

ADVANCED PLACEMENT ENGLISH/LANGUAGE AND COMPOSITION

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The AP Language Summer Google classroom code is 5ca50sx

AP® English Language and Composition consists of an intensive and practical study of the art of logic and rhetoric, with an emphasis on developing exceptional critical reading, writing, and thinking skills. Students will analyze a wide and challenging range of nonfiction prose selections, with an emphasis on the areas of autobiographical, descriptive, expository, and argumentative/persuasive writings through both reading and writing exercises. We will explore and engage in areas of the writing process such as pre-writing, free-writing, clustering, journals, imaginative writing, audience awareness, etc. Learners will demonstrate both form and content knowledge of writing skills and the writing process through individual writing projects and papers.

Reading: Readings is essential for collegiate and academic success. It is also imperative for success in this class and on the AP Exam at the end of the year. One must learn to read actively, engaging with the text on a moment by moment basis, understanding the authorial choices regarding the effective use of language in developing his or her text

Required Readings:

You may purchase or check the books out from the library, but you must read these and complete 2 double-entry journals (1 Journal consists of 5 entries) for EACH of the two books listed below. (see example that comes later)

Non-fiction Part I

Sontag, Sontag, *Regarding the Pain of Others*.

Boo, Katherine, *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*. New York: Random House, 2012

For the last required book, you must create a free personal blog account at www.edublogs.org. You will then need to go to my blog at <https://aplanguaguehs.edublogs.org> and you will be required to respond to blog postings regarding Disposable People. There will be at least two postings that you will have to respond to.

Non-Fiction part II

Bales, Kevin, *Disposable People: New Slavery in the Global Economy*.

Recommended Fiction

(Choose **ONE** of the following novels to read for the summer. Why? Reading is good for the brain, the heart, the soul—and reading that challenges your conceptions of reality, of truth, of being, reading that is difficult to comprehend, improves your critical reading and thinking skills. You do not have to do a journal on this, but may be required to do a small group presentation.)

A Lesson Before Dying, (Gaines)

On the Road (Kerouac)

Moby Dick (Melville)
The Great Gatsby (Fitzgerald)
Their Eyes Were Watching God (Hurston)
Of Mice and Men (Steinbeck)
Peace Like a River, (Enger)
Uncle Tom's Cabin, (Stowe)
The Sun Also Rises (Hemingway)
Native Son (Wright)
Go Tell it on the Mountain (Baldwin)
The Naked and the Dead (Mailer)
The Heart of the Matter (Greene)
Winesburg, Ohio (Anderson)

Catch-22 (Heller)
Slaughterhouse-five (Vonnegut)
Beloved (Morrison)
The Sound and the Fury (Faulkner)
The Bridge of San Luis Rey (Wilder)
Wise Blood (O'Connor)
The Handmaid's Tale (Atwood)
The Grapes of Wrath (Steinbeck)
Tropic of Cancer (Miller)
Portnoy's Complaint (Roth)
The Catcher in the Rye (Salinger)
Invisible Man (Ellison)

Recommended non-fiction (not required)

On Writing Well, William Zinsser—widely considered one of the best works regarding non-fiction writing

A Writer's Reference, Diana Hacker

Strunk, William and E. B. White, *The Elements of Styl*

Double entry Journal:

The Double Entry Journal allows students to record their responses to the text as they read. If the logs are handwritten, in the left-hand page of the spiral notebook copy that part of the text which is intriguing, puzzling, or moving, or which connects to a previous entry or situation. In the right-hand page, react to the quotation or summary. (An example of a typed log appears at the end of this missive.) The entry may include a comment, a connection made, or an analysis. Entries consisting of only questions & no attempt at analysis will not receive full credit. Make entries whenever a natural pause in the reading occurs (such as at the end of a chapter) so you don't interrupt the flow constantly. You are free to choose the passages to which you will respond; however, the journal MUST cover the book in its entirety. Do not limit your journal to only one section of the book.

