

MFHS AP Language & Composition

SUMMER READING ASSIGNMENT

Dear Future Student,

Please read all pages of this packet for details about your required summer reading assignment.

- Choose one of the following books to purchase and read before over the summer break.
- ◆ *Educated* by Tara Westover
 - ◆ *The Glass Castle* by Jeannette Walls
 - ◆ *The Other Wes Moore* by Wes Moore
 - ◆ *The Zookeeper's Wife* by Diane Ackerman

Note: Please look over summaries available at Goodreads.com to help you choose a book that is a **good fit for you**; consult with your parents if you are unsure if the topics discussed are best for you.

- **Summer Assignment Overview:** Create a **dialectical journal** (*see following page for more specific instructions*) that chronicles your close reading. Your submission should include a minimum of 20 entries. These entries should span the entire book; they should not only be from the first 100 pages. Your journal must be typed using the format demonstrated on the instruction page. The grading rubric is provided with this packet as well.

→ Be prepared for the following:

- ◆ summer assignment to be turned in the first Monday after school begins
- ◆ small group discussions over the book during the first full week of school
- ◆ an essay over the book during the two weeks of school
- ◆ a test over the book within the first two weeks of school

→ Recommendations:

- ◆ Annotate your book for rhetorical moves (refer to suggestions on attached documents) as you read.
- ◆ Pay close attention and make note of issues that are relevant to our world today.
- ◆ Pay close attention and make note of lessons learned through the experiences of the author.
- ◆ Pay close attention to personal philosophies, ways of thinking, ideas that could be argued.

IMPORTANT note for this assignment and the entire school year: As with most major works, study guides such as SparkNotes are probably available online. Online resources, however, are not always reliable sources for information about, or interpretation of, works. They often contain significant mistakes and they certainly remove any chance of original thought. **The intelligent approach, obviously, is to read the primary source (the work itself) and to attempt analysis and interpretation yourself.** Use of online sources are appropriate only for review, or, occasionally, clarification. Assignments, tests, and essays are based on primary texts. **Be careful to avoid plagiarizing outside sources - your work must be YOUR thinking.** Plagiarism is a serious form of cheating that will not be tolerated, especially in an Advanced Placement course. If you need further clarification, please ask me for guidance.

I hope you enjoy reading your book, and I look forward to seeing you the first day back to school. If you have any questions or concerns, contact me by email: smeyer@mfisd.txd.net

Sincerely,

Mrs. Shannon Meyer

Summer Assignment: AP Lang & Comp

Dialectical Journals

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the texts you read. The process is meant to help you develop a better understanding of the texts as you read them. Use your journal to incorporate your personal responses to the texts, your ideas about the themes, and your evaluations of the texts’ rhetoric. You will find that it is a useful way to process what you are reading, prepare yourself for group discussions, and analyze the way the authors present their ideas and arguments. We will continue to use this format throughout the course as we engage with additional texts.

DETAILED INSTRUCTIONS FOR ASSIGNMENT:

- Select a nonfiction title from the provided list as your summer read.
- As you read, annotate your selection to help you choose passages that stand out to you.
- Record selected passages in the left-hand column of the chart – be sure your quotation is EXACTLY as it is written in the original text and use quotation marks. Use ellipses (...) to indicate any portion of the original text left out.
- ALWAYS include page and paragraph numbers in the middle column.
- In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage).
 - You must label your responses using the following codes:
 - **(Q) Question** – ask about something in the passage that is unclear
 - **(C) Connect** – make a connection to your life, the world, or another text
 - **(P) Predict** – anticipate what will occur based on what’s in the passage
 - **(CL) Clarify** – answer earlier questions or confirm/disaffirm a prediction
 - **(R) Reflect** – think deeply about what the passage means in a broad sense – not just to the characters in the story/author of the article. What conclusions can you draw about the world, about human nature, or just the way things work?
 - **(E) Evaluate** - make a judgment about what the author is trying to say
 - **(A) Analyze** – explain how the author is using rhetoric and language to make point and persuade the audience
- Your dialectical journal should have at least 20 well-developed entries and cover the entire book.
- Dialectical journals must be typed. Using the format shown in the examples.
- Your journal should be completed prior to the first day of class. You will be required to submit your Dialectical Journal to Google Classroom during the first week of school for a grade. Refer to the included rubric for information over grading.

