Baldwin</td>
<td><em>Notes of a Native Son</em>. These ten essays were originally published during the 1940s and 1950s, but they remain relevant today. Baldwin was one of America's best writers, and here he focuses on the American and African-American experience.</td>
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<tr>
<td>Brian Blanchfield</td>
<td><em>Proxies: Essays Near Knowing (A Reckoning)</em>. Brief texts that de-familiarize the familiar, that queer experience in nuanced and beautiful ways. Each essay is “on” a different idea, person, place, or thing. A stunning collection that emphasizes all the ways we see the world.</td>
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<tr>
<td>Ta-Nehisi Coates</td>
<td><em>Between the World and Me</em>. This work of nonfiction, by celebrated <em>Atlantic Monthly</em> columnist Coates, is written as a long letter to his son and explores race in contemporary America. Lyrical, brutal, and more than relevant.</td>
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<tr>
<td>Joan Didion</td>
<td><em>Slouching Towards Bethlehem: Essays</em>. A work that gives profound insight into California in the 1960s, Didion's personal experiences, and the many places she has traveled. This collection often unmasks the bright, guilty places of California (and its sunshine myths) and reveals its noir underbelly.</td>
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<tr>
<td>Joan Didion</td>
<td><em>The White Album</em>. Named after the landmark album by the Beatles, this collection also focuses 1960s. An excellent portrait of this tumultuous decade and its aftermath, these essays also explore the emergence of American popular culture. Just take a look at the cover. One of the coolest books you'll ever read.</td>
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**The Book of Delights.** Poet Ross Gay’s catalogue of small and large joys. For one year, Gay carefully paid attention to his surroundings, and each day, he wrote a brief essay celebrating one thing he noticed that day that brought him joy or delight. Eloquent and celebratory and a good reminder that we can find joy almost anywhere – a tomato plant, a pigeon, a good cup of tea, a friend’s hug. Deeply inspiring and uplifting.

**Vanishing Point: Not a Memoir.** A very contemporary collection of clever essays. Most focus on our collective obsession with "I." Monson's book is also linked to a very cool website that allows the reader to view pictures, films, and text that further illuminate the essays. One of the best books I've read in the past few years. I strongly recommend this title.

**Me Talk Pretty One Day.** Hilarious essays on a wide range of topics: family, art, the American South, and language, to name a few. Easy to read, but interesting and side-splittingly funny.

**Consider the Lobster and Other Essays.** David Foster Wallace ranks as one of the best writers of his generation (and, arguably, of the entire American canon). This collection has some tremendous essays on a wide range of topics: a lobster festival in Maine, the English language, the aftermath of 9/11, political campaigns, and just about everything in between. Very, very funny and brilliant. Highly recommended.

**Essays of E.B. White.** Virtually perfectly crafted prose by one of the all time champions of the form. Required reading for any thoughtful student of the art of the essay.

