

Advanced Placement English Language and Composition
West Seattle High School
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2017 Summer Assignment

In order to prepare for AP Language and Composition, you will need to continue practicing your critical reading and writing skills through the summer. This assignment is designed to keep your brain active and for you to hit my course with a running start. Furthermore, I simply hope you find some texts that interest you. You are welcome and encouraged to purchase copies of the assigned texts, though you should be able to track down copies through the Seattle Public Library as well. This summer's readings will give you an introduction to the kinds of reading you will see throughout the course.

Assignment, Part 1

For the reading portion of the summer assignment, you will need to choose **two nonfiction books** to read and annotate. Proof of annotation must be clear. If you buy the book, you can write in it. If not, use post-it notes or some other form of note-taking, such as Cornell notes. Many of these books can be found used for \$10 or under at the used bookstores in the West Seattle Junction.

For each text, you will need to complete a dialectical journal (see below for instructions and example). This work is due on the first day of class.

There are a variety of proposed titles below. If you choose books that are on this list, they must fit the following criteria:

- 1) Each book needs to be at minimum high school reading level or above and should have 150 or more pages.
- 2) The book must consist of mainly text. It may not be a coffee table book, DIY book, Self-Help, Cookbook, or Encyclopedia.
- 3) The book must have been published within the past 15 years.
- 4) It must be non-fiction.

Memoirs/Bios

- 1) Walter Issacson: Steve Jobs
- 2) John Howare Griffin: Black Like Me
- 3) Dave Sobel: Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of his Time
- 4) Barack Obama: Dreams from My Father
- 5) Rosamond Carr: Land of a Thousand Hills
- 6) J.D. Vance: Hillbilly Elegy*
- 7) Dave Eggers: What is the what*
- 8) Angas Kamara-Umunna: And Still Peace Did Not Come
- 9) Maxine Hong Kingston: The Woman Warrior
- 10) John Krakauer: Into the Wild*
- 11) Jay Z: Decoded*
- 12) Patti Smith: Just Kids

Science / Math / Economics

- 1) Viktor Mayer-Schonberger: Big Data
- 2) Oliver Sacks: The Man who Mistook His Wife for a Hat
- 3) Charles Seife: Zero: The Biography of a Dangerous Idea
- 4) Michael Lewis: Moneyball*
- 5) Neil Degrasse Tyson: Death by Black Hole
- 6) Arika Orkent: In the Land of Invented Languages
- 7) Rachel Carson: Silent Spring
- 8) Rebecca Skloot: The Immortal Life of Henrietta Lacks

History

Dee Alexander Brown: Bury My Heart at Wounded Knee

Stephen Greenblatt: The Swerve: How the World Became Modern*
 Mark Kurlansky: Salt: A World History
 Barbara Demick: Nothing to Envy: Ordinary Lives in North Korea
 Philip Gourevitch: We Wish to Inform You that Tomorrow We Will be Killed with Our Families
 Tim Weiner: Legacy of Ashes: The History of the C.I.A.
 George Packer: The Unwinding

Culture

Joan Didion: The Year of Magical Thinking
 Ta-Nahesi Coates: Between the World and Me*
 Nicholas Kristof, Sheryl WuDunn: Half the Sky
 Jonathon Kozol: Savage Inequalities
 Mary Roach: Stiff: The Curious Lives of Human Cadavers*
 Michael Pollan: The Omnivore's Dilemma*
 Thomas Friedman: The World is Flat
 Malcolm Gladwell: Outliers*
 Stephen King: On Writing
 Truman Capote: In Cold Blood
 Mark Pendergast: Uncommon Grounds: How Coffee Changed the World
 Adeline Yen Mah: Chinese Cinderella
 Susan Cain: Quiet: The Power of Introverts in a World that Can't Stop Talking
 John Krakauer: Into Thin Air*
 Eric Schlosser: Fast Food Nation
 Bill Bryson: A Walk in the Woods*
 John Krakauer: Under the Banner of Heaven
 Laura Hillenbrand: Unbroken
 Christopher McDougall: Born to Run
 Daniel James Brown: Boys in the Boat
 *=Some of Riley's favorites

Complete the following for both books and bring to class on the first day:

1) 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. All information must be typed. In addition, you must:

- Create a heading with your name, book title, author.
- Select 9-12 **meaningful** passages 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. 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. You can use the **Prolific Characteristics to Note** document to help with your analysis and reflection. (This is on very back of this document.)

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 Reflect
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<p>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)</p>	<p>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.</p>	<p>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?</p>
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Assignment, Part #2

For each of the following words, make a flashcard that has the word on one side and the definition on the other side. Use the large note cards and leave room to add examples to your cards as the year progresses. We will be adding to this vocabulary list throughout the semester. Please number them.

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.

Antimetabole: The repetition of words in an inverted order to sharpen a contrast.

Antithesis: Parallel structure that juxtaposes contrasting ideas.

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.

Asyndeton: Leaving out conjunctions between words, phrases, clauses.

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.

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.

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.

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.

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.

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.

Polysyndeton: The deliberate use of a series of conjunctions.

Purpose: One's intention or objective in a speech or piece of writing.

Refute: To discredit an argument, particularly a counterargument.

Rhetoric: The art of speaking or writing effectively.

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.

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 quality 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: A clause that modifies an independent clause, created by a subordinating conjunction.

Syllogism: A form of deductive reasoning in which the conclusion is supported by a major and minor premise (see premise; major, and minor).

Syntax: Sentence structure.

Tone: The speaker's attitude toward the subject or audience.

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.

Rubric - This is how your work will be assessed.

Outcome	Mastery - A	Proficient - B	Developing - C	Emerging - E (50%)	No success - E (0%) Did not read.
I can successfully read on my own.	Finished both books as demonstrated by annotations.	Finished one book and part of the other.	Finished one book as demonstrated by annotations	Started but did not finish a book.	Did not read.
I can analyze and reflect on key passages of a non-fiction text.	Work demonstrates frequent insights, as connected to "Prolific Characteristics to Note."	Your analysis is summary with <i>moments</i> of insights, particularly connected to "Prolific Characteristics to Note"	Your analysis is thorough, leaning more towards summary and paraphrasing than analysis.	Your analysis is usually perfunctory.	No analysis.
I am familiar with Rhetorical Devices.	I have notecards for ALL the words.	I have notecards for MOST of the words.	I have notecards for the majority of the words.	I have some notecards.	I have no notecards.

Total Points = 75