EXAMPLE Dialectical Journal entries

Title: *A School of Our Own: The Story of the First Student-Run High School*

Author(s): Samuel Levin & Susan Engel

Quotation From the Text You will need at least 20 entries	Page #/ Para #	Your Response w/code from list (ideas/insights, questions, reflections, and comments)
1. "...this had always been the case: mostly not very good teachers, mostly quite boring classes, but one or two life preservers to keep me afloat."	5/2	(C) Like Sam, I find this pattern in my own life having those couple gems who keep my sanity in check. It is those couple classes and teachers that allow me to allow me to still find joy in school, despite seeing it as a burden most of the time, which I find quite devastating. Ever since I was young, I have always enjoyed learning new things and expanding my knowledge on even the most random of concepts, but as I have gone through the years of school, I have slowly noticed myself hating it more and more and simply doing it for the grade.
2. I loved the farm...I loved sliding open the big red doors...I loved walking deep into the back fields...I loved...I loved...I loved the mornings..."	5/4, 6/1	(A) By incorporating anaphora as he repeatedly begins consecutive sentences with the phrase, "I loved...", Sam shows his small joys in life away from his high school environment. These parts of the day that make life good play a sharp contrast compared to the mediocre hours spent at school that he later describes. Along with his contrast comes an emphasis on the need for a reformed school system that has been seen to suck the life out of even the most dedicated student, further supporting his entire idea that he presents of creating his own student run school.
3. "...most parents and teachers readily agree that by the time our kids are somewhere around twenty years old...we want them to be independent. Yet, strangely, as Sam began to notice during his junior year, we want them to acquire all of those skills without giving them much more practice at any of it while they are in school."	8/4	(Q) If parents and teachers "readily agree" that they want students to be independent, but realize that the current school system is not effectively allowing that completely succeed in that, why haven't things already been changed?
4. "What I saw around me, what made me so mad, was that most of my friends were struggling...They didn't care about anything they were learning...Most of what we were learning was boring. Or even if the subjects matter itself was interesting, the way we learned it turned it into something lifeless and dull."	11/2	(E) Schools have turned the most capable students into the least motivated simply with methods of teaching that ineffectively excite the youth about learning. Teachers turn going to school and delving into knew material as a burden that seems to be never ending. This continually weak system is what creates "senioritis" and the dreading of a further education that has become so important for

		success in future life. Without doing something to attempt to bring learning to a more positive light universally, high school and future careers of students could be put at stake.
5. "Expertise, it seemed to me, was like anything else. It required practice. Yet we were being flung into the game of life without so much as a scrimmage."	30/2	(R) Unrealistic expectation put on people concerning all different aspects of life not only pertaining to education and career mastery, but also things like and athleticism, are what lead to many people's breaking point. It is commonly known that even with raw talent, practice is absolutely essential for success and expecting one to excel without such just creates unhealthy mental conditions that seem to consume so many nowadays.
6. "...Angela Duckworth, a psychologist at the University of Pennsylvania, published an exciting new study showing that self-discipline, rather than intelligence, was the predictor of success in high school...that effort was more valuable than intrinsic ability."	31/4	(P) Because independence is most likely going to be a very key part of Sam's student run school, it will be essential for students to have this determination and grit to succeed in the new program. Without these things, it would be very difficult to partake in projects and other school work with an outside force pushing one to get things done eliminated. Education will be completely in the student's hands, and the student's fault if it falls to pieces. Therefore, without the right appreciation and motivation the success for that particular individual will fall short.
7. "Because the students would be in charge, they would be engaged, they'd discover real responsibility, and they'd be empowered by their newfound ownership of their school... they would discover and practice mastery. The would also get to work on something that truly excites them..."	45/1	(CL) I was right to predict earlier that independence and control over one's own education would be a primary part in the creation of Sam's student run school. In previous chapters, he stressed so greatly that one of the most significant reasons so many students seem to be unmotivated and discouraged is because of their feeling of no control in their education. Sam realized that it is very difficult to want to try to be successful at and be passionate about something you are being forced, by law, to take part in. Now he is able to reform this part of the American school system with a school of his own. Additionally, he addressed how widely understood it is that gaining skills that will later help with successfully living independently is essential for future life. Because schools failed to provide the education of such skills, the author strived to create a school that allows his graduated to know what it takes to be independent.

CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- Effective &/or creative use of stylistic or rhetorical devices (*see attached list*)
- Passages that remind you of your own life or something you have seen before
- Structural shifts or changes of rhetorical mode (*see attached list*)
- A passage that makes you realize something you had not seen before
- Examples of patterns: recurring images, ideas, words.
- Passages with confusing language or unfamiliar vocabulary
- Information you find surprising or confusing
- Passages you strongly agree or disagree with

RESPONDING TO THE TEXT:

You can *respond* to the text in a variety of ways. The most important thing to remember is that your observations should be ***specific and detailed***. Your entries should be insightful, show evidence of authentic thought, and . While you may begin with initial annotations, journal entries themselves must be typed.

Basic Level Responses

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with the author

Sample Sentence Starters:

I really don't understand this because...

I really dislike/like this idea because...

I think the author is trying to say that...

This passage reminds me of a time in my life when...

This part doesn't make sense because...

The author is trying to

Higher Level Responses

- Analyze the text for use of rhetorical devices (tone, structure, style, imagery)
- Make connections between different ideas or events in the text
- Make connections to a different text (or film, song, etc...)
- Discuss the words, ideas, or actions of the author
- Consider an event or description from the perspective of a different individual
- Analyze a passage and its relationship to the book or world as a whole

Grading Rubric for Dialectical Journal

Critical Reader (detailed, elaborate responses)—**90-100:**

- Extra effort is evident.
- You include **more than the minimal** number of entries.
- Your quotes are relevant, important, thought provoking, and representative of the big ideas of the text.
- You can “read between the lines” of the text (inference).
- You consider meaning of the text in a universal sense.
- You create new meaning through connections with your own experiences or other texts.
- You carry on a dialogue with the writer. You question, agree, disagree, appreciate, and object.
- Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—**80-89:**

- A solid effort is evident.
- You include the required number of entries.
- Your quotes are relevant and connect to the big ideas of the text.
- Entries exhibit insight and thoughtful analysis.
- You construct a thoughtful interpretation of the text.
- You show some ability to make meaning of what you read.
- You create some new meaning through connections with your own experiences and the text.
- You explain the general significance.
- You raise interesting questions.
- You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—**75-79:**

- You include an insufficient number of entries.
- Sentences are mostly correct with a few careless spelling and grammatical errors.
- You selected quotes that may be interesting to you, but that don’t necessarily connect to the big ideas of the text.
- Entries exhibit insight and thoughtful analysis at times.
- You make connections, but explain with little detail.
- You rarely make new meaning from the reading.
- You ask simple questions of the text.
- You may agree or disagree, but don’t support your views.

Literal Reader (inadequate, simple, factual responses)—**70-74:**

- You include few entries.
- Entries exhibit limited insight or none at all.
- You accept the text literally.
- You are reluctant to create meaning from the text.
- You make few connections which lack detail.
- You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (inadequate, basic perfunctory responses)—**below 70:**

- You include very few entries.
- Very little effort is evident.
- You find the text confusing, but make no attempt to figure it out.
- You create little or no meaning from the text.
- You make an occasional connection to the text, and the ideas lack development.
- Sentences contain numerous grammatical and spelling errors.

The Rhetorical Modes

The rhetorical modes are tools for writers to help them develop and organize their writing. Although some works may employ an overarching organizational mode or pattern, writers typically use more than one mode throughout a piece of writing. They often move fluidly between modes depending on the rhetorical situation and the needs that arise from that situation. For example, writers often use exemplification or analogy to support claims in their arguments.

