Summer Assignment 2022
AP Language and Composition
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> "I resolved in the depth of my heart that I would be most moderate—most correct; and, having reflected a few minutes in order to arrange coherently what I had to say, I told her all the story of my sad childhood. Exhausted by emotion, my language was more subdued than it generally was when it developed that sad theme; and mindful of Helen's warnings against the indulgence of resentment, I infused into the narrative far less of gall and wormwood than ordinary. Thus restrained and simplified, it sounded more credible; I felt as I went on that Miss Temple fully believed me."
>
> —*Jane Eyre*, Charlotte Brontë

Hello and welcome to Advanced Placement Language and Composition! I am so excited to work through this course with you. I have provided my email address in the header, so if you ever have questions, you can contact me via email or through Teams.

The 2022 Summer Assignment for AP Language and Composition serves to begin preparing you for the level of rigor and type of materials that you will be tackling throughout this course. As described by the College Board, "AP English Language and Composition is an introductory college-level composition course. Students cultivate their understanding of writing and rhetorical arguments through reading, analyzing, and writing texts as they explore topics like rhetorical situation, claims and evidence, reasoning and organization, and style." Your summer work will involve many of the skills that the College Board asks you to develop prior to your exam, which will take place in May 2022. As a reminder, you have elected to take a college level course, and the work we do will mirror that.

There are three parts to the Summer Assignment. I will describe them briefly below:

- Part I will ask you to review and become familiar with the provided list of terms; you will use these terms in both other parts of the Summer Assignment. The more familiar you become with these terms, the better. We will use them throughout the school year.
- Part II will ask you to read a novel (*Jane Eyre*, by Charlotte Brontë, 448 pages, more information provided on the next page), and complete work based on the novel. More specific details on Part II can be found on page 9 of this packet.
- Part III will ask you to read a nonfiction text (*How to Argue with a Cat: A Human's Guide to the Art of Persuasion*, by Jay Heinrichs, 144 pages, more information provided on the next page), and complete work based on the text. More specific details on Part III can be found on pages 10 and 11 of this packet.

All Summer Assignment work will be due at the start of the class period on the first day of class of the 2022-23 school year.

In addition to the terms list provided in this packet, listed below are the materials you will need to purchase for this summer assignment.

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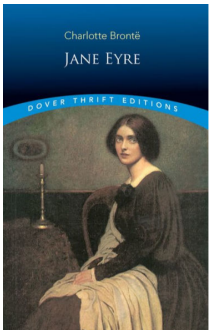
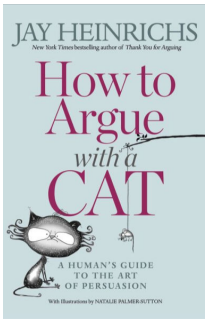
Jane Eyre, by Charlotte Brontë Please try to get this copy from Barnes & Noble ($7.00): https://www.barnesandnoble.com/w/jane-eyre-charlotte-bront/1003646772?ean=9780486424491 (There are school copies of *Jane Eyre* if you would like to borrow one, but you would have to use Post-Its for your annotations instead of writing on the page.)	
How to Argue with a Cat: A Human's Guide to the Art of Persuasion, by Jay Heinrichs Please try to get this copy from Barnes & Noble ($14.99): https://www.barnesandnoble.com/w/how-to-argue-with-a-cat-jay-heinrichs/1126974596?ean=9781635652741	

(If you foresee any issue with purchasing these texts, please see me in person by Monday June 6 or reach out to rhetrick@rtnj.org **by June 10** so that I can provide you with an electronic option)

You are being asked to purchase these texts, in part, so that you can write in them. More details on what you will be writing can be found on pages 9 and 10 of this packet.

Note on Plagiarism and Academic Honesty

The College Board and Randolph High School have no tolerance for acts of plagiarism. As shared by the College Board, "A student who fails to acknowledge the source or author of any and all information or evidence taken from the work of someone else through citation, attribution, or reference in the body of the work, or through a bibliographic entry, will receive a score of 0 on that particular [assignment]." Additionally, the RHS Code of Conduct for plagiarism will be followed. Acts of plagiarism, cheating, and academic dishonesty are unacceptable. Know that plagiarism is not only exclusive to sources and materials online, but also includes copying the work of your peer(s). A student who sends his/her work to another student to copy will also face consequences in accordance with the RHS Code of Conduct. Please take pride in your work and remain honest.

