English III Honors
2018 Summer Assignment

Part I: Terminology for AP Language and Composition

Directions: Familiarize yourself with these terms. Please be prepared for a series of quizzes over the course of the first six weeks grading period.

Alliteration*:* The repetition of the same sound or letter at the beginning of consecutive words or syllables.
Allusion: An indirect reference, often to another text or an historic event.
Analogy: An extended comparison between two seemingly dissimilar things.
Anaphora: The repetition of words at the beginning of successive clauses.
Anecdote: A short account of an interesting event.
Annotation: Explanatory or critical notes added to a text.
Antecedent: The noun to which a later pronoun refers.
Aphorism: A short, astute statement of a general truth.
Appositive: A word or phrase that renames a nearby noun or pronoun. **Archaic diction:** The use of words common to an earlier time period; antiquated language.
Argument: A statement put forth and supported by evidence.
Aristotelian triangle: A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see rhetorical triangle).
Assertion: An emphatic statement; declaration. An assertion supported by evidence becomes an argument.
Assumption: A belief or statement taken for granted without proof.
Attitude: The speaker's position on a subject as revealed through his or her tone.
Audience: One's listener or readership; those to whom a speech or piece of writing is addressed.
Authority: A reliable, respected source—someone with knowledge.
Bias: Prejudice or predisposition toward one side of a subject or issue.
Cite: Identifying a part of a piece of writing as being derived from a source.
Claim: An assertion, usually supported by evidence.
Close reading: A careful reading that is attentive to organization, figurative language, sentence structure, vocabulary, and other literary and structural elements of a text.
Colloquial/ism: An informal or conversational use of language.
Common ground: Shared beliefs, values, or positions.
Complex sentence: A sentence that includes one independent clause 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 (see denotation).
Context: Words, events, or circumstances that help determine meaning.
Coordination: Grammatical equivalence between parts of a sentence, often through a coordinating conjunction such as *and*, or *but.*
Counterargument: A challenge to a position; an opposing argument.

Declarative sentence: A sentence that makes a statement.
Deduction: Reasoning from general to specific.
Denotation: The literal meaning of a word; its dictionary definition.
Diction: Word choice.
Documentation: Bibliographic information about the sources used in a piece of writing.
Ethos: A Greek term referring to the character of a person; one of Aristotle's three rhetorical appeals (see logos and pathos).
Figurative language: The use of tropes or figures of speech; going beyond literal meaning to achieve literary effect.
Figure of speech: An expression that strives for literary effect rather than conveying a literal meaning.
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.
Induction: Reasoning from specific to general.
Inversion: A sentence in which the verb precedes the subject.
Irony: A contradiction between what is said and what is meant; incongruity between action and result.
Juxtaposition: Placement of two things side by side for emphasis. **Logos:** A Greek term that means "word"; an appeal to logic; one of Aristotle's three rhetorical appeals (see ethos and pathos) . **metaphor:** A figure of speech or trope through which one thing is spoken of as though it were something else, thus making an implicit comparison.
Metonymy: Use of an aspect of something to represent the whole.
Occasion: An aspect of context; the cause or reason for writing.
Oxymoron: A figure of speech that combines two contradictory terms.
Paradox: A statement that seems contradictory but is actually true.
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 (see ethos and logos).
Persona: The speaker, voice, or character assumed by the author of a piece of writing.
Personification: Assigning lifelike characteristics to inanimate objects. **Polemic:** An argument against an idea, usually regarding philosophy, politics, or religion.
Propaganda: A negative term for writing designed to sway opinion rather than present information.
Purpose: One's intention or objective in a speech or piece of writing.
Refute: To discredit an argument, particularly a counterargument.
Rhetoric: The study of effective, persuasive language use; according to Aristotle, use of the "available means of persuasion."
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 more to produce an effect than to summon an answer.
Rhetorical triangle: A diagram that represents a rhetorical situation as the relationship among the speaker, the subject, and the audience (see Aristotelian triangle).
Satire: An ironic, sarcastic, or witty composition that claims to argue for something, but actually argues against it.
Scheme: A pattern of words or sentence construction used for rhetorical effect.
Sentence patterns: The arrangement of independent and dependent clauses into known sentence constructions—such as simple, compound, complex, or compound-complex.
Sentence variety: Using a variety of sentence patterns to create a desired effect.
Simile: A figure of speech that uses "like" or "as" to compare two things.
Simple sentence: A statement containing a subject and predicate; an independent clause.
Source: A book, article, person, or other resource consulted for information.
Speaker: A term used for the author, speaker, or the person whose perspective (real or imagined) is being advanced in a speech or piece of writing.
Straw man: A logical fallacy that involves the creation of an easily refutable position; misrepresenting, then attacking an opponent's position.
Style: The distinctive qualitiy of speech or writing created by the selection and arrangement of words and figures of speech.
Subject: In rhetoric, the topic addressed in a piece of writing.
Subordinate clause: Created by a subordinating conjunction, a clause that modifies an independent clause.
Syntax: Sentence structure.
Synthesize: Combining or bringing together two or more elements to produce something more complex.
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 speaker's attitude 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.
Understatement: Lack of emphasis in a statement or point; restraint in language often used for ironic effect.
Voice: In grammar, a term for the relationship between a verb and a noun (active or passive voice). In rhetoric, a distinctive quality in the style and tone of writing.

