

Disclaimer: Please read through the entire packet 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 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, 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. P. Bordelon (Your AP English Language and Composition Teacher)

AP ENGLISH LANGUAGE AND COMPOSITION SUMMER HOMEWORK

MLA Guidelines are on the last page of the packet.

Assignment #1: The Letter of Introduction. DUE DATE: June 20th by 11:59.

E-mail the completed letter to us as a word document file, following MLA style.

Do not type the letter in your email. My email address is bordelon.peggy@stcharlescatholic.org . In the subject line, type your first and last name and Letter of Introduction.

The purpose of this assignment is to tell me why you signed up for AP English Language and Composition. 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 us to know so that we can help you be as successful as possible.

This letter should follow MLA format and be at least 350 (not counting the heading). It 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 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. 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:

#	DATE	Amount of time studying cards and WITNESS? Other pertinent facts about study session

Make sure that you have someone witness or sign off on your studying. And 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 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 Yankovich’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: 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 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

<https://www.pittsburg.k12.ca.us/cms/lib07/CA01902661/Centricity/Domain/637/AP%20English%20Language%20and%20Composition.pdf>

ASSIGNMENT #3: 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 complete a précis for each article (**typed, double-spaced, following MLA guidelines**).

TERRORISM	SOCIAL NETWORKING
FOOD LABELLING	GOOGLE/APPLE/NIKE
HEALTH CARE	EDUCATION REFORM
GREEN TECHNOLOGY	HEAD INJURIES/CONCUSSIONS IN SPORTS
IMMIGRATION	WEATHER/CHANGING WEATHER PATTERNS
THE AUTO INDUSTRY	CELEBERTIES CAUGHT UP IN SCANDALS
AMERICA'S CRUMBLING INFRASTRUCTURE	PAYING COLLEGE ATHLETES

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.

I. Each article must be annotated for the following:

- Speaker's tone and possible tone shifts
- Rhetorical strategies
- Organization and arrangement
- Aristotelian appeals

Mark places in the text that evoke a reaction from you, be it laughter, anger, or confusion. Some questions to ask yourself as you read:

- How does s/he open the column?
- How does s/he close the column?
- How soon does s/he announce the thesis?
- How does s/he organize? What are the parts or sections of the column?
- How much is based on observation? Personal experience? Interviews? Fact?
- What sort of diction characterizes the columnist?
- What sort of syntax characterizes the columnist?
- What audience does s/he assume? How do you know?
- What unstated assumptions (warrants – enthymemes) does the columnist make?
- What are the potential ramifications of the issues addressed in the column?

II. After annotating, write a one-page précis and response following these directions:

Directions: When writing your one-page rhetorical précis/response, *objectively* summarize the article accurately in your own words by composing a four-sentence rhetorical précis. Make sure to skip a line between #1-4. **Below the précis, compose a single-paragraph response**, noting any questions, objections or enlightenment and the potential ramifications generated by the column. The response must be double spaced. (You **MUST** turn in the annotated article and the typed précis. Use a paperclip to fasten them together.)

Note: Before you begin writing your rhetorical précis, read the column a number of times to make sure you completely understand the author's rhetorical situation.

Part 1: Example Rhetorical Précis

1. The **first sentence** identifies the essay’s author and title, provides the article’s date in parentheses, uses some form of the verb “says” (claims, asserts, suggests, argues) followed by “that,” and the essay’s thesis (paraphrased or quoted).

Example: In his “In Defense of Prejudice” (1995), Jonathan Rauch **argues** that prejudice in society should not be eliminated.

2. The **second sentence** describes the author’s support for the thesis, usually in chronological order.

Example: Rauch supports his position by providing historical and anecdotal evidence, culled from segments of society and his own experience that **illustrates** the futility and harm associated with attempts to eliminate prejudice and/or noxious speech.

3. The **third sentence** analyzes the author’s purpose using an “in order to” statement.

Example: Rauch hopes to shift the paradigm away from absolutism, the idea of punitive action against racism and prejudice, **in order to** move society toward rejection, the idea of societal pressure when grappling with racist and prejudicial attitudes and speech.

4. The **fourth sentence** describes the essay’s intended audience and/or the relationship the author establishes with the audience.

Example: The author uses an erudite, yet defensive tone indicating that he primarily addresses an intellectually liberal audience, an audience most likely to support speech codes.

Part 2: The Response (between 150-200 words)

Your **subjective** single-paragraph response expresses your reaction to the column. This can include style, substance, and ramifications. Is the columnist successful in presenting the argument? Is s/he making assumptions? Why do you agree or disagree with the columnist’s position? Depending on the nature of the column, speculate on what could happen if the columnist’s argument is/is not embraced by society or the specific group addressed in the column, or judge the value of the column – is the topic important or frivolous? Why?

Mr. Gunner AP Lang teacher

MLA Guidelines

- All margins should be 1 inch.
- Times or Times New Roman font
- 12 pt. font
- Double-spaced
- Heading goes in upper left corner of page 1.
 - a. Your first and last name
 - b. Mrs. Bordelon
 - c. English Lang AP: Assignment (give the name of the assignment)
 - d. Date due
- Headers (only last name and page #) should be on the upper right hand side of the page.

Grading Policies

(for Letter of Introduction and Précis with summary)

- 1 for every 3 misspelled words, incorrect capitalization, or incorrect end punctuation.
- 3 for every fragment.