

**Advanced Placement: Language and Composition
Assignment**
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Summer
2017 -2018

Welcome to AP Language and Composition!

While everyone should enjoy their summer vacation, one must also recognize that choosing to prepare for the challenges that will face us is always the best course. With that in mind, if one has a plan, success is nearly a guarantee.

The AP English Language and Composition course emphasizes a mix of politics, history, social sciences, current events and non-fiction prose. This class is different from most English classes you have taken before; it will ask you to analyze writing, develop sound reasoning and argumentation, as well as examine the power of language.

Help: If you need any help at all, please email afabricatore@stanthonyschools.org. Please note I will **not be available after August 15, 2017**. Unfortunately, if you have just transferred into the class or have left the assignment until the last minute, you will need to just do your best.

Due Date: This assignment is due the second day of class. There is no excuse for an AP student to begin the course without the work. No excuses are acceptable; you are responsible for completing your work. Please do not say, "I did not get the assignment," "My computer, disk, printer..." etc. Failure to complete the assignment will result in a very poor grade during the first few weeks. I will immediately contact your parents/guardians if the assignment is missing.

Plagiarism: This school's plagiarism policy will be applied to any plagiarism for the summer assignment. You will not receive credit for plagiarism because you did not do the work, and you may not make up the assignment. You may not use SparkNotes, MonkeyNotes, or any other materials to replace reading the actual book. This also means you may not use information from these websites for your paper (ie. direct quotes or paraphrasing). You may not use materials from another student. Do not work collaboratively on this assignment (Collaboration has its place. However, we are working to prepare you for the AP Exam where no collaboration is allowed). If you are having difficulty comprehending the book, writing the assignments, or completing the assignments, please contact Ms. Fabricatore. This is the best way to avoid panicking and resorting to cheating.

Here's "The Plan."

Part I: AP Vocabulary

Below please find a list of the literary terms that you will be responsible for BEFORE the course work begins. Use flashcards. Set the definitions to music. Use mnemonic devices. What ever works best for you, but you will sit for a LITERARY TERMS TEST the first cycle of classes.

RHETORICAL VOCABULARY TERMS

1. alliteration: The repetition of one or more initial consonants in a group of words or lines in a poem.
2. allusion: A reference to a person, place or event meant to create an effect or enhance the meaning of that idea.
3. ambiguity: A vagueness of meaning; a conscious lack of clarity meant to evoke multiple meanings or interpretations.
4. analogy: A comparison that points out similarities between two dissimilar things; a passage that points out several similarities between two unlike things is called an extended analogy.
5. anaphora: A repetition of a word or words at the beginning of two or more successive verses, clauses, or sentences.
6. anecdote: A brief narrative often used to illustrate an idea or make a point.
7. antecedent: A word to which a pronoun refers.
8. antithesis: A rhetorical opposition or contrast of ideas by means of a grammatical arrangement of words, clauses, or sentences, as in the following:
 - a. "They promised freedom but provided slavery."
 - b. "Ask not what your country can do for you, but what you can do for your country."
9. apostrophe: A locution that addresses a person or personified thing not present.
Example: "Oh, you cruel streets of Manhattan, how I detest you!"
10. assonance: The repetition of two or more vowel sounds in a group of words in prose or poetry.
11. clause: A structural element of a sentence, consisting of a grammatical subject and a predicate. Independent clauses, sometimes called main clauses, may stand on their own as complete sentences; dependent clauses, which are used as nouns or modifiers, are incomplete sentences and may not stand alone grammatically. Dependent clauses are sometimes called subordinate clauses. Dependent clauses that function as adjectives, nouns, or adverbs are known, respectively, as adjective, noun, and adverbial clauses.
12. conceit: A witty or ingenious thought; a diverting or highly fanciful idea, often stated in figurative language.
13. connotation: The suggested or implied meaning of a word or phrase. Contrast with denotation.
14. consonance: The repetition of two or more consonant sounds in a group of words or a unit of speech or writing.
15. deductive reasoning: A method of reasoning by which specific definitions, conclusions, and theorems are drawn from general principles. Its opposite is inductive reasoning.
16. denotation: The dictionary definition of a word. Contrast with connotation.
17. diction: The choice of words in oral and written discourse.
18. euphemism: A mild or less negative usage for a harsh or blunt term.
Example: pass away is a euphemism for die.

