

Summer Assignment for AP Language & Composition (AP English 3)

Mrs. Campbell

DUE First day of classes

Advanced Placement English Language & Composition is a course which teaches you skills to prepare you for a standardized test (of the same name) which allows you to place out of Freshman Composition in college (assuming you make a passing score). Because this course focuses on argument, author's purpose, and how the author uses language to achieve that purpose, you, as a reader, will be focusing on rhetorical analysis rather than literary analysis. This course will require more non-fiction selections than you may have previously encountered and in-depth rhetorical device knowledge (see attached vocabulary list). **If you are signed up for English III AP, you are expected to take the AP test on May 13, 2020.**

To that end, I am asking that you choose ONE of the three following non-fiction selections and make *marginal* notations about the CONFLICTS (Man VS. Nature (highlight in GREEN or green sticky note), Man VS. Self (highlight in BLUE or blue sticky note), Man VS. Man (highlight in YELLOW or yellow sticky note)...) and **how** those conflicts change the people involved. If you do not like to write in books, or you are using a borrowed book, you may make your notes on sticky notes. **Also, make notes on any THEMES or statements of author's purpose (highlight in PINK or pink sticky note) or intent (what is the point that he's trying to make?).** Finally, record *notes in the margins* (in pencil or ink) about any language you find particularly striking or effective. Take note of the overall argument (write on front, inside cover) of the novel as well as each chapter argument (first page of chapter), which supplements the novels' argument. Come to class prepared with a thesis statement about your novels argument. You will be tested over this material the second day of class. **Be sure to bring your book the first day for discussion/evaluation of your marginal notation.**

Remember:

Man VS. Nature—green *plus explanation* in ink or pencil

Man VS. Self—blue *plus explanation* in ink or pencil

Man VS. Man—yellow *plus explanation* in ink or pencil

Themes—pink *plus explanation* in ink or pencil

Argument—Novel argument on front, inside cover (thesis statement); chapter arguments on first page of each chapter. This is NOT a summary of the book or the chapter. Each mini argument (chapters) helps to create the overall argument of the book.

Select one of the following three books (be sure to check used book stores for cheaper copies/library to borrow-use 'post-its':
Into Thin Air by Jon Krakauer

On May 19, 1953, Edmund Hillary and Sherpa guide Tenzing Norgay achieved the impossible, becoming the first men to stand on top of Mount Everest. But by May 10, 1996, climbing the 29,000-foot "goddess of the sky" had become almost routine; commercial expeditions now littered Everest's flanks. Accepting an assignment from *Outside* magazine to investigate whether it was safe for wealthy amateur climbers to tackle the mountain, Krakauer joined an expedition guided by New Zealander Rob Hall. But Krakauer got more than he bargained for when on summit day a blinding snowstorm caught four groups on the mountain's peaks. Devastated by the disaster, Krakauer has written this compelling and harrowing account (expanded from his *Outside* article) as a cathartic act, hoping it "might purge Everest from [his] life." But after finishing this raw, emotionally intense book, readers will be haunted, as Krakauer was, by the tragedy. Highly recommended. *Wilda Williams, "Library Journal"* Copyright 1997 Reed Business Information, Inc.

Into the Wild by Jon Krakauer

In April 1992, 23-year-old Chris McCandless hiked into the Alaska bush to "live off the land." The young man's story made headlines in *Outside* magazine contributing editor Krakauer, who saw "vague, unsettling parallels" between McCandless's life and his own. Expanding on his 1993 *Outside* article, Krakauer traces McCandless's life; after his graduation from Emory University, McCandless abandoned his middle-class family, identity, and possessions in favor of the life of "Alexander Supertramp," wandering the American West in search of "raw, transcendent experience." In trying to understand McCandless's behavior and the appeal that risky activities hold for young men, Krakauer examines his own adventurous youth. However, he never satisfactorily answers the question of whether McCandless was a noble, if misguided, idealist or a reckless narcissist who brought pain to his family. --*Wilda Williams, "Library Journal"*