Part II: Readings/ Assignment

Read at least one novel. The book level should be no less than 5.0, and the AR point value accumulated during the first six weeks grading period should be no less than 15 points. It is permissible to use novels that you are required to read for other classes. For example, <u>The Devil in the White City</u> is a 23-point book with a 9.2 book level; <u>The Hot Zone</u> is a 16-point book with a 7.3 book level; <u>Stiff</u> is a 16-point book with a 9.4 book level. If you need alternatives, consider one of the following:

<u>The Crucible</u> by Arthur Miller
<u>The Scarlet Letter</u> by Nathaniel Hawthorne

Complete the following task for your book selection:

Dialectical Journal: You will complete a series of journal entries for each book that demonstrates engagement with the texts, attempts to understand the various arguments presented, and provides a sampling of your best critical thinking.

For each book, you will complete a chart like the example below. Please be professional—all information must be typed (12 point font, Times New Roman print). In addition, you must:

- Create a **heading** with your name, the book title, and book author. You only need one heading for each book and you must use proper MLA format
- Select 5 **meaningful passages** (the sentences can be a sentence or two in a paragraph) that adequately draw from the beginning, middle, and end of each text.
- Write out the **entire passage** to which you will refer and include the **page number** from which it came.
- **Paraphrase or summarize** the passage. It will be helpful to provide the context in which it came. In other words, what is happening before and after this passage appears in the text?
- **Analyze and react** to the passage in full sentences—not notes. Use the *Prolific Characteristics to Note* sheet for ideas about what you can write about. **This should NOT just be a personal reaction or summary**; rather, you should attempt to analyze the methods that the writer uses to make his or her argument. This is where you will show your engagement and reflection. Your analysis should be longer than the selected quotation or passage.

Example set-up:

Student Name: John Doe
Book Name: *The Cheating Culture: Why More Americans are Doing Wrong to Get Ahead*
Author: David Callahan

Quotation/Passage from the text w/page number	Paraphrase or Summary	Analyze and React
I played a lot of Monopoly growing up. Like most players of the game, I loved drawing a yellow Community Chest card and discovering a "bank error" that allowed me to collect $200. It never occurred to me not to take the cash. After all, banks have plenty of money, and if one makes an error in your favor, why argue? I haven't played Monopoly in twenty years, but I'd still take the $200 today. And what if a real bank made an error in my favor? That would be a tougher dilemma. Such things do happen. (1)	The author is remembering that a common childhood game had a positive moment when a player received "free" cash because a bank made a mistake. This is the way the book begins and sets up the idea of the Cheating Culture.	By beginning with a reference to a childhood game, the author reminds the audience of something that most people probably remember—not just the game, but the excitement of a "bank error" card. He also issues the question that "banks have plenty of money" so "why argue?" This really mimics what most people would probably say in real life to justify why they should keep money that isn't rightfully theirs. He moves from this game topic to a suggestion that it could really happen (which he will explain later) and suggests that it would be a "tougher dilemma." It almost seems like this could be a sarcastic remark. I think many people would just take the money. We tend to view banks as huge institutions that they will not miss a few rogue dollars here and there. This idea that Wall Street continues to pay out bonuses while the "little guy" is barely getting by or may not even have a job is especially prevalent now. By this question, the author seems to be trying to get us to ask if we can even justify that type of thinking. Is this the right decision to make?

Prolific Characteristics to Note

1. **Reader Response:** Be able to trace your reactions, to ask questions in class, to remind yourself when you find answers to earlier questions. This should help note the writer's effectiveness.

   MAKE NOTE OF:
   - Your reactions/emotional responses (humor, surprise, sadness, anger, frustration, tension, criticism, confusion, etc.)
   - Your questions or lack of understanding or doubts (ask "Why?")
   - Your revelations (when "things" become clear to you, when you create links between ideas)
   - Similarities to other works (*This reminds me of…)*
   - Wonderful writing—passages that strike you artistically/aesthetically and why

2. **Speaker:** Think about who the writer is and what he or she **NEEDS** to communicate. This should help you determine the author's credibility.

   MAKE NOTE OF:
   - Introductory facts (author backgrounds and relationship to the topic, bias, etc.) • Ethos—how does the author establish credibility and character on the given topic?
   - Note words and language that indicate the author's attitude or tone and where it shifts
   - Note when the author directly or indirectly states how he or she feels • Observe key lines that stand out as crucial to the author's argument

3. **Occasion:** Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- The author's reasons for writing—what is the motivation?
- Historical, political, and social issues surrounding the topic
- The author's personal reasons as well as the greater world influences for the piece • Evidence of views characteristic of the time period and culture surrounding the work • Descriptions of class judgments, racism, gender biases, stereotypes, etc.

4. **Audience:** Think about what kind of person or people the author intended to view the piece. Is the author able to connect with that audience effectively.

MAKE NOTE OF:

- Evidence of who the author is trying to reach
- Where the author directly or indirectly addresses a specific audience
- Any "call to action" that the author is issuing to the reader
- Pathos—does the author appeal to your sense emotion through anecdotes and figurative language

5. **Purpose:** Think about the author's purpose in writing this book and whether or not he or she is effective in that purpose.

MAKE NOTE OF:

- Specific reasons for writing (informing, persuading, arguing, refuting, exemplifying)
- Logos—the author's appeal to reason. Examine how the author makes the reader believe in that purpose.

6. **Subject:** Think about what the book is discussing and whether or not the author shows why this subject matter is important.

MAKE NOTE OF:

- Elements related to the problem or issue
- How the author develops or deepens the aspects of the problem or issue
- How the author shows the complications related to the subject and the implication of it to you, the nation, the world, etc.

7. **Authorial Devices and Structures in the Argument:** Think about the author's techniques in delivery and how effective the author's methods are for rhetorical purposes.

MAKE NOTE OF:

- Changes in point of view/emphasis
- Crucial language/vocabulary (not just a word that you don't understand, but one that seems crucial to understanding the argument)
- Stylistic techniques (irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices)
- How the author's structure of the argument/book influence the reader and relate to the subject, audience, and purpose