### NONFICTION.

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<th>Author</th>
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<tr>
<td>Stephen Amidon</td>
<td><em>Something Like the Gods: A Cultural History of the Athlete from Achilles to Lebron.</em> A cogent, well-written argument that seeks to explain the prominence of the athlete in our collective imaginations, this book will change the way you look at athletes. Very readable and very entertaining. One of the best nonfiction books I've read.</td>
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<tr>
<td>William Finnegan</td>
<td><em>Barbarian Days: A Surfing Life.</em> An exciting, compelling, and beautiful work of autobiography. Proof of the animating force of passion in writing and proof of the sublime power of the ocean, time, and memory. 2016 Pulitzer Prize winner, too.</td>
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<tr>
<td>David Gesner</td>
<td><em>My Green Manifesto: Down the Charles River in Search of a New Environmentalism.</em> This book weaves an impassioned argument for a new kind of environmental movement that focuses on local, passionate involvement with a very well-written personal narrative about the author's trip down the Charles River. A perfect example of using personal experience to bolster an argument, this book will help you understand the use of this mode of exposition in your own writing -- a vital skill for the AP and for all good writing.</td>
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<th>Author</th>
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<tr>
<td>Jonathan Kozol</td>
<td><strong>Savage Inequalities.</strong> This book is a searing exposé of the extremes of wealth and poverty in America’s public school system and the blighting effect the system has on poor children. This will get you ready for one of our first units in Lang – the aims of education.</td>
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<tr>
<td>J. Drew Lanham</td>
<td><strong>The Home Place: Memoirs of a Colored Man’s Love Affair with Nature.</strong> My mom gave me this book as a present after she heard Lanham on NPR, and I was immediately taken with the easy-to-read and poetic style, the careful descriptions of the natural world (once you get to know me, you’ll know I love birds, and Lanham writes eloquently about many species), and the frank discussions of race relations in rural South Carolina (Disclosure: I’m from rural South Carolina, too). Published 2017.</td>
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<tr>
<td>John McPhee</td>
<td><strong>The Control of Nature.</strong> This is a bestselling account of places in the world where people have been engaged in all-out battles with nature, such as in Louisiana against the Mississippi River and in Iceland against a lava flow.</td>
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<tr>
<td>REDACTED</td>
<td><strong>Brown: The Last Discovery of America.</strong> Using the color brown as a metaphor throughout, Rodriguez’s book seeks to deconstruct, re-arrange, and reconsider our notions about “race” and “identity” in America. A classic of cultural criticism.</td>
</tr>
<tr>
<td>Richard Rodriguez</td>
<td><strong>The Immortal Life of Henrietta Lacks.</strong> This imaginative and informative work traces the history and development of HeLa cells -- human cells that can survive in a laboratory. A lively mix of medical history, family history, and investigative journalism.</td>
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<tr>
<td>Rebecca Skloot</td>
<td><strong>In Our Time.</strong> Hemingway's first commercially published book, this features short stories along with interspersed prose-poem chapters. Many of the</td>
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<th>Author</th>
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<tr>
<td>Elif Batuman</td>
<td><strong>The Idiot.</strong> A Turkish-American student discovers life at Harvard, email, the beauty of language, and (a kind of) love. This compelling novel, told in the unique and likable voice of its first-person narrator, will give you insight into college life in the 1990s (and today) while dazzling you with its prose. I have literally loaned this book out to numerous people because it is so very, very cool. Published in 2017.</td>
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<tr>
<td>Don DeLillo</td>
<td><strong>White Noise.</strong> Biting satire about our postmodern condition (obsession with copies, irony, and the disintegration of the family) delivered by a narrator who is a professor of Hitler studies makes this a darkly comic novel. DeLilo is one of America's preeminent prose stylists, and this is one of the best books I've ever read.</td>
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<tr>
<td>Dave Eggers</td>
<td><strong>A Hologram for the King.</strong> A modern day parable written in at once beautiful yet sparse style that evokes Hemingway and lyrical minimalism, this novel traces the trials and tribulations of an American businessman (who is very much mired in a mid-life crisis) who has traveled to Saudi Arabia to meet with the king about a new business venture. This book manages to be philosophically rich and profound without being dense. A vital book that examines the question of America's (and American's) place in the world. Easily one of the best novels I read this year. I highly, highly recommend it.</td>
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<tr>
<td>Ernest Hemingway</td>
<td><strong>In Our Time.</strong> Hemingway's first commercially published book, this features short stories along with interspersed prose-poem chapters. Many of the</td>
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stories are set during or after World War I. A quick, entertaining read that is a good introduction to the "Hemingway style."


**One Flew Over the Cuckoo's Nest.** One of the most significant counter-culture novels of the 1960s, this book tells a classic -- yet hilarious -- story of rebellion at a psych ward. Some truly unforgettable characters, particularly the tyrannical Nurse Ratched. Funny and thoughtful.

**The Answers.** A young woman with a mysterious illness needs money to fund her treatments, so she takes a job as an “emotional girlfriend” – part of an experiment with a millionaire to test the limits of love, attraction, and dedication. Keen insight on our emotional lives and the often inexplicable bonds of relationships. Super hip and very cool. Published 2017.

**Leaving the Atocha Station.** A poet traveling on a scholarship spends time down and out in Madrid. A very lyrical meditation on art, truth, violence, love, and poetry, this is a short novel that asks some very big questions. One of the deepest books I've read in recent memory. It will stick with you.