Part I

Introduction: Part I of the Summer Assignment asks you to review and become familiar with the provided list of terms. Feel free to print these pages, to save these pages, to write all of the terms down yourself, to make flashcards, and/or to generate a collection of the terms on an online tool such as Quizlet to aid you in your studies.

Absolute	a word free from limitations or qualifications ("best," "all," "unique," "perfect")

Ad hominem argument	an argument attacking an individual's character rather than his or her position on an issue
Allusion	a reference to something literary, mythological, or historical that the author assumes the reader will recognize
Alliteration	the repetition of the same sound or letter at the beginning of consecutive words or syllables
Analogy	a comparison between two seemingly dissimilar things, typically for the purpose of explanation or clarification
Anaphora	repetition of the same word or group of words at the beginning of successive clauses
Anastrophe	a figure of speech in which the normal word order of the subject, the verb, and the object is changed
Anecdote	a brief narrative that focuses on a particular incident or event
Antecedent	the word, phrase, or clause to which a pronoun refers
Antithesis	a statement in which two opposing ideas are balanced; parallel structure that juxtaposes contrasting ideas
Aphorism	a short, succinct statement that expresses general truth or idea, often using rhyme or balance
Assertion	an emphatic statement; declaration. An assertion supported by evidence becomes an argument
Assumption	a belief or statement taken for granted without proof
Asyndeton	a construction in which elements are presented in a series without conjunctions
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.")
Bias	prejudice or predisposition toward one side of a subject or issue
Chiasmus	a statement consisting of two parallel parts in which the second part is structurally reversed ("Susan walked in, and out rushed Mary.")

Claim	an assertion, usually supported by evidence
Cliché	an expression that has been overused to the extent that its freshness has worn off
Colloquialism	an informal or conversational use of language, not usually acceptable in formal writing
Complex sentence	a sentence that includes one independent clause and at least one dependent clause
Compound sentence	a sentence that has at least two independent clauses joined by a comma, semicolon or conjunction
Compound-complex sentence	a sentence that contains at least two independent clauses and at least one dependent clause
Concession	a reluctant acknowledgment or yielding
Connotation	that which is implied by a word, as opposed to the word's literal meaning; the implied or associative meaning of a word
Cumulative sentence	an independent clause followed by subordinate clauses or phrases that supply additional detail (also called a loose sentence)
Declarative sentence	a sentence that makes a statement or declaration
Deductive reasoning	reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case
Denotation	the literal meaning of a word; its dictionary definition
Diction	the word choices made by a writer
Epigram	a brief, witty, and often paradoxical saying
Ethos	the persuasive appeal of one's character, or credibility; a Greek term referring to the character of a person (one of Aristotle's three rhetorical appeals)
Euphemism	an indirect, less offensive way of saying something that is considered unpleasant

Figurative language	the use of tropes or figures of speech; going beyond literal meaning to achieve literary effect
Hyperbole	exaggeration for the purpose of emphasis
Imagery	vivid use of language that evokes a reader's senses (sight, smell, taste, touch, hearing)
Imperative sentence	a sentence that requests or commands
Implication	a suggestion an author or speaker makes (implies) without stating it directly — NOTE: *the author/speaker implies; the reader/audience infers*
Inductive reasoning	deriving general principles from particular facts or instances; reasoning from specific to general
Invective	an intensely vehement, highly emotional verbal attack
Inverted syntax	a sentence constructed so that the predicate comes before the subject
Irony	a contradiction between what is said and what is meant; incongruity between action and result
Jargon	the specialized language or vocabulary of a particular group or profession
Juxtaposition	placement of two things side by side for emphasis or contrast
Litotes	a type of understatement in which an idea is expressed by negating its opposite
Logos	a Greek term that means "word"; an appeal to logic (one of Aristotle's three rhetorical appeals)
Malapropism	the mistaken substitution of one word for another word that sounds similar
Maxim	a concise statement, often offering advice; an adage
Metaphor	a direct comparison of two different things; when a word or phrase is applied to an object or action to which it is not literally applicable.
Metonymy	substituting the name of one object for another object closely associated with it
Motif	a standard theme, element, or dramatic situation that recurs in various works