In the Heart of the Sea: The Tragedy of the Whaleship Essex by Nathan Philbrick

In 1819, the *Essex*, a Nantucket whaleship carrying a crew of 20, began what all thought would be a normal, two-year voyage. Instead, after a year and a half of near-disasters, the ship was rammed by a sperm whale and sank in the Pacific. All hands got off in three whaleboats and were at sea for three unbearable months of short rations and little fresh water, leading to the death by starvation of some and the killing of others to provide food. One boat disappeared and the two remaining eventually became separated. Relying mainly on two survivors' detailed accounts, one of which has just recently been found, he fleshes out the tale in an exciting manner that sweeps readers along. He includes modern medical knowledge of the physical and mental effects of starvation on humans. (These are the events Herman Melville used to write *Moby Dick*.) *Judy McAloon, Potomac Library, Prince William County, VA*

This year you will need to have **6 books**, in addition to the summer reading of your choice. They may be borrowed, bought, electronic, or hardcopy:

The Adventures of Huckleberry Finn by Mark Twain

A choice of non-fiction: *Blink* by Malcolm Gladwell
Nudge by Richard H. Thaler and Cass R. Sunstein
The Age of American Unreason by Susan Jacoby
or *Among the Thugs* by Bill Buford

Your choice of a dystopia: *The Handmaid's Tale* by Margaret Atwood
Brave NewWorld by Aldous Huxley
Never Let Me Go by Kazuo Ishiguro
or *The Children of Men* by P.D. James

The Great Gatsby by F. Scott Fitzgerald

The Things They Carried by Tim O'Brien

The Devil in the White City by Erik Larson

You will need the following supplies:

*A Composition Book and a folder, well stocked with paper, for keeping handouts, returned essays, notes, etc.

*You will be expected to have a copy of the required novels. You may check them out from a library, borrow from a friend, or buy it. You may choose the format: electronic or hardcopy.

*sticky notes, pens, highlighters, notebook paper

If you have any questions, please feel free to email Mrs. Campbell at lecampbell@judsonisd.org. Please visit my school website at <http://school.judsonisd.org/webpages/lecampbell/index.cfm> for further information. Please **research** on your own before contacting me.

Summer Reading Rubric

Name: _____ Date: _____

Chapter Arguments and student highlighted & made **marginal notations** about the conflicts & how those conflicts changed the people involved throughout the entire novel:

Man vs. Nature (green), Man vs. Self (blue), and Man vs. Man (yellow).

NOTE: *There is a conflict of one of these natures at least every 5 pages.* 40 pts. _____

Made notes on any THEMES (pink) or statements of author's Purpose/intent (what is the point that he's trying to make?) 30 pts. _____

Record notes in the margins about any language (vocabulary) you find particularly striking or effective. 20 pts. _____

Come to class prepared with a thesis statement about your novel's argument on the inside cover of the novel. 10 pts. _____

Total: _____

AP English 3 Vocab List

Ad Hominem: In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin "against the man."

Allegory: An extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric.

Alliteration: repetition of consonant sounds at the beginning of words that are close to one another: Mickey Mouse; Donald Duck

Allusion: a reference to a well-known person, place or thing from literature, history, etc.

Analogy: Comparison of two similar but different things, usually to clarify an action or a relationship, such as comparing the work of a heart to that of a pump. An analogy is a comparison to a directly parallel case.

Anaphora: Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent. Example: There was the delight I caught in seeing long straight rows. There was the faint, cool kiss of sensuality. There was the vague sense of the infinite...."

Antithesis: The presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. Ex: "To be or not to be..." "Ask not what your country can do for you; ask what you can do for your country...."

