

AP English Language 2019-2020 Summer Assignment

Contact Information

Ms. Salas (room 1009): salas.chris@mail.fcboe.org

Ms. Brand (room 1011): brand.christine@mail.fcboe.org

Part One: *Narrative of the Life of Frederick Douglass, an American Slave*

Due: the first day of school, August 5th

Purpose

The main purpose of this assignment is to see how rhetoric and argumentation work in a foundational American work. We will use this book extensively throughout the first part of the course.

Assignment Details

Read *Narrative of the Life of Frederick Douglass, an American Slave*. You must purchase a NEW copy of the book, but any edition is fine. Make sure you read the book carefully and thoroughly. Consider reading the book twice if you have time. You are not required to annotate the book at this time; however, annotating it will be helpful preparation for the course, especially if you are having any difficulties comprehending the book.

You will have a test over the book the **first day** of school.

Part Two: Argument Practice

Due: the first day of school, August 5th

Purpose

The main purpose of this assignment is to practice finding specific evidence for argumentative claims and to explain how that evidence supports your claims. Your previous English courses have exposed you to argumentative writing, but in AP Lang you will need to improve your ability to use credible, appropriate, sophisticated evidence from a variety of areas and to fully and clearly explain how that evidence supports your claim. You will also be asked to understand and respond to more complex prompts and ideas which you will have to, in turn, address on a complex level; superficial responses will not be sufficient.

Assignment Details

Complete the chart for both prompts. Please **handwrite** (do not type) your responses. Take your time and make sure you fully understand the prompt before moving on to the next steps. At this time, we do NOT want you to qualify. Take a distinct position on the issue. Your evidence must come from the following areas; you may NOT use personal experience or pop culture:

- history
- science
- technology
- psychology
- human behavior
- philosophy
- literature

Read the sample prompt. Then, read the sample claim and paragraph. The sample paragraph is from an essay that scored an 8 (the highest possible score is 9). Pay attention to the student's specific evidence, explanation, and connection between his/her evidence and the claim.

Sample Prompt

In many national elections, only a fraction of eligible voters actually casts ballots. For local elections, the voter turnout is even smaller. To prevent this state of affairs, some countries, such as Australia, make voting compulsory for all adults. In a well-written essay that draws upon your reading, experience, or observations for support, take a position on the issue of compulsory voting.

Sample Claim

Compulsory voting is one solution to the lack of interest in government functioning and can alleviate the imminent danger of democracy dying out forever as a result.

Sample Paragraph

The right to vote is a duty as well as a privilege enjoyed by surprisingly few people around the world. In places where democracy does not exist, the will of the people is never heard, or heard too late. In Thomas Carlyle's history of the French Revolution, he illustrates the dangers of a nation run by an elite few who ignore the needs of the masses. The decadent French monarchs and nobility ruled as they saw fit, for their personal pleasures only. Eventually, however, the voice of the people was heard; it was shouted in the booming of guns and cannons, screamed by the dying patriots and aristocrats, and brought home by a fury of blood and terror and death. In a democracy, it is difficult to imagine the voice of the people having to assert itself so violently, and yet if only the minority of people voted, the will of the few could silence the will of the many, for a time. Unless the majority of the population expresses its voice in the governance of its country, the voice has the danger of being expressed by more drastic means.

Prompt One:

In the following excerpt from *Antigone*, by the classical Greek playwright Sophocles, the wise Teiresias observes

Think: all men make mistakes,
But a good man yields when he
Knows his course is wrong,
And repairs the evil: The only
Crime is pride.

Take some time to think about the implications of the quotation. Then write a carefully reasoned essay that explores the validity of the assertion, using examples from your reading, observation, or experience to develop your position.

Paraphrase the Passage (the quotation):

Paraphrase the Prompt (the task):

<p>Claim that defends (agrees with) the assertion in the passage:</p>	<p>Claim that challenges (disagrees with) the assertion in the passage:</p>
<p>Specific evidence #1:</p>	<p>Specific evidence #1:</p>
<p>Two to three sentence explanation:</p>	<p>Two to three sentence explanation:</p>
<p>Specific evidence #2:</p>	<p>Specific evidence #2:</p>
<p>Two to three sentence explanation:</p>	<p>Two to three sentence explanation:</p>

Prompt Two:

The passage below is from *The Medusa and the Snail* by biologist Lewis Thomas. Read the passage carefully. Then, drawing on your own reading and experience, write an essay that defends, challenges, or qualifies Thomas's claims.

Mistakes are at the very base of human thought, embedded there, feeding the structure like root nodules. If we were not provided with the knack of being wrong, we could never get anything useful done. We think our way along by choosing between right and wrong alternatives, and the wrong choices have to be made as frequently as the right ones. We get along in life this way. We are built to make mistakes, coded for error.

We learn, as we say, by "trial and error." Why do we always say that? Why not "trial and rightness" or "trial and triumph"? The old phrase puts it that way because that is, in real life, the way it is done.

A good laboratory, like a good bank or a corporation or government, has to run like a computer. Almost everything is done flawlessly, by the book, and all the numbers add up to the predicted sums. The days go by. And then, if it is a lucky day, and a lucky laboratory, somebody makes a mistake: the wrong buffer, something in one of the blanks, a decimal misplaced in reading counts, the warm room off by a degree and a half, a mouse out of his box, or just a misreading of the day's protocol. Whatever, when the results come in, something is obviously screwed up, and then the action can begin.