Non sequitur	an inference that does not follow logically from the premises
Oxymoron	a figure of speech that combines two contradictory terms
Paradox	an apparently contradictory statement that actually contains some truth
Parallelism	the repetition of similar grammatical or syntactical patterns
Parody	a piece that imitates and exaggerates the prominent features of another; used for comic effect or ridicule
Pathos	a Greek term that refers to suffering but has come to be associated with broader appeals to emotion (one of Aristotle's three rhetorical appeals)
Pedantic	characterized by an excessive display of learning or scholarship
Personification	endowing non-human objects or creatures with human qualities or characteristics
Polemic	an argument against an idea, usually regarding philosophy, politics, or religion
Polysyndeton	the use, for rhetorical effect, of more conjunctions than is necessary or natural
Premise (major, minor)	two parts of a *syllogism*. The concluding sentence of a syllogism takes its predicate from the major premise and its subject from the minor premise. Major premise: All mammals are warm-blooded. Minor premise: All horses are mammals. Conclusion: All horses are warm-blooded.
Rhetoric	the study of effective, persuasive language use (according to Aristotle, use of the "available means of persuasion")
Rhetorical devices	literary techniques used to heighten the effectiveness of expression
Rhetorical modes	patterns of organization developed to achieve a specific purpose; modes include but are not limited to narration, description, comparison and contrast, cause and effect, definition, exemplification, classification and division, process analysis, and argumentation
Rhetorical question	a question asked merely for rhetorical effect and not requiring an answer
Rhetorical triangle	a diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience

Sarcasm	harsh, cutting language or tone intended to ridicule
Satire	the use of humor to emphasize human weaknesses or imperfections in social institutions
Scheme	a pattern of words or sentence construction used for rhetorical effect; an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
Simile	a comparison of two things using "like," "as," or other specifically comparative words
Simple sentence	a statement containing a subject and predicate; an independent clause
Solecism	non standard grammatical usage; a violation of grammatical rules
Straw man	a logical fallacy that involves the creation of an easily refutable position; misrepresenting, then attacking an opponent's position
Style	the distinctive quality of speech or writing created by the selection and arrangement of words and figures of speech
Syllogism	a form of deductive reasoning in which the conclusion is supported by a major and minor premise
Synecdoche	using one part of an object to represent the entire object
Synesthesia	describing one kind of sensory experience in terms of another
Syntax	sentence structure
Thesis	the central idea in a work to which all parts of the work refer
Thesis statement	a statement of the central idea in a work, may be explicit or implicit
Tone	the attitude of a writer, usually implied, toward the subject or audience
Topic sentence	a sentence, most often appearing at the beginning of a paragraph, that announces the paragraph's idea and often unites it with the work's thesis
Trope	artful diction; the use of language in a nonliteral way; also called a figure of speech

Understatement	lack of emphasis in a statement or point; restraint in language often used for ironic effect
Zeugma	a construction in which one word (usually a verb) modifies or governs—often in different, sometimes incongruent ways—two or more words in a sentence

Part II

Introduction: Part II of the Summer Assignment asks you to thoughtfully read the novel *Jane Eyre*, by Charlotte Brontë (information on purchasing this novel can be found on page 2 of this packet). As you read, you will be asked to complete two tasks.

Task 1: Annotate.

- As you read the novel, please annotate directly on the page. (Writing directly on the page is preferred over using Post-It notes, as the novel is 448 pages long and Post-It notes may get crowded and/or fall out. If you are going to borrow a school copy, you cannot write on the pages and you must use Post-Its. **Please see me in 248 if you need a school copy.**) You are being asked to annotate this novel as often as you would like (meaning you can annotate every page if you would like to), but ***no less than two quality annotations every nine (9) pages***. These annotations should be thoughtful and in a manner consistent with Advanced Placement/ college level standards. Some ideas for annotations that are encouraged: use of literary devices, quality questions that arise, and/or authorial intent (why does Brontë do what she does to structure this text and reach the reader?). These annotations will help you to actively read and interact with the text, promote a constant conscious search for use of literary devices, and encourage a perpetual analysis of the structure of a text.

Task 2: Reading Log (Nine Entries minimum – one for every fifty pages of the novel)

- As you read the novel, in addition to annotating on the page, please keep a reading log. On this reading log, you will track your progress while reading *Jane Eyre*; you will also practice looking for the devices listed in Part I (pages 3-8 of this packet). *Please note: Many of the devices on the list are meant to be applied to articles/ argumentative writing, and not a novel (throughout this course, we will be exploring various types of writing, so the list is all-encompassing); use your judgment when searching for devices while you read.* For the devices, you should vary them as much as possible; you should **not** be using the same term (for example, Brontë's use of Biblical allusions) over and over. Everyone reads at a different pace; to provide some structure, **everyone must *complete a minimum of one entry for every fifty pages for a total of nine reading log entries*.** The reading log entries must span the entire novel.