**10:04.** A writer ponders the hazy line between reality and fiction. We see our narrator use his life in his fiction, write an epic poem, and wonder about the meaning of an art "in the present tense." A beautifully written and intellectually stimulating novel that provokes a great many interesting questions. For my money, the best novel published in 2014.

**Themystery.doc.** Don't let the massive size (1660+ pages) of this novel fool you: I read it in three sittings, for this bizarre, challenging, and beautiful book contains numerous photographic images, transcriptions of online help-desk conversations, minimalist poems, and much, much more. Some of the story focuses on a young writer dealing with amnesia and the haunting memories of his father's death. Some reckons with collective tragedy. Some explores what it means to be human. All will blow you away. Unlike any book you'll ever read. Published in 2017.

**Billy Budd or Benito Cereno.** Two of Melville's classic sea stories. *Billy Budd* tells the moving (and long-lasting) tale of a young man's mutiny and the legend it inspires. *Benito Cereno* focuses on a mysterious marooned slave ship. Both are well-wrought stories, rich in symbolism and allegory.

**Mama Day.** This novel explores the intricacies of an isolated yet modern African-American family on the fictional Willow Island off the coast of Georgia and South Carolina. Multiple perspectives and a plain prose style have helped make this a classic. Gullah culture, voodoo, the oral tradition, and well-drawn characters. Deceptively simple.

**The Bell Jar.** An autobiographical novel chronicling a young woman's descent into mental illness as she fights to maintain her sense of self in a world determined to make her conform. Deeply sad, but beautiful, too.
Philip Roth

*Goodbye, Columbus.* This collection of short stories by one of America’s most respected authors chronicles the Jewish experience in 1950s America. The title novella, in particular, has a memorable main character suffering from post-college ennui. Funny and entertaining reading.

Colson Whitehead

*The Nickel Boys.* Set in and around Tallahassee during the Civil Rights Era and based on the horrific events at a fictionalized version of the Dozier School, this novel explores systemic racism and the undying human will to persevere. At times, the reality Whitehead depicts is brutal, but the story will hold your attention, and this is a quick (though haunting) read.

**DUE on the first day of school**

Follow these simple steps for each of the books that you choose to read.

**STEP 1:** Divide your chosen book from the list above into four parts/sections.

**STEP 2:** After you finish reading each fourth, write a reader response/reader reaction to that section. These responses should be between two and three pages, typed, double-spaced. **Please do not write a plot summary.** Naturally, you will include necessary background/context information, but I want to read your reactions to what is happening. You may choose to focus on the author’s tone, purpose, subject, intended audience, and or point of view. Or, you can focus on things you relate to or find interesting in the reading.

**STEP 3:** Hold onto this book! You will have to complete a Long Form analysis of one of the two books you read for this assignment in the fall. It is also quite likely that one or both of the books will be part of your first major essay writing assignment in the fall, so pick something you are interested in because you will have to know them well. We will read a little fiction this year, but this class is a study of rhetoric and how non-fiction writers make different rhetorical choices to achieve their purpose.

Your Reader Responses: A minimum of 8 (at least four per book) should be typed, double-spaced and ready to be turned in on the First day of school (no exceptions!)

**Assignment #4: Introduction to Argument.**

Obtain a copy of *Thank You for Arguing* by Jay Heinrichs. Read and annotate the book. Then do the following:

**Part 1:** Select at least 10 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
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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 in the margin**.

**ASSIGNMENT #5: CURRENT EVENTS. DUE ON THE FIRST DAY OF SCHOOL**

It's very important that you become aware of what's happening in the world today so that you have some kind of repertoire to draw on when writing your papers. Allusions make you a stronger more credible writer. Therefore, you will be asked to pick one of the topics below and collect FIVE news articles about the subject. You will need to make sure that the articles are from trusted news sources (newspapers or news publications/organizations like Time, Newsweek, CNN, etc.). Print the articles out and write a 150-200 word summary for each article (typed, double-spaced).