Apostrophe: usually in poetry, but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction

Assonance: repetition of vowel sounds between different consonants, such as in neigh / fade

Asyndeton: Commas used with no conjunction to separate a series of words. The parts are emphasized equally when the conjunction is omitted; in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence. Asyndeton takes the form of "X, Y, Z" as opposed to "X, Y, and Z"

Consonance: repetition of identical consonant sounds within two or more words in close proximity, as in boost / best; it can also be seen within several compound words, such as fulfill and ping-pong.

Deduction: The process of moving from a general rule to a specific example

Diction: Word choice, an element of style; Diction creates tone, attitude and style as well as meaning.

Dissonance: harsh or grating sounds that do not go together

Extended Metaphor: A sustained comparison, often referred to as a *conceit*. The extended metaphor is developed throughout a piece of writing

False Analogy: When two cases are not sufficiently parallel to lead readers to accept a claim of connection between them.

Hyperbole: Deliberate exaggeration in order to create humor or emphasis. Ex. "He was hungry enough to eat a horse"

Imagery: Words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture.

Induction: The process that moves from a given series of specifics to a generalization

Inference: A conclusion one can draw from the presented details

Jargon: The special language of a profession or group. The term jargon usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders.

Metonymy: A figure of speech that uses the name of an object, person, or idea to represent something with which it is associated, such as using "the crown" to refer to a monarch. Also "The pen is mightier than the sword."

Mood: Similar to *tone*, Mood is the primary emotional attitude of a work (The feeling of the work, the atmosphere). Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

Motif: Main theme or subject of a work that is elaborated on in the development of the piece; a repeated pattern or idea.

Non-Sequitur: Latin for "It does not follow." When one statement is not logically connected to another.

Oversimplification: When a writer obscures or denies the complexity of the issues in an argument.

Pacing: The movement of a literary piece from one point or section to another.

Parallelism: The technique of arranging words, phrases, clauses, or larger structures by placing them side-by-side and making them similar in form. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex bend of single-word, phrase and clause parallelism all in the same sentence. Ex: (from Churchill) “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields.”

Parody: A work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the style and content.

Pedantic: A term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant.

Polysyndeton: A sentence which uses ‘and’ or another conjunction (with no commas) to separate the items in a series. Polysyndeton appear in the form of “X and Y and Z”, stressing equally each member of a series. It makes the sentence slower and the items more emphatic than in the asyndeton.

Red Herring: When a writer raises an irrelevant issue to draw attention away from the real issue.

Reductio ad Absurdum: The Latin for “to reduce to the absurd.” This is a technique useful in creating a comic effect and is also an argumentative technique. It is considered a rhetorical fallacy because it reduces an argument to an either/or choice.

Repetition: Word or phrase used two or more times in close proximity.

Rhetoric: The art of effective communication, especially persuasive discourse. Rhetoric focuses on the interrelationship of invention, arrangement, and style in order to create felicitous and appropriate discourse.

Rhetorical Question: A question that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience.

Satire: A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire doesn’t simply abuse (as in invective) or get personal (as in sarcasm)

Straw Man: When a writer argues against a claim that nobody actually holds or is universally considered weak.

Syllogism: A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism is the format of a formal argument that consists of a major premise, a minor premise, and a conclusion.

Example:

Major Premise: All tragedies end unhappily

Minor Premise: Hamlet is a tragedy.

Conclusion: Therefore, Hamlet ends unhappily

Synecdoche: a figure of speech in which a part of something is used to represent a whole, such as using ‘boards’ to mean a stage or ‘wheels’ to mean a car – or “all hands on deck”

Syntax: The grammatical structure of a sentence; the arrangement of words in a sentence. Syntax includes length of sentence, kinds of sentences (questions, exclamations, declarative sentences, rhetorical questions, complex or compound)

Theme: The central idea or “message” of a literary work.

Thesis: The main idea of a piece of writing. It presents the author’s assertion or claim.

Tone: The characteristic emotion or attitude of an author toward the characters, subject, and audience (anger, sarcastic, loving, didactic, emotional, etc)

Understatement: The opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.