

AP Language & Composition Summer Assignment 24-25

Welcome to AP Language & Composition! Summer assignments will be **due on the first day** of school.

Please also plan on assessments and class assignments that require your close reading of the book and study of the vocabulary.

If you have any questions, feel free to contact scompton@ccslancers.com.

OVERVIEW

Congratulations on choosing to endeavor in the world of rhetorical analysis! To better prepare you for the course, your summer assignments will assist you in internalizing AP Language vernacular, as well as engage your analytical skills as you read and reflect on a nonfiction book of your choosing. Ultimately, this course is designed to help you become skilled readers of prose written in a variety of rhetorical contexts, and in becoming skilled writers who compose for a variety of purposes.

ASSIGNMENT #1: AP Lang Vocabulary

To prepare to analyze language and composition, there are some common terms that you should know. Create handwritten notecards for each of the 20 terms listed below and review them over the course of the summer. Notecards should have the term on one side, the definition (and example if desired) on the other. When appropriate, consider finding additional examples for further clarity. You will have a quiz within the first few weeks of school on both comprehension and application of the terms.

Rhetoric: the art of presenting ideas in a clear, effective, and persuasive manner (enhanced by appeals: ethos, pathos, logos)
Absolute: a word free from limitations or qualifications (ex: "best," "all," "unique," "perfect")
Anecdote: a brief narrative that focuses on a particular incident or event
Inductive Reasoning: deriving general principles from particular facts or instances (ex: Every cat I have ever seen has four legs; cats are four-legged animals.)
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.)
Syllogism: a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (ex: All men are mortal; Socrates is a man; therefore, Socrates is mortal.)
Invective: A long, emotionally violent, attack using strong, abusive language
Trope: a figure of speech that is used in literature, rhetoric, or other forms of communication to convey a concept or idea in a creative way an artful deviation from the ordinary or principal signification of a word (ex: hyperbole, metaphor, personification)
Metonymy: substituting the name of one object for another object closely associated with it (ex: The pen[writing] is mightier than the sword [war/fighting].)
Synecdoche: a kind of metonymy when a whole is represented by naming one of its parts (ex: referring to a car simply as "wheels")
Schemes: an artful deviation from the ordinary arrangement of words (anaphora, antithesis, asyndeton are some examples)
Anaphora: repetition of the same word or group of words at the beginning of successive clauses (ex: 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.)
Antithesis: a statement in which two opposing ideas are balanced "It was the best of times, it was the worst of times"
Asyndeton: a construction in which elements are presented in a series without conjunctions (ex: They spent the day wondering, searching, thinking, understanding.)
Polysyndeton: when a writer creates a list of items which are all separated by conjunctions. Normally, a conjunction is used only before the last item in a list (ex: I walked the dog, and fed the cat, and milked the cows.)
Parallelism: also known as parallel structure or balanced sentences; sentence construction which places equal grammatical constructions near each other, or repeats identical grammatical patterns
Inverted Sentence: a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
Chiasmus: a statement consisting of two parallel parts in which the second part is structurally reversed (ex: Susan walked in, and out rushed Mary.)
Periodic Sentence: when the main idea is not completed until the end of the sentence. The writer begins with subordinate elements and postpones the main clause. "His confidence broken, his limbs shaking, his collar wet with perspiration, he doubted whether he could ever again appear before an audience." *note: the opposite construction is called a cumulative sentence
Solecism: nonstandard grammatical usage; a violation of grammatical rules (ex: unflammable; they was)

ASSIGNMENT #2: Choice Reading

Step 1: Choose a Nonfiction Book

Look through the list of books (by clicking the link provided or scanning the QR code) and choose one that interests you! Email your top 3 selections to scompton@ccslancers.com once you've chosen. To encourage the exploration of a variety of issues, once a book has been claimed, it will no longer be available for selection. If you would like to choose a nonfiction book that is not on the list, please email me for approval.

****Please understand that these books explore a variety of issues encompassing different maturity levels; choose wisely and be sure to get parental approval!**

AP Lang Nonfiction Book Options



Step 2: Reading & Text-Marking

Once you receive email confirmation of your book approval, purchase your book in print and new, with no previous markings. Be sure to take note of the ISBN to ensure you have the correct copy. Because I want you to ENJOY what you're reading, text-marking is NOT required! However, you might choose to text-mark for the components of your dialectical journal as you read.

*Note: Text-markings will not be graded; they are solely for the purpose of strengthening your own understanding of the book.

Step 3: Dialectical Journal

Divide your book into four parts. Create a typed dialectical journal for each section (4 total) by copying the chart below into a Word document. Journal entries should be around 1 page in length (12-point font, Times New Roman). See example on page 3.