The misreading is not the important error; it opens the way. The next step is the crucial one. If the investigator can bring himself to say, "But even so, look at that!" then the new finding, whatever it is, is ready for snatching. What is needed, for progress to be made, is the move based on the error.

Whenever new kinds of thinking are about to be accomplished, or new varieties of music, there has to be an argument beforehand. With two sides debating in the same mind, haranguing, there is an amiable understanding that one is right and the other wrong. Sooner or later the thing is settled, but there can be no action at all if there are not the two sides, and the argument. The hope is in the faculty of wrongness, the tendency toward error. The capacity to leap across mountains of information to land lightly on the wrong side represents the highest of human endowments.

Paraphrase the Passage (the excerpt):

Paraphrase the Prompt (the task):

<p>Claim that defends (agrees with) the assertion in the passage:</p>	<p>Claim that challenges (disagrees with) the assertion in the passage:</p>
<p>Specific evidence #1:</p>	<p>Specific evidence #1:</p>
<p>Two to three sentence explanation:</p>	<p>Two to three sentence explanation:</p>
<p>Specific evidence #2:</p>	<p>Specific evidence #2:</p>
<p>Two to three sentence explanation:</p>	<p>Two to three sentence explanation:</p>

Part Three: Rhetorical Strategies Test

You will also have a test over the rhetorical strategies (see below) during the first week of school. This will be an application-based test.

Rhetorical Strategies

Rhetorical strategies are techniques all writers use for a particular effect. All writers use rhetorical strategies to help them express ideas and evoke responses in their readers.

Device	Definition	Function
analogy	A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar.	to make a pointed comparison, often a very powerful comparison; to make writing more vivid, imaginative, or intellectually engaging
Metaphor/simile	A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity.	to make a pointed comparison, often a very powerful comparison; to make writing more vivid, imaginative, thought provoking, and meaningful
hyperbole	A figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible.	to provoke a response, to cast something in a strong light; often, hyperbole produces irony
understatement	The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.	to spark the reader's imagination, or make a pointed observation
imagery	The sensory details of figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses. On a broader and deeper level, one image can represent more than one thing.	to illustrate an idea, a feeling, or the particular qualities of something; to produce a feeling or an idea; on the AP exam, pay attention to <i>how</i> an author creates imagery and to the effect of this imagery
alliteration	The repetition of sounds, especially initial consonant sounds in two or more neighboring words.	to create a memorable phrase; to reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage
allusion	A direct or indirect reference to something which is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical.	to lend authority to an idea, to make an association with something the reader knows
anaphora	One of the devices of repetition in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences.	to create a memorable, powerful effect, to reinforce an idea
repetition	The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern.	to create a memorable, powerful effect, to reinforce an idea
parallelism	Also referred to as parallel construction or parallel structure, it refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. This can involve, but is not limited to, repetition of a grammatical element such as a preposition or verbal phrase.	to create a memorable, powerful effect, to reinforce an idea; to act as an organizing force to attract the reader's attention, add emphasis and organization, or simply provide a musical rhythm.
tone	Similar to mode, tone describes the author's attitude toward his material, the audience, or both.	to communicate an attitude towards the subject

undertone	An attitude that may lie under the ostensible tone of the piece. Under a cheery surface, for example, a work may have threatening undertones.	to communicate an attitude towards the subject that cuts beyond the attitude that appears on the surface
connotations	The nonliteral, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes	to cast the subject in a particular light, to imply
Apostrophe	A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. It is an address to someone or something that cannot answer.	To add familiarity or emotional intensity
Diction	Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness	Helps create an author's style; for the AP exam, you should be able to describe an author's diction (for example, formal or informal, ornate or plain) and understand the ways in which diction can complement the author's purpose
irony	The contrast between what is stated explicitly and what is really meant. The difference between what appears to be and what actually is true.	to convey complexity; used to create poignancy or humor
paradox	A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity	to point out an apparent contradiction
anecdote	A short narrative dealing with particulars of an interesting episode or event. The term most frequently refers to an incident in the life of a person.	to provide a concrete example or humanize an abstract concept
Metonymy/Synecdoche	A figure of speech in which the name of one object is substituted for that of another closely associated with it/a substitution of a part for a whole	To carry a more potent emotional impact
satire	A work that targets human vices and follies or social institutions and conventions for reform or ridicule. It can be recognized by the many devices used effectively by the satirist: irony, wit, parody, caricature, hyperbole, understatement, and sarcasm.	to ridicule and inspire reform; good satire, often humorous, is thought provoking and insightful about the human condition
sarcasm	Sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something	to ridicule or criticize; when done well, sarcasm can be witty and insightful; when poorly done, it's simply cruel
invective	An emotionally violent, verbal denunciation or attack using strong, abusive language	to ridicule, chastise, or convey contempt
Parody	A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerates distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original.	To offer enlightenment about the original
Personification	A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions	to make the abstractions, animals, or objects appear more vivid to the reader
Style	An evaluation of the sum of the choices an author makes in blending diction, syntax, figurative language, and other literary devices.	To help convey an author's purpose; we can analyze and describe an author's personal style and make judgments on how appropriate it is to the author's purpose.
Symbol/symbolism	Anything that represents itself and stands for something else; usually a symbol is something concrete-such as an object, action, character, or scene-that represents something more abstract.	To draw attention to an abstraction; on the AP exam, try to determine what abstraction an object is a symbol for and to what extent it is successful in representing that abstraction.
Syntax	The way an author chooses to join words into phrases, and sentences.	To produce a specific effect