

# ENGLISH III: AP ENGLISH LANGUAGE AND COMPOSITION SUMMER WORK 2019-20

## ~11th GRADE ENGLISH~

Dear Students,

As you know, the AP program is a unique learning experience that requires diligence, commitment and a willingness to delve into the many layers and meanings of a piece of literature. The course focuses on the study of how an author creates meaning through language, rhetorical choices, and genre conventions. We will explore many novels, essays, and short stories as well as literary terms, rhetorical devices, and language. Because this course is college level, you will be expected to devote many hours outside of class to the reading of, writing about, and analysis of literature.

This summer, you will be required to read two texts, complete assignments for these two works and create a set of flashcards to prepare you for the rigors of the semester-long AP Lang & Comp course. **These three assignments will equal 5% of your first quarter average.**

**REQUIRED TEXTS-** You should purchase a personal copy or check the texts out through a public library; you will also need access to these books during class.

- *Thank you for Arguing*, by Jay Heinrichs, any edition (online pdf available)
- *The Catcher in the Rye*, by J. D. Salinger

Each of these titles has an assignment to guide you through the reading.

**A word about plagiarizing:** if you are guilty of any form of plagiarism, whether it be direct copying of another's work, or stealing ideas from another source (friends, internet, Cliffnotes, etc.), you will receive a zero. We do check.

All work is **due the first day** of your assigned class: Fall semester students will turn in work on the first day of school; Spring semester students will turn work in on the first day of the second semester. Do not wait to find out what your schedule is to start your work. Schedules are often adjusted right before school!!

Work due the first day of your assigned class:

- ✓ *Thank You for Arguing* Chapter Summary Notes + Graff Response (6 pages)
- ✓ *Catcher in the Rye* Sentence Analysis Charts (4 charts)
- ✓ 50 Rhetorical Terms Flashcards (50 cards)

Once you receive your schedule and know your teacher, you may email Ms. McDonald at [hlmcdonald@wcpss.net](mailto:hlmcdonald@wcpss.net) or Ms. Tekotte at [jtekotte@wcpss.net](mailto:jtekotte@wcpss.net) if you have any questions.

Happy reading!

Heather McDonald and Joy Tekotte

## **ASSIGNMENT ONE: ARGUMENT**

### **PART ONE: Thank You for Arguing by Jay Heinrichs**

Read and annotate the whole book. Use Two-Column notes if you read the online pdf. Complete 5 pages of notes on the chapters listed below and a ONE page response to the article provided below. Full text is available online:

[http://pvhs.fms.k12.nm.us/teachers/FOV1-000B337F/083EC978-00757F35.19/Thank\\_You\\_For\\_Arguing.pdf](http://pvhs.fms.k12.nm.us/teachers/FOV1-000B337F/083EC978-00757F35.19/Thank_You_For_Arguing.pdf)

*\*If this link breaks over the summer, you can use any full pdf of the book found online*

Please read and complete the notes assignment listed above for the following chapters. **HANDWRITE one page of notes covering the following topics:** significant ideas, questions, examples, reflections. Pay special attention to the section at the end of each chapter, called "The Tools", which summarizes main ideas. You will begin to learn rhetorical terms and to recognize the psychology behind different types of arguments.

*Format each page of notes by dividing it into four sections like this:*

<b>SIGNIFICANT IDEAS</b>	<b>QUESTIONS</b>
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<b>EXAMPLES</b>	<b>REFLECTIONS</b>
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**CHAPTER NOTES**

- Chapter 1: Open Your Eyes
- Chapter 2: Set Your Goals
- Chapter 3: Control the Tense
- Chapter 6: Make Them Listen
- Chapter 14: Spot Fallacies
- Graff Response (see directions on right)

**PART TWO: *They Say/I Say*** by Graff and Berkenstein  
 Read “Hidden Intellectualism” by Gerald Graff.  
[https://mslizahs.weebly.com/uploads/8/6/5/5/86556024/hid\\_den\\_intellectualism.pdf](https://mslizahs.weebly.com/uploads/8/6/5/5/86556024/hid_den_intellectualism.pdf)

→ In your notes, identify Graff’s central argument. Do you agree/disagree with his overall point?

**\*\*LABEL** each page of your notes with a clear header at the top: Heinrichs or Graff , Chapter Name and Pages. Each entry should be one full page **HANDWRITTEN** on **COLLEGE RULED** notebook paper.\*\*

**ASSIGNMENT TWO: RHETORICAL ANALYSIS**

**ASSIGNMENT TWO: DIRECTIONS**

Read *The Catcher in the Rye* in its entirety, annotating as you read. Preferably, you will have your own copy to highlight, underline, and write in; however, it is okay to annotate with sticky notes or on paper using a two-column method. One purpose of annotating is to be an active reader; another is to be able to find additional “layers” of the text beyond literal comprehension. You will not be graded on your annotations, but you need to become comfortable (even habitual) with annotating as you read.