19. exposition: The background and events that lead to the presentation of the main idea or purpose of an essay or other work; setting forth the meaning or purpose of a piece of writing or discourse.
20. explication: The interpretation or analysis of a text.
21. extended metaphor: A series of comparisons between two unlike objects.
22. fallacy, fallacious reasoning: An incorrect belief or supposition based on faulty data, defective evidence, or false information.
23. figure of speech, figurative language: In contrast to literal language, figurative language implied meanings. Figures of speech include, among many others, metaphor, simile, and personification.
24. genre: A term used to describe literary forms, such as novel, play, and essay.
25. hyperbole: Overstatement; gross exaggeration for rhetorical effect.
26. image: A word or phrase representing that which can be seen, touched, tasted, smelled, or felt; imagery is the use of images in speech and writing.
27. inductive reasoning: A method of reasoning in which a number of specific facts or examples are used to make a generalization. Its opposite is deductive reasoning.
28. irony: A mode of expression in which the intended meaning is the opposite of what is stated, often implying ridicule or light sarcasm; a state of affairs or events that is the reverse of what might have been expected.
29. metaphor: A figure of speech that compares unlike objects. When several characteristics of the same objects are compared, the device is called an extended metaphor. A metaphor referring to a particular person, place, or thing is called a metaphorical allusion; for example, referring to someone as "a Hercules."
30. metonymy: A figure of speech that uses the name of one thing to represent something else with which it is associated. Example: "The White House says..."
31. mood :The emotional tone or prevailing atmosphere in a work of literature or other discourse. In grammar, mood refers to the intent of a particular sentence. The indicative mood is used for statements of fact; subjunctive mood is used to express doubt or a conditional attitude; sentences in the imperative mood give commands.
32. narrative: A form of verse or prose (both fiction and nonfiction) that tells a story. A storyteller may use any number of narrative devices, such as skipping back and forth in time, ordering events chronologically, and ordering events to lead up to a suspenseful climax. Also see frame.
33. onomatopoeia: The use of words whose sounds suggest their meaning. Example: bubbling, murmuring brooks.
34. oxymoron: A term consisting of contradictory elements juxtaposed to create a paradoxical effect. Examples: loud silence, jumbo shrimp.
35. paradox: A statement that seems self-contradictory but is nevertheless true.
36. parallel structure: The structure required for expressing two or more grammatical elements of equal rank. Coordinate ideas, compared and contrasted ideas, and correlative

- constructions call for parallel construction. For example: Colleges favor applicants with good academic records, varied interests, and high scores.
37. parody: An imitation of a work meant to ridicule its style and subject.
38. persona: The role or façade that a character assumes or depicts to a reader or other audience.
39. personification: A figure of speech in which objects and animals are given human characteristics.
40. prose: Any discourse that is not poetry. A prose poem is a selection of prose that, because of its language or content, is poetic in nature.
41. pun: A humorous play on words, using similar-sounding or identical words to suggest different meanings.
42. rebuttal or refutation: The part of discourse wherein opposing arguments are anticipated and answered.
43. reiteration: Repetition of an idea using different words, often for emphasis or other effect.
44. rhetoric: The language of a work and its style; words, often highly emotional, used to convince or sway an audience.
45. rhetorical mode: A general term that identifies discourse according to its chief purpose. Modes include exposition (to explain, analyze, or discuss an idea), argumentation (to prove a point or persuade), description (to recreate or present with details), and narration (to relate an anecdote or story).
46. rhetorical question: A question to which the audience already knows the answer; a question asked merely for effect with no answer expected.
47. sarcasm: A sharp, caustic attitude conveyed in words through jibes, taunts, or other remarks; sarcasm differs from irony, which is more subtle.
48. satire: A literary style used to poke fun at, attack, or ridicule an idea, vice, or foible, often for the purpose of inducing change.
49. sentence structure: The arrangement of the part of a sentence. A sentence may be simple (one subject and one verb), compound (two or more independent clauses joined by a conjunction), or complex (an independent clause plus one or more dependent clauses).
50. simile: A figurative comparison using the words like or as. Example: She sings like a canary.
51. stylistic devices: A general term referring to diction, syntax, tone, figurative language, and all other elements that contribute to the “style,” or manner of a given piece of discourse.
52. syllogism: A form of deductive reasoning in which given certain ideas or facts, other ideas or facts must follow, as in All men are mortal; Mike is a man; therefore, Mike is mortal.
53. symbolism: The use of one object to evoke ideas and associations not literally part of the original object. Example: The American flag may symbolize freedom, the fifty states, and the American way of life, among many other things.
54. synecdoche: A figure of speech in which a part signifies the whole (fifty masts for fifty ships) or the whole signifies the part (days for life, as in “He had lived his days under

African skies”). When the name of a material stands for the thing itself, as in pigskin for football, that, too, is synecdoche.

55.syntax: The organization of language into meaningful structure; every sentence has a particular syntax, or pattern of words.

56.tone: The author’s attitude toward the subject being written about. The tone is the characteristic emotion that pervades a work or part of a work – the spirit or quality that is the work’s emotional essence.

57.verisimilitude: Similar to the truth; the quality of realism in a work that persuades readers that they are getting a vision of life as it is.