Mode	Purpose	Example Statement
Argument	To persuade your reader to accept your opinion, take some action, or do both about your topic	The U.S. government should enforce stricter standards on automobile emissions.
Analogy	To compare topics that typically seem different at first glance (works best if the analogy uses an item familiar to the reader)	Passing legislation through Congress is like a Rubik's cube: all pieces need to align or nothing will be solved.
Exemplification or Illustration	To discuss your topic by using examples to clarify your points	To show his passion for humane care, for instance, he volunteered at the local animal rescue shelters.
Description	To create a picture in words (vivid, specific details) to help the reader visualize something a writer has seen, heard, or done	Its glossy hue sharply contrasts the fuzzy, muted sounds my guitar hums when I rustle its strings.
Narration	To explain information about your topic as a series of events in story format often to demonstrate a theme or significance	"Someone must have slandered Josef K., for one morning, without having done anything wrong, he was arrested." – Franz Kafka
Comparison and Contrast Analysis	To show how two or more areas of your topic are similar, different, or both	Both of the rivers flow by the city, but the Anacostia River is far more polluted.
Process Analysis	To explain a process by giving directions or information about how to do something or how something is done	First, you make your order; then, you must pay before you can pick up your coffee.
Cause and Effect Analysis	To explain what caused something to happen about a topic or issue	Because the roads were slick from the snow, Paul's car lost traction and slid into the fence.
Problem and Solution Analysis	To inform readers about an issue and offer solutions to that issue	The lack of attention could be resolved by adding variety to the class period.
Classification and Division Analysis	To break your topic into groups of categories and explain them	Originally, writing was divided into three main genres: poetry, prose, and drama.
Definition	To define a word or concept about your topic using synonyms, essential definitions, or extended definitions	Wisdom is intelligence gained not through a book but throughout life.

Rhetorical Terms List for Summer Reading

AP English Language and Composition

Purpose: Knowing these terms will allow you to discuss an author's work at a more sophisticated level as you discuss how an author achieves his or her purpose. As you read your summer selection, use this list to help identify the author's use of rhetorical devices to help convey their message to the audience. **You will be expected to know these terms.**

Allusion – A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion. Allusion is used to lend authority to an idea, to make association with something the reader knows to create a memorable phrase.

Ex. "Plan ahead: it wasn't raining when Noah built the ark" - Richard Cushing

Analogy - A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

Ex. He that voluntarily continues ignorance is guilty of all the crimes which ignorance produces, as to him that should extinguish the tapers of a lighthouse might justly be imputed the calamities of shipwrecks." - Samuel Johnson

Anecdote – A short narrative detailing particulars of an interesting episode or event. The term most frequently refers to an incident in the life of a person. Used to provide a concrete example or to humanize an abstract concept.

Antithesis (an-tih-theh-sis) – Figure of balance in which two contrasting ideas are intentionally juxtaposed, usually through parallel structure; a contrasting of opposing ideas in adjacent phrases, clauses, or sentences. Antithesis creates a definite and systematic relationship between ideas.

Ex. "He is no fool who gives what he cannot keep to gain that which he cannot lose" – Jim Elliot

"That's one small step for a man, one giant leap for mankind" - Neil Armstrong

"We must learn to live together as brothers or perish together as fools" – Martin Luther King Jr.

Colloquialism (kuj-loh-kwee-uhl-izm) - The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.

Diction – Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness. For the AP exam, you should be able to describe an author's diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author's purpose. Diction, combined with syntax, figurative language, literary devices, etc., creates an author's style.

Expletive (ek-spli-tiv) - Figure of emphasis in which a single word or short phrase, usually interrupting normal speech, is used to lend emphasis to the words on either side of the expletive.

Ex. *in fact, of course, to be sure, indeed, I suppose, I hope, you know, you see, clearly, in any event, in effect, certainly, remarkably.*

Euphemism (yoo-fuh-miz-uhm) - From the Greek for "good speech," euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement.

Ex. Saying "earthly remains" rather than "corpse" is an example of euphemism.

Extended metaphor – A metaphor developed at great length, occurring frequently in or throughout the work.

Figurative language – Writing or speech that is not intended to carry literal meaning and is usually meant to be imaginative and vivid.

Figure of speech – A device used to produce figurate language. Many compare dissimilar things. Figures of speech include apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, synecdoche, and understatement.

Rhetorical Terms List for Summer Reading

AP English Language and Composition

Hyperbole (hahy-pur-buh-lee) – A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony. It is used to provoke a response, to cast something in a strong light.

Ex. “So first of all, let me assert my firm belief that the only thing we have to fear is fear itself” - Franklin D. Roosevelt

This stuff is used motor oil compared to the coffee you make, my love.