How to Annotate a Text: <https://youtu.be/lzrWOjOgWHU>

Your task is to select **FOUR passages** (SEE BELOW) that are **eight-sentences (minimum)** in length for rhetorical analysis. For each passage, fully complete the charts provided to analyze the author’s syntactic choices and evaluate their effectiveness. You must have two passages that address tone and two passages that describe mood. Your selection of a passage is just as (if not, more) important as the analysis. As you read, identify where you, as a reader, can pick up on a specific tone or mood that seems deliberate on the part of the author.

**EXAMINING SYNTAX.**

Syntax refers to the choices an author makes concerning the types of sentences and combinations of sentences included in a text. Certain types of sentences or their arrangement affects the overall impact of the passage significantly. Sometimes, authors deliberately choose a variety of syntactical constructions for their sentences; other times, authors consciously repeat certain types of sentences in order to achieve the desired effect. In your rhetorical analysis chart, discuss the effectiveness of the choices and how the writer’s purpose influences choices about syntax. Consider how changing the type or arrangement of sentences might strengthen or weaken the passage.

**ANALYZING MOOD AND TONE.**

Authors create mood and tone not only through syntax but by using rhetorical devices such as diction, details, imagery, and figurative language. MOOD is the feeling that the reader gets from a passage. TONE reflects the attitude of the author (or sometimes, in fiction, the character). There is a chart to help you choose exactly the right word! Each passage must have a unique descriptor for mood and tone. No repeats!

Tone and Mood

TRY THIS: <https://www.dvusd.org/cms/lib/AZ01901092/Centricity/Domain/2891/Close%20Reading%20DIDLS%20Tone.pdf>  
 AND THIS: <http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/>

**Choose one passage from each of these sections of the novel. You will have FOUR passages/charts total. Your responses MUST BE HANDWRITTEN. You may print these charts, or replicate them on your own paper.**

Ch. 1-6: Tone

Ch. 7-13: Mood

Ch. 14-19: Tone

Ch. 20-26: Mood

<p><b>Sentence Purpose: Declarative, Interrogative, Exclamatory, and Imperative</b></p> <ul style="list-style-type: none"> <li>• <b>Declarative</b> – makes a statement: e.g., “The king is</li> <li>• <b>Interrogative</b> – asks a question: e.g., “Is the king sick?”</li> </ul>	<p><b>Sentence Structure: Simple, Compound, Complex, Compound-Complex, Cumulative, Periodic, and Balanced</b></p> <ul style="list-style-type: none"> <li>• <b>Simple</b> – contains one independent clause: e.g., “The goalie waved to his fans.”</li> </ul>
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<ul style="list-style-type: none"> <li>● <b>Exclamatory</b> – provides emphasis or strong emotion: e.g., <i>“The king is dead! Long live the king!”</i></li> <li>● <b>Imperative</b> – gives a command: e.g., <i>“Cure the king!”</i></li> </ul> <p><b>Sentence Length: Telegraphic, Short, Medium, and Long</b></p> <ul style="list-style-type: none"> <li>● Telegraphic – sentences shorter than 5 words in length</li> <li>● Short – sentences approximately 5 words in length</li> <li>● Medium – sentences approximately 18 words in length</li> <li>● Long – sentences 30 words or more in length</li> </ul> <p><b>Sentence Order: Natural and Inverted</b></p> <ul style="list-style-type: none"> <li>● <b>Natural</b> – involves constructing a sentence so the subject comes before the predicate: e.g., <i>“The group sat beside the swimming pool.”</i></li> <li>● <b>Inverted</b> – involves constructing a sentence so the predicate comes before the subject: e.g., <i>“Beside the swimming pool sat the group.”</i> This is a device used to create an emphatic or rhythmic effect.</li> </ul> <p>APTED FROM A LESSON BY Nicole Patterson of GCISD, Copyright © 2002-2015 Schoolwires, Inc.</p>	<ul style="list-style-type: none"> <li>● <b>Compound</b> – contains two independent clauses joined by a coordinating conjunction or semicolon: e.g., <i>“The goalie bowed to his fans, but he gave no autographs.”</i></li> <li>● <b>Complex</b> – contains an independent clause and one or more subordinate clauses: e.g., <i>“Because the goalie was tired, he went straight to the locker room.”</i></li> <li>● <b>Compound-Complex</b> – contains two or more independent clauses and one or more subordinate clauses: e.g., <i>“The goalie waved while the fans cheered, but he gave no autographs.”</i></li> <li>● <b>Cumulative (or loose)</b> – makes complete sense if brought to a close before the actual ending: e.g., <i>“We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”</i></li> <li>● <b>Periodic</b> – makes sense fully only when the end of the sentence is reached: e.g., <i>“That morning, after a turbulent flight and some exciting experiences, we reached New York.”</i></li> <li>● <b>Balanced</b> – the phrases or clauses balance each other by virtue of their likeness of structure, meaning or length: e.g., <i>“He maketh me to lie down in green pastures; he leadeth me beside the still waters.”</i></li> </ul>
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### TEMPLATE FOR ANALYSIS CHARTS (You will have 4)

**Directions:** Your task for each chart is to select a passage from the book that exemplifies tone or mood. Your selected passage must be at *least* eight sentences long. Heading for the second chart is provided.

