

AP Language and Composition Summer Work 2024-2025
Seffner Christian Academy

Welcome to AP Language and Composition!

I cannot wait to begin our journey together in the fall. These summer assignments will help you prepare for the course work that lies ahead. There is no shortcut to being well-read or having a strong vocabulary. These assignments have been crafted to help you practice the kind of reading you will be expected to do in class and develop the academic vocabulary you need to express your findings.

Assignment Part 1: Academic Vocabulary

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 will use this photo as part of your “Getting to Know You” pod activity the first week of school, so make sure the photo is SCA appropriate. 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:

Doe 1			
Jane Doe			
Mrs. Jost			
AP Lang.			
8 August 2024			
Vocabulary Practice Log			
Session Number	Date	Notes about the session	Witness Signature
1	June 5, 2024	Reviewed by the pool	<i>Bertha Doe</i>

You are keeping a physical log. That means you need to write it on notebook paper by hand or print off a log to fill in. Make sure that you have someone witness or sign off on your studying. 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. The point of writing the term and definition out by hand to get your mind engaged in the process. You are trying to learn what the words mean rather than just what they look like.

*If you took AP Lit. last year, you are not required to complete this first part of the assignment, BUT you are still required to know these terms. You might want to review the list and make sure you know these terms and can recognize them in the context of texts. **You are still responsible for parts 2 and 3.***

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 drop 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 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:** nonstandard 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, a truth about humanity or the universe the author wants the reader to learn.

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

YOU DID IT!!

Assignment Part 2:

Read "How to Mark a Book" by Mortimer Adler. You can find this essay under the instructions for the dialectal journals. His suggestions for annotations are your guidelines for your summer reading. Your reading should be active: look for passages that puzzle you, interest you, resonate with you.

Assignment Part 3:

Read and annotate ONE of College Board's suggested nonfiction books listed here:

1. *Amazing Grace* by Jonathan Kozol
2. *The Right Stuff* by Tom Wolfe
3. *Fast Food Nation* by Eric Schlosser
4. *Nickel and Dimed: on (Not) Getting by in America* by Barbara Ehrenreich
5. *Overachievers: The Secret Lives of Driven Kids* by Alexandra Robbins
6. *There Are No Children Here* by Alex Kotlowitz
7. *Black Hawk Down* by Mark Bowden
8. *Catch Me If You Can* by Mark Bowden
9. *The Zookeeper's Wife: A War Story* by Misty Bernal
10. *Reading Lolita in Tehran* by Azar Nafisi
11. *Seabiscuit: An American Legend* by Laura Hillenbrand
12. *The Perfect Storm* by Sebastian Junger
13. *Teacher Man* by Frank McCourt
14. *Bruchko* by Bruce Olson

Before choosing a title, check out reviews online to see what subjects and styles appeal to you. Side note: Spark Notes is not a good place to find reviews of works. Check out the *New York Times* online, *Publishers Weekly*, or *Common Sense Media* for informative reviews on these titles before making a selection. Once you have committed to your book, read it and complete assignment 3:

- 1) Read and annotate your chosen work as suggested in Dr. Adler's essay.
- 2) Keep a dialectal journal of your chosen nonfiction text.

A dialectal journal is essentially two-column notes with a directly quoted (and cited) passage on the left-hand side and your commentary about that passage on the right-hand side. Obviously, you are already annotating these works, but the dialectal journal specifically identifies the most essential passages and your reactions, which will allow them to serve as valuable notes for your essay. Also, the dialectal journal gives you a chance to prove to your teacher (me) that you read the required works and thought about them deeply. After all, you are not turning in an annotated book to me; you are turning in the dialectal journal. Keep in mind that your responses are NOT summaries. I am looking for evidence you are processing what you read.

DUE DATE: The first day of school. You will upload your dialectal journal to Canvas. Have it typed up in MLA format on your iPad, so you can upload it in class.

Jane Doe

Mrs. Jost

AP Lang.

8 August 2024

Dialectal Journal for *Insert Book Title Here*

Passage "Direct Quote" (MLA Citation)	Response
"But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice that was his due...but I couldn't tell her. It would have been too dark—too dark altogether..." (Conrad 72).	It's finally coming together here. The theme of it all. It's in this moment that I see how pointless all this struggle has been, the pointless struggle of humanity to subdue the earth to his will. It is for nothing, but even when we see (finally) it is difficult to explain to someone else. And Conrad fancies for a moment that his lie should shake all of heaven but it doesn't. Life just goes on without any concern for the struggle of the individual.

Helpful Hints for Your Journal

- Write down passages that capture your attention as you read (rather than trying to back track because you forgot about the assignment until a month after you read the book)
 - Make connections to your own life and experiences whenever you can
 - Ask questions to the text
 - Try agreeing/arguing with the writer—write those ideas down
 - Consider statements from someone else's point of view
 - Consider the author's agenda or purpose in writing Your dialectal journals will be uploaded to Canvas on the first day of school, so make sure you have them typed up on Pages or as a Google Doc.
 - Make sure you include detailed, meaningful passages.
 - Use thoughtful commentary and consider elements like diction, imagery, syntax
 - Make personal connections, and fully cover the text (so not all your quotes should be from the first ten pages).

These will be your notes for your first in-class essay. Your dialectal journal should have at least 10 entries.

How to Mark a Book
by Mortimer J. Adler, Ph.D.
From *The Saturday Review of Literature*, July 6, 1941

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type—a respect for the physical thing—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers—unread, untouched. (This deluded individual owns wood pulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores—marks them up again and again each time he returns to study them—is the reason why you should

mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- Underlining (or highlighting): of major points, of important or forceful statements.
- Vertical lines at the margin: to emphasize a statement already underlined.
- Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able take

the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)

- Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- Circling or highlighting of key words or phrases.
- Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the endpapers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book—so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you —how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your Plutarch's Lives, Shakespeare, or The Federalist Papers, tell him gently but firmly, to buy a copy. You will lend him your car or your coat—but your books are as much a part of you as your head or your heart