Imagery - The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses; we refer to visual, auditory, tactile, gustatory, or olfactory imagery. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman’s cheeks and/or symbolizing some degree of perfection (It is the highest flower on the Great Chain of Being). An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. In addition, this term can apply to the total of all the images in a work. Pay attention to *how* an author creates imagery and to the effect of this imagery.

Irony/ironic - The contrast between what is stated explicitly and what is really meant. The difference between what appears to be and what actually is true. In general, there are three major types of irony used in language; (1) In a *verbal* irony, the words literally state the opposite of the writer’s (or speaker’s) true meaning. (2) In *situational* irony, events turn out the opposite of what was expected. What the characters and the readers think ought to happen. (3) In *dramatic* irony, facts or events are unknown to a character in a play or piece of fiction, but know to the reader, audience, or other characters in the work. Irony is used for many reasons, but frequently, it’s used to create poignancy or humor.

Juxtaposition (juh-k-stuh-puh-zish-uhn) - When two words, phrases, images, ideas are placed close together or side by side for comparison or contrast. It often calls attention to extremes.

Metaphor – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

Metonymy (mi-ton-uh-mee) – A term from the Greek meaning “changed label” or “substitute name.” Metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. A news release that claims “the White House declared” rather than “the President declared” is using metonymy. The substituted term generally carries a more potent emotional response.

Onomatopoeia (on-uh-mat-uh-pee-uh) – A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as *buzz*, *hiss*, *hum*, *crack*, *whinny*, and *murmur*. If see examples of onomatopoeia in an essay passage, note the effect.

Oxymoron – From the Greek for “pointedly foolish,” an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include “jumbo shrimp” and “cruel kindness.” This term does not usually appear in the multiple-choice questions, but there is a chance that you might find it in an essay. Take note of the effect that the author achieves with this term.

Paradox – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. It is used to point out an apparent contradiction.

Parallelism – Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning “beside one another.” It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to repetition of a grammatical element such as a preposition or verbal phrase. A famous example of parallelism begins Charles Dickens’s novel *A Tale of Two Cities*: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity . . .” The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader’s attention, add emphasis and organization, or simply provide a musical rhythm.

Rhetorical Terms List for Summer Reading

AP English Language and Composition

Pedantic (*puh-dan-tik*) - An adjective that describes words, phrases, or general tone that is overly scholarly, academic, or bookish.

Personification – A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animal, or objects appear more vivid to the reader.

Repetition - The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.

Rhetorical Question [erotesis] – posing a question that is not answered by the writer because its answer is obvious or obviously desired, and usually just a yes or no answer would suffice. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the fact at hand.

Ex. We shrink from change; yet is there anything that can come into being without it? What does Nature hold dearer, or more proper to herself? Could you have a hot bath unless the firewood underwent some change? Could you be nourished if the food suffered no change? Do you not see, then, that change in yourself is the same order, and no less necessary to Nature? --Marcus Aurelius

Sarcasm – From the Greek meaning “to tear flesh,” sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic, that is, intended to ridicule. When well done, sarcasm can be witty and insightful; when done poorly, it’s simply cruel

Synecdoche (*si-nek-duh-kee*) – is a type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or in short, any portion, section, or main quality for the whole or the thing itself (or vice versa).

Ex. Farmer Joes has two hundred head of cattle [whole cattle], and three hired hands [whole people]. If we had some wheels [whole vehicle], I'd put on my best threads [clothes] and ask for Jane's hand [hopefully her whole person] in marriage.

Syntax – The way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words. In the multiple-choice section, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

Tone – Similar to mood, tone describes the author's attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are *playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, and somber*.

Understatement – The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Ex. The 1906 San Francisco earthquake interrupted business somewhat in the downtown area.
Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse. – Jonathan Swift

Information in handout compiled from the following resources:

- * *Essential Literary Terms with Exercises* – Sharon Hamilton
- * *A Handbook of Rhetorical Devices* – Robert A. Harris [<http://www.virtualsalt.com/rhetorichtmj>]
- * *American Rhetoric: Rhetorical Figures in Sound* [<http://www.americanrhetoric.com/rhetoricaldevicesinsound.htm>]
- * “Glossary of Terms” – V. Stevenson