Title of Book & Author	Journal # - pages __ - __
Summary	
*Note: these are just suggestions of things to look for! <ul style="list-style-type: none">main points & ideaskey people & characters	<ul style="list-style-type: none">key events & plot pointsmotifssymbols
Important Quotes	Commentary
"Quote #1 in MLA format with citation" (author p#).	2-3 complete sentences of commentary on why this quote is important / impactful.
"Quote #2 in MLA format with citation" (author p#).	2-3 complete sentences of commentary on why this quote is important / impactful.
"Quote #3 in MLA format with citation" (author p#).	2-3 complete sentences of commentary on why this quote is important / impactful.
Powerful Passage – p.#	
Choose a passage 1-2 pages in length. DO NOT COPY THE PASSAGE! Simply indicate the page numbers above. Write a brief reflection (2 paragraphs max) on what made this particular passage powerful. You may choose to explore author's craft using the definitions from assignment #1.	

COLLECTION OF ASSIGNMENTS

Both the vocabulary notecards and the printed dialectical journals will be collected on the first day of school. Journals should be done digitally, not handwritten, and typed in a Word document following the format above. Deductions of 10% will be taken for each day late. Additionally, be sure to keep your digital copy as it will be submitted to Canvas and checked for plagiarism through Turnitin.

NOTE ABOUT PLAGIARISM

All work submitted should be your own intellectual ideas. This is an independent assignment and is NOT something you are permitted to collaborate on with friends or seek assistance from AI on. Any student who submits any type of work or a key interpretive idea that is not his/her own, AI included, is guilty of plagiarism and will receive a zero for the work. Be honest in your work and have the confidence to value your own unique thoughts and opinions.



happy reading!

EXAMPLE

<i>Amusing Ourselves to Death</i> by Neil Postman	Journal #1: p.1 - 64
Summary	
<ul style="list-style-type: none"> • The book argues that the form of media through which information is conveyed shapes the content of the message. • The author contends that the shift from a print-based culture to a television-centered one has resulted in a trivialization of public discourse and a decrease in critical thinking skills. • Postman examines the history of communication, comparing the values and ideals of oral, print, and electronic cultures. 	<ul style="list-style-type: none"> • George Orwell – he highlights the idea of a government controlling the masses through the manipulation of language and information • Marshall McLuhan – he describes his theories on media and how it shapes our understanding of reality • motif: the contrast between the values of print and electronic cultures • motif: the concept of information overload • symbols: technologies (phones, computers, etc.)
Important Quotes	Commentary
"The form in which ideas are expressed affects what those ideas will be" (Postman 7).	This quote is a central idea in the book. Postman argues that the medium through which information is conveyed is just as important as the content of the message. In other words, the way in which information is presented affects the way in which it is received and understood.
"Our politics, religion, news, athletics, education, and commerce have been transformed into congenial adjuncts of show business" (Postman 32).	This quote highlights Postman's critique of the influence of television on culture. He argues that television has turned important aspects of society into forms of entertainment, which has led to a trivialization of public discourse.
"The bias toward exposition rather than conversation has implications far beyond politics and journalism" (Postman 46).	Postman is discussing the difference between exposition and conversation in the context of television. He argues that television is biased toward exposition, which is a one-way form of communication. This has implications beyond politics and journalism because it affects the way in which we interact with each other in all areas of life.
Powerful Passage – p.57	
<p>Overall, this passage effectively captures the insidious nature of advertising and its impact on modern society as Postman argues that the purpose of television commercials is not to sell products based on their actual merits, but rather to appeal to viewers' desires for happiness and fulfillment through consumption.</p> <p>What stands out to me about this passage is Postman's use of parallel structure, which effectively emphasizes the contrast between the advertised product and the consumer. He repeatedly phrases his ideas in terms of "not X but Y," such as "not about the character of products but about the character of the consumers," and "not what is right about the product but what is wrong about the buyer." This repetition creates a rhythmic pattern that draws attention to the message and reinforces Postman's argument that advertising is ultimately about manipulating consumers' emotions. Additionally, Postman's use of concrete examples, such as the California tan, further drives home his point that advertising creates a false sense of happiness that is based on material possessions rather than genuine human connections and experiences. This is something I relate to as we are called to be in the world, not of it, and often we are distracted by the false sense of happiness these material possessions bring. We have to remember that our ultimate joy is found in the Lord.</p>	

*NOTE: Journal entries should be around 1 page in length. 12-point font, Times New Roman, single spaced.