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**CORONAVIRUS/PANDEMIC**

#BLACKLIVESMATTER PROTESTS

TERRORISM (Domestic or International)

FOOD LABELLING

HEALTH CARE

GREEN TECHNOLOGY SPORTS

IMMIGRATION PATTERNS

THE AUTO INDUSTRY

AMERICA’S CRUMBLING INFRASTRUCTURE

SOCIAL NETWORKING GOOGLE/APPLE/NIKE EDUCATION REFORM

HEAD INJURIES/CONCUSSIONS IN

WEATHER/CHANGING WEATHER

CELEBRITIES CAUGHT UP IN SCANDALS

PAYING COLLEGE ATHLETES
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AP English Language and Composition Summer Learning

If a topic blows up this summer that does not fit into the category headings above, feel free to send me an email asking if you can focus on it instead. There is flexibility here. But you must find at least five articles for whatever topic you eventually settle on.

As part of this assignment, we will be setting up blogs for AP English Language and Composition on www.blogspot.com VIA SCHOOLEGY THE FIRST COUPLE WEEKS OF SCHOOL. This is separate from any personal blogs you may have. Throughout the year you will use this blog to share your thoughts on current events, important issues and the big ideas that make this class interesting and fun. You will ask questions of one another, make thoughtful comments on each other’s work and complete assignments. Remember this must be school appropriate and contain your real name. REMEMBER TO SAVE ALL OF YOUR WRITING IN GOOGLE DOCS ON YOUR GOOGLE DRIVE BY LOGGING IN WITH YOUR LAUSD EMAIL.

SALIENT POINTS/BIG LEAGUE TIPS

IF YOU HAVE ANY QUESTIONS ABOUT ANY OF THE ASSIGNMENTS IN THIS SUMMER HOMEWORK PACKET, PLEASE DO NOT HESITATE TO CONTACT ME at the email address listed under assignment #1. Although, make sure you read the assignments very carefully before emailing me.

Failure to complete assignments by the due date will result in your receiving a zero for the summer homework, which is 15% of the first semester grade. No exceptions will be made. Because of the high volume of work that you will be required to turn in and that I will have to read and grade, I cannot accept late work when it comes to essays or projects. This is supposed to be a college-level course, so deadlines on papers are rigid.

You should consider investing in one of the AP English Language and Composition study guides that are available in the reference section at Barnes and Noble or on-line. I recommend either the Cliff’s Notes or Princeton Review, but all of them will tell you useful things that can help you prepare to be successful on the big test in May 2016.

Another good reference would be any SAT Vocabulary flashcards or high frequency word lists you can find. You should also have access to a good thesaurus. I strongly recommend The Synonym Finder by J.I. Rodale.

In addition, you should spend some time reading newspapers or visiting news websites on the internet to keep abreast of what's going on in the world (current events). The successful writer is able to take the materials we study and make connections to events of both a historical and contemporary nature. Ignorance is not an excuse!

DO NOT PROCRASTINATE! THERE IS NO HONOR IN WAITING UNTIL THE LAST MINUTE TO START ON THESE ASSIGNMENTS. SUCH A DECISION CHEATS YOU, ME AND THE CLASS BECAUSE 11TH
Ms. Maldonado  
AP English Language and Composition Summer Learning

HOUR EFFORTS ARE MORE ABOUT GETTING SOMETHING FINISHED THAN ABOUT COMPLETING SOMETHING OF HIGH QUALITY THAT REPRESENTS YOUR ABILITY TO THINK AND COMMUNICATE YOUR THOUGHTS ON PAPER. THESE ASSIGNMENTS WILL CARRY STRONG WEIGHT WHEN IT COMES TO DETERMINING YOUR FIRST SEMESTER GRADE. THESE ASSIGNMENTS ARE YOUR CHANCE TO MAKE A STRONG FIRST IMPRESSION ON US THAT YOU ARE SERIOUS ABOUT THIS CLASS. AS RALPH WALDO EMERSON SAID, "I WILL KNOW YOU THROUGH YOUR WORK."

Make sure that your work is your own; do not plagiarize from web sites or from one another. In the immortal words of Polonius from Shakespeare's *Hamlet*, "This above all, to thine own self be true." He was saying these words to his son Laertes who was going off to college; it's good advice, really!

Questions? Concerns? Please do not hesitate to email me via Schoology. Have a great summer of reading, writing and developing your reading repertoire!