Your reading log should look like this:

Date	Pages Read	Term and Analysis

June 29	1-50	Here, choose **one** term from the provided list that you noticed while reading. You will write 1-2 sentences on what that term is and where it was located in the reading. You will then write 1-2 sentences on why you believe Brontë may have used that device at this moment in the narrative.

Part III

Introduction: Part III of the Summer Assignment asks you to read the informational text *How to Argue with a Cat: A Human's Guide to the Art of Persuasion*, by Jay Heinrichs (information on purchasing this text can be found on page 2 of this packet). As you read, you will be asked to complete two tasks.

Task 1: Reading Chart.

- As you read, please fill in a reading chart (modeled below). In this chart, you will fill in a row after you finish reading each chapter. Each row will ask you to consider the skills/techniques being provided, and then be thoughtful about which devices from the provided list (pages 3-8 of this packet) could be used while achieving the technique. The final step in column three is to go into a bit more detail about one term and how it could be used. You should use a different focus device for each chapter. (For example, for chapter 4, which focuses on fitting in, many devices could be used when trying to accomplish that, but I might choose jargon as my focus device and explain why.) *Please note: Chapter 8 focuses on physical techniques for arguing verbally, so, while you must still read chapter 8, you do not have to fill in a row for it*.

Chapter: Technique	Specific Skills/ Techniques Addressed	Devices That Could Be Used to Achieve Skill/Technique	Focus Device with Detail/Explanation
1: Practice Agreeability			
2: Pounce Like a Predator			
3: Defuse Anger			
4: Fit In			
5: Earn Loyalty			
6: Argue Logically			
7: Avoid Manipulation			
9: Make Them Heed			
10: Follow the Steps			

Task 2: Argue.

- After you complete Task 1, you will then need to put all you learned from *How to Argue with a Cat* and the reading chart into practice. You will choose one of the three prompts on the next page, and you will write a 2-page argument utilizing the nine techniques from column two (and/or what you wrote more specifically in column three) of the chart and the literary devices you have already planned out from column four of the chart. As you write, please use nine different highlighter colors to track the technique and the device you are using, and provide a key at the end of your argument that labels what the colors were. (*Example:* Green = fitting in (chapter 4) and here I am using jargon)

- **A:** The first Buy Nothing Day—a day on which people are urged to purchase no goods—was organized in Canada in 1992 as a way to increase awareness of excessive consumerism. A Buy Nothing Day has been held yearly since then in many nations. An online article, "Buy Nothing Day: 2006 Press Release," urged worldwide acceptance of taking a "24-hour consumer detox as part of the 14th annual Buy Nothing Day" in order to "expose the environmental and ethical consequences of overconsumption."
  Consider the implications of a day on which no goods are purchased. Then write an essay in which you develop a position on the establishment of an annual Buy Nothing Day (your position should defend a Buy Nothing Day, challenge a Buy Nothing Day, or qualify the circumstances under which a Buy Nothing Day is acceptable or unacceptable). Support your argument with appropriate evidence from your existing knowledge (for example, examples from pop culture, literature, history, or science); do not perform research.

- **B:** An anthropologist studying first-year students at a university in the United States writes that friendly phrases like "How are you?," "Nice to meet you," and "Let's get in touch" communicate politeness rather than literal intent. What, if anything, is the value or function of such polite speech?
  In a well-written essay, develop your position on the value or function of polite speech in a culture or community with which you are familiar (your position should defend polite speech, challenge polite speech, or qualify the circumstances under which polite speech is acceptable or unacceptable). Use appropriate evidence from your reading, experience, or observations to support your argument (for example, examples from pop culture, literature, history, or science); do not perform research.

- **C:** Adversity has the effect of eliciting talents which in prosperous circumstances would have lain dormant. —Horace
  Consider this quotation about adversity from the Roman poet Horace. Then write an essay that defends, challenges, or qualifies Horace's assertion about the role that adversity (financial or political hardship, danger, misfortune, etc.) plays in developing a person's character. Support your argument with appropriate evidence from your existing knowledge (for example, examples from pop culture, literature, history, or science); do not perform research.

THE FIRST DAY OF CLASS YOU ARE SUBMITTING THE FOLLOWING FOUR ITEMS:

- Annotated novel (put your name in / on it!)

ALT: e-text annotations via Teams. Stand-alone pdf requires handwritten annotations with page citation (appx 50-100)

- 9 Reading Log Entries

- *How to argue with a Cat* reading chart
  ALT: see Mr. Hetrick tbd.
- 2 page written response: color coded with a legend / key