58.voice: The real or assumed personality used by a writer or speaker. In grammar, active voice and passive voice refer to the use of verbs. A verb is in the active voice when it expresses action performed by its subject. A verb is in the passive voice when it expresses an action performed upon its subject or when the subject is the result of the action.

ACTIVE: The crew raked the leaves.
 PASSIVE: The leaves were raked by the crew.

Stylistically, the active voice leads to more economical and vigorous writing.

Part II: Read

Thank You for Arguing

Purchase or Borrow a copy of Thank You for Arguing by Jay Heinrichs. The book can be found for a decent price on Amazon.

1. You MUST read the novel in its entirety.
2. Upon completion of the reading, you will write an essay responding to the following prompt:
 Choose three concepts that you find most important to the development of a successful argument and compose a 250-500 word essay that argues why those three concepts are most important.
3. Your essay must answer the prompt completely as well as apply the concepts from the novel in your writing. Make sure your essay is typed and in MLA format. Failure to do so will result in a deduction of points on your assignment.
4. For questions regarding MLA format, email Ms. Fabricatore or consult the Perdue Owl website <https://owl.english.purdue.edu/owl/resource/747/01/>

**See rubric attached.

Essay Rubric---In Thank You for Arguing, Heinrichs presents many concepts about argument and persuasion. Choose three concepts that you find most important to the development of a successful argument and compose a 250-500 word essay that argues why those three concepts are most important. The most successful essays will employ the concepts it argues are most important in completing this task.

Focus

25

- The essay adheres to the prompt
- Paragraphs are unified by a main idea and cohere as distinct units.
- Topic sentences are used to maintain focus.

Author limits the content to a manageable scope (don't try to do too much)

Development/ Support

25

Topic sentences support the main idea
Points are supported with specific evidence
Source materials are integrated effectively and meaningfully into the author's argument.

Organization/ Structure

25

A clear principle of organization is employed and maintained throughout essay.
Essay is structured in manner that maximizes the overall purpose and effect.
Effective transitions connect separate ideas and events.

Style/ Conventions

25

Essay is free of sentence fragments, comma splices, and run- on sentences.
Verb tense is consistent throughout. (present)
Pronouns refer to clear antecedents and are used correctly in terms of person, case, and number.
Most sentences are constructed in active voice.
Sentences are clear and concise, avoiding unnecessary wordiness, and sentence length and complexity varies.
Essay adheres to standard written English.
Essay meets prescribed requirements, including word count and outside source requirements.
MLA format is employed correctly for in-text citations and works cited list.

MLA Works Cited:

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion*. New York: Three Rivers Press, 2013. Print.

MLA parenthetical citation:

(Heinrichs pg#) [For pg# place the page number of the book from which you took your quote.]

Other MLA guidelines:

Double spaced, 12pt Times New Roman font, 1" margins, page numbers with last name, title, and heading

Part III: Read

THE JOY LUCK CLUB by Amy Tan

The following discussion questions must be submitted BEFORE the FIRST DAY OF SCHOOL...(Read: The WEDNESDAY AFTER LABOR DAY.)

Please send in as a file (WORD or PDF) to afabricatore@stanthonyschools.org.
The document must have the correct MLA heading.
The questions must be answered in complete sentences.
Each question MUST be labeled.

The Joy Luck Club - Amy Tan

- 1 Which story is your favorite and why? Do you prefer the stories set in China or California?
- 2 How are the notions of balance (yin and yang) and energy flow (feng shui) an important theme in the novel? Does the Chinese notion of balance and flow translate to the characters' lives in America?
- 3 *The Joy Luck Club* was written as a collection of short stories. Is the order important? Could this have been told as a single story? What would that change?
- 4 In your experience, does the book reinforce or shatter stereotypes of Chinese culture?
- 5 By telling a story from the perspective of Chinese immigrants and first-generation Americans, what does the book reveal about American culture?
- 6 Tan has said that she wishes to break from "the ghetto of ethnic literature." Does *The Joy Luck Club* cross from the ethnic to the universal?
- 7 Although June is not sure why her mother gives her the jade necklace, she assumes it's because of her humiliation by Waverly. Is she right?
- 8 How do the struggles of the daughters mirror the tragedies of their mothers? What does this suggest about the relationships between parents and children?
- 9 Ying-ying sees herself as both a tiger and a ghost. Why does she use these characterizations? How would Lena? How would they be different?
- 10 The "broken English" of the mothers is often more colorful than the "perfect English" of their daughters. How does the way the mothers choose to express themselves reflect their identities? What is lost in translation?
- 11 How do the mothers decide to use their mah jong winnings? Does this show assimilation? Why, or why not?
- 12 The ritual of mah jong is central to the story. What rituals do American women perform that reflect culture and identity?

"They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds 'joy luck' is not a word, it does not exist."

- Jing-mei "June" Woo in *The Joy Luck Club*