**Use this format for all FOUR charts; 2 for TONE/2 for MOOD. You may print this chart, but responses must be HANDWRITTEN.**

Chart #1- Ch. 1-6: TONE					
Provide: chapter number and page(s)	SENTENCE: transcribe each sentence exactly as it appears in the text <i>Passage must be eight sentences long.</i>	SENTENCE PURPOSE, LENGTH, ORDER, & STRUCTURE	SPECIAL FEATURES <i>(Diction, Detail, , Imagery, Figurative Language)</i>	TONE <i>(choose a tone word; support your choice with one specific word or phrase)</i>	EFFECT ON AUTHOR'S PURPOSE <i>Discuss how this passage develops a theme or message</i>
	#1				
	#2				
	#3				
	#4				
	#5				
	#6				
	#7				
	#8				

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Chart #2- Ch. 7-13: MOOD					
Provide: chapter number and page(s)	<b>SENTENCE:</b> transcribe each sentence exactly as it appears in the text <i>Passage must be eight sentences long.</i>	<b>SENTENCE PURPOSE, LENGTH, ORDER, &amp; STRUCTURE</b>	<b>SPECIAL FEATURES</b> <i>(Diction, Detail, , Imagery, Figurative Language)</i>	<b>MOOD</b> <i>(choose a mood; support your choice with one specific word or phrase)</i>	<b>EFFECT ON AUTHOR'S PURPOSE</b> <i>Discuss how this passage develops a theme or message</i>

## **Assignment Three: Rhetorical Analysis Terms Flashcards**

*\*Expect the AP Lang & Comp exam to be rife with these terms. You should strive for automatic recall of these terms so you can work on immediate application of their definitions within the context of the question.\**

**DIRECTIONS:**

- 1) **HANDWRITTEN**
- 2) **Create a title card with your full name**
- 3) **Write the term (numbered)**
- 4) **Define the term**
- 5) **Illustrate the term with a graphic image/picture-** You may use captions and dialogue. Stick figures are fine!  
**OR provide an example demonstrating the device.**

**RECOMMENDED SOURCES:**

Harris, Robert A. "A Handbook of Rhetorical Devices." *A Handbook of Rhetorical Devices*. Virtual Salt, 22 Nov. 2011. Web. 28 May 2015. <<http://www.virtualsalt.com/rhetoric.htm>>.

Harris, Robert A. "A Glossary of Literary Terms." *A Glossary of Literary Terms*. Virtual Salt, 25 Feb. 2012. Web. 28 May 2015. <<http://www.virtualsalt.com/litterms.htm>>.

"Literary Devices and Terms." *LiteraryDevices.net*. 2013. Web. 28 May 2015. Nov. <<http://literarydevices.net/>>.

Nordquist, Richard. "AP English Language and Composition Exam: 101 Key Terms." *About.com Grammar and Composition*. 2013. Web. 28 May 2015. <<http://grammar.about.com/od/terms/a/APterms.htm>>.

<b>RHETORICAL STRATEGIES</b>	<b>RHETORICAL MODES</b>	<b>FIGURATIVE LANGUAGE Tropes (figures of thought):</b>	<b>Schemes (figures of speech):</b>
1. Allusion 2. Allegory 3. Anecdote 4. Aphorism 5. Irony- verbal, situational, dramatic 6. Denotation vs. Connotation 7. Literal Diction vs. Figurative Diction 8. Formal Diction vs. Colloquial Diction 9. Diatribe 10. Parody 11. Epiphany 12. Alliteration 13. Assonance 14. Consonance 15. Onomatopoeia 16. Symbolism 17. Parallelism 18. Repetition 19. Verisimilitude	20. Description 21. Narration 22. Definition 23. Process Analysis 24. Compare/Contrast 25. Illustration/ Exemplification 26. Division/Classification 27. Cause & Effect 28. Argument/Persuasion	29. Irony 30. Conceit 31. Euphemism 32. Epithet 33. Metaphor 34. Metonymy 35. Personification 36. Simile 37. Synecdoche 38. Hyperbole 39. Meiosis 40. Oxymoron 41. Paradox 42. Litotes 43. Pun	44. Anaphora 45. Antithesis 46. Apostrophe 47. Chiasmus 48. Rhetorical Question 49. Synesthesia 50. Zeugma