Response Guidelines for Students

- * Take time to write down anything in relation to the text. If certain statements intrigue you or if you're attracted to characters, issues, or problems, write your response.
- * Make connections with your own experience. What does the reading make you think of? Does it remind you of anything or anyone?
- * Make connections with other texts or concepts or events. Do you see any similarities between this text (concepts, events) and other texts (concepts, events)? Does it bring to mind other related issues?
- * Ask yourself questions about the text: What perplexes you about a particular passage? Try beginning, "I wonder why..." or "I'm having trouble understanding how..." or "It perplexes me that..." or "I was surprised when...."

* Try agreeing with the writer. Write down the supporting ideas. Try arguing with the writer. On what points, or about what issues, do you disagree? Think of your journal as a place to carry on a dialogue with the writer or with the text in which you actually speak with him or her. Ask questions; have the writer respond. What happens when you imagine yourself in his/her shoes?

* Write down striking words, images, phrases, or details. Speculate about them. Why did the author choose them? What do they add to the story? Why did you notice them? Copy words & page numbers from the text onto the left side of your spiral notebook; write your responses on the right. On a first reading, you might put checks in the margin where the passages intrigue you; on the second reading, choose the most interesting ideas, and then write about them.

* Describe the author's point of view. How does the author's attitude shape the way the writer presents the material?

Rubric

27-30 Writing goes beyond expectation, offering lengthy, insightful observations that explore the relationship between the language choices of the author and his/her intent or purpose

23-26 Writing is complete, with all required entries, showing a clear engagement with the topics and serious effort in each entry.

20-22 Writing has requisite number of entries, but exhibits lack of interest and/or serious effort.

16-19 Writing is incomplete, either in number of entries or in thought or purpose.

0-15 Writing is hurried, incomplete and shows little or no effort.

Areas that you should explore:

1. Syntactical structure and its relationship to the author's purpose
2. Contextual vocabulary/diction and why the author might choose certain words
3. Rhetorical devices (anaphora, anadiplosis, metaphor, personification, zeugma, asyndeton, polysyndeton, etc.)—the definitions of these terms you can find on the forest of rhetoric website, which you should visit this summer in preparation for the coming school year
4. Holistic meaning/purpose
5. Personal responses

Ralph Waldo Emerson

Self-Reliance

...no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. (225.1)	Emerson appears to be using an extended metaphor here. As a farmer must toil (work) in order to increase his produce, and therefore his profit, so we too, as scholars, or
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	<p>doctors, or lawyers, etc. must labor in order that we be nourished. While a farmer has been given a plot of land, we have been given various other gifts (talents) with which to work, and in order for us to harvest the fruit of the gift we have been given, we must strive to make it increase.</p>
<p>The virtue in most request is conformity. Self-reliance is its aversion. (225.2)</p>	<p>This interesting contrast sets up the entire thesis of Emerson's point: when we conform to society's rules and requests, we blend our selves, our souls, into the homogenized humanity around us. We lose our individual essence--an entropy of the soul. When we follow a trend or fad...imitate a friend or hero... we suppress the individualism given to us, that makes us unique, and become something that we are not. Conversely, when we stand alone as an individual, we often become misunderstood and even persecuted. Self-reliance is the "aversion"--the "fixed, intense dislike"--of society. However, it is those who are self-reliant who become our leaders, cultural agents of change. But there is a dark side to Emerson's thesis: I am certain Mr. Rebel without a cause thinks he is misunderstood; is he not standing alone against the world? For all those Emerson mentions as non-conformists, there is that person's antithesis...</p>
<p>Nothing is at last sacred but the integrity of your own mind. (225.2)</p>	<p>The meaning of this sentence hinges on the meaning of the word "integrity." Here, I believe Emerson is leaning toward the meaning of "unimpaired, undivided, complete." When we are self-reliant, if we are to be a non-conformist, if we are to heed Polonius's words from Shakespeare's <i>Hamlet</i> ("To thine own self be true."), then we cannot yield even a tiny bit of our selves to society. Conformity is like a black hole, a singularity when once we yield one tiniest fraction of our selves, then we fall wholly into the abyss of uniformity.</p>

<p>I am not solitary when I read and write, though nobody is with me. (219.1)</p>	<p>Emerson loved paradoxes--seemingly truthful contradictions. How can he be alone and not solitary? I believe he is saying that while he reads and writes, he is still wrapped up in society and human concerns. He is always interacting with the speaker of the text when he is reading, or with his audience when he is writing. In this way, whether we read or write, or whatever we do, we are interconnected.</p>
<p>In the woods too, a man casts off his years... In the woods, is perpetual youth... In the woods, we return to reason and faith... In the wilderness I find something more dear and connate... (220-221)</p>	<p>This powerful use of repetition hammers into the audience the importance of nature and being "in the woods"--that the woods and the wilderness is not only important to Emerson or any solitary man, but also to humanity ("we"). It is almost as if Emerson is saying that we all need to return to the woods to reset ourselves, to put life back into perspective. Furthermore, nature puts us in touch with our youth and revitalizes us.</p>
<p>...is the suggestion of an occult relation between man and the vegetable.... They nod to me and I to them. The waving of the boughs in the storm, is new to me and old. (221.1)</p>	<p>Emerson personifies nature in this complex image to illustrate how he, and by extension all of us, is never alone in the world. If we ever feel alone and abandoned, we need only stroll through the woods and commune with our first and primal friend: nature.</p>

662 words

AP English Language and Composition

Study the lists below of rhetorical strategies, stylistic devices, and rhetorical patterns. **You will need them to complete the written assignment, and you will be expected to be familiar with both of them during the first week of class.** There will be quizzes periodically throughout the year—not only requiring you to define the terms, but requiring you to recognize them and recognize the author’s purpose in using them. *Expect a quiz* at during the first week of school on the *italicized* terms.

Basic Terms we’ll use all year:

Rhetoric—

Style—

Syntax—
Theme—
Thesis—
Tone—

Words concerning sentences and sentence structure: and grammar

Antithesis—
Balanced sentence—
Complex sentence—
Compound sentence—
Compound-complex sentence—
Chiasmus—
Cumulative sentence (loose sentence)—
Declarative sentence—
Exclamatory sentence—
Imperative sentence—
Interrogative sentence—
Inverted syntax—
Juxtaposition—
Parallelism—
Periodic Sentence—
Simple sentence—
Indefinite pronouns—
Reflexive Pronouns—
Relative pronouns—
Demonstrative pronouns—
Intensive pronouns—
Interrogative pronouns—
Relative clause—
Subjunctive mood—

Word Choices:

Diction—
Connotation—
Denotation—
Jargon—
Euphony—
Cacophony—
Objective—
Subjective—

Rhetorical Modes:

Cause/Effect—
Classification
Division or Analysis—
Comparison/Contrast—
Definition—
Description—
Narration—
Process Analysis—
Exemplification—

Rhetorical Appeals:

Logos—

Ethos—

Pathos—

Rhetorical terms and devices:

Allegory—

Alliteration—

Allusion—

Analogy—

Anadiplosis—

Anaphora—

Anecdote—

Assonance--

Asyndeton—

Climax—

Colloquialism—

Concrete details—

Didactic statement—

Dissonance—

Ellipsis—

Euphemism—

Hyperbole—

Idiom—

Imagery—

Irony—

Litotes—

Malapropism—

Metaphor—

Metonymy—

Mood—

Motif—

Onomatopoeia—

Oxymoron—

Paradox—

Paralipsis—

Parody—

Parenthetical Comment—

Personification—

Polysyndeton—

Rhetorical question—

Sarcasm—

Satire—

Simile—

Stream of Consciousness—

Syllepsis—

Synecdoche—

Understatement—

Zeugma—