

AP Language & Composition (11th Grade)

2023 Summer Reading & Assignments

Please email any questions regarding these summer assignments to courtney.lancaster@sccboe.org



Welcome to AP Lang! I am *thrilled* to be teaching you this upcoming school year. Please take note that you have **THREE** tasks below to complete this summer to successfully start next school year.

I look forward to working with each and every one of you on becoming more critical readers and writers.

Summer Assignments:

Assignment One: Read ONE of the novels listed on the general MHS summer reading list. There is no other requirement other than read the novel and be prepared to take a comprehension assessment on it.

Assignment Two: Choose ONE of the books on page two of this document and complete the annotation assignment (listed on page two and three of this document) for your selected book. If you are feeling up to it, I highly suggest reading both books as they carry an abundance of lessons and leave an impact, but you are only required to read one.

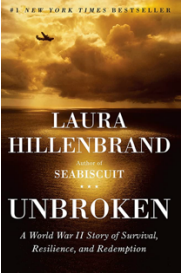
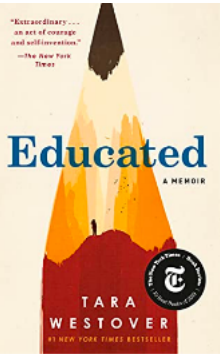
Assignment Three: Create flashcards for the vocabulary words listed on page four of this document. Flash cards are due the first day of school. Use a rubber band or binder clip to keep them together for submission. They will be returned once they are graded so you are able to study for the quizzes on the words. Tests on these words will continue throughout the school year, so make the cards in a condition that will serve you.

***To keep from overworking yourself at the end of the summer, I suggest reading one book in June and one in July while making a few notecards a week.**

Assignment Two Details:

Book Options:

**Please research these book options before making a reading selection. Parents and Guardians are encouraged to be involved in the book decision for their student. Please be aware that these books may confront controversial issues, introduce sensitive content, or contain strong language.*

<p>Choice 1</p> 	<p><i>Unbroken</i> - Laura Hillenbrand</p> <p>On a May afternoon in 1943, an Army Air Forces bomber crashed into the Pacific Ocean and disappeared, leaving only a spray of debris and a slick of oil, gasoline, and blood. Then, on the ocean surface, a face appeared. It was that of a young lieutenant, the plane's bombardier, who was struggling to a life raft and pulling himself aboard. So began one of the most extraordinary odysseys of the Second World War.</p> <p>The lieutenant's name was Louis Zamperini. In boyhood, he'd been a cunning and incorrigible delinquent, breaking into houses, brawling, and fleeing his home to ride the rails. As a teenager, he had channeled his defiance into running, discovering a prodigious talent that had carried him to the Berlin Olympics and within sight of the four-minute mile. But when war had come, the athlete had become an airman, embarking on a journey that led to his doomed flight, a tiny raft, and a drift into the unknown.</p> <p>Ahead of Zamperini lay thousands of miles of open ocean, leaping sharks, a foundering raft, thirst and starvation, enemy aircraft, and, beyond, a trial even greater. Driven to the limits of endurance, Zamperini would answer desperation with ingenuity; suffering with hope, resolve, and humor; brutality with rebellion. His fate, whether triumph or tragedy, would be suspended on the fraying wire of his will.</p>
<p>Choice 2</p> 	<p><i>Educated</i> - Tara Westover</p> <p>Tara Westover was 17 the first time she set foot in a classroom. Born to survivalists in the mountains of Idaho, she prepared for the end of the world by stockpiling home-canned peaches and sleeping with her "head-for-the-hills bag." In the summer she stewed herbs for her mother, a midwife and healer, and in the winter, she salvaged in her father's junkyard. Her father forbade hospitals, so Tara never saw a doctor or nurse. Gashes and concussions, even burns from explosions, were all treated at home with herbalism. The family was so isolated from mainstream society that there was no one to ensure the children received an education and no one to intervene when one of Tara's older brothers became violent. Then, lacking any formal education, Tara began to educate herself. She taught herself enough mathematics and grammar to be admitted to Brigham Young University, where she studied history, learning for the first time about important world events like the Holocaust and the civil rights movement. Her quest for knowledge transformed her, taking her over oceans and across continents, to Harvard and to Cambridge. Only then would she wonder if she'd traveled too far, if there was still a way home. <i>Educated</i> is an account of the struggle for self-invention. It is a tale of fierce family loyalty and of the grief that comes with severing the closest of ties. With the acute insight that distinguishes all great writers, Westover has crafted a universal coming-of-age story that gets to the heart of what an education is and what it offers: the perspective to see one's life through new eyes and the will to change it (Good Reads)</p>

Assignment Two Details Continued:

For the choice novel from page two of this document, students must complete the following annotations for the text:

1. In-text annotations (60 pts.)
2. Chapter summaries (20 pts.)
3. Vocabulary Chart (minimum of 25 words) (20 pts.)

1. In-text Annotations

As an active reader, you should have questions in your mind. As you read, you should be looking for answers to these questions. You should also have a pencil in hand to “take notes” in your book. Paired with highlighting, the process will help you stay focused and involved in the book and assist in comprehension.

a) Characters – Information about characters **should be highlighted in yellow**. If unable to write in the book, use yellow post-it notes. Notes or questions about each character can be jotted in the margin next to the highlighted text. On the front inside cover of the book, write the names of major characters that are introduced.

B) Questions/Thoughts/Comments – As you read, write questions, thoughts, and comments that come to mind in the margins. These do not have to be “literary” comments but should be related to the text. For example, “good word choice” or “This reminds me of that movie _____ because...” are equally acceptable. **Highlight these in green.**

2. Chapter Summaries – At the end of each chapter, write a brief 2-3 sentence summary of what happened in the chapter. Use post-its if needed or preferred. Sentence structure is important when improving one’s writing style. Summaries should be handwritten. If your book is not structured in chapters, write a summary at LEAST every 25 pages.

3. Vocabulary Chart – As you come across words you do not know, circle the words in the text and make a list of these words inside the back cover of your book along with the page # on which the word was found. Using a dictionary or online dictionary, define each word. Example:

Churlish (p.8) – having a bad disposition; surly

Physiognomy (p. 12) – the human face

Use additional paper as needed and staple or place inside back cover. The vocabulary should be handwritten just as the rest of your annotations.

Assignment Three Details:

1. Ad hominem argument—an argument attacking an individual's character rather than his or her position on an issue.
2. Ad populum argument
3. Allusion—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
4. Analogy—a comparison of two different things that are similar in some way.
5. Anaphora—repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
6. Anecdote—a brief narrative that focuses on a particular incident or event
7. Antecedent—the word, phrase, or clause to which a pronoun refers
8. Antithesis—a statement in which two opposing ideas are balanced
9. Biography
10. Chiasmus—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
11. Cliché—an expression that has been overused to the extent that its freshness has worn off (“the time of my life”, “at the droop of a hat”, etc.)
12. Climax—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
13. Colloquialism—informal words or expressions not usually acceptable in formal writing
14. Concrete details—details that relate to or describe actual, specific things or events \
15. Connotation—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
16. Deductive reasoning—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
17. Denotation—the literal meaning of a word
18. Dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
19. Diction—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)
20. Digression
21. Didactic—having the primary purpose of teaching or instructing
22. Ethos—the persuasive appeal of one's character, or credibility
23. Euphemism—an indirect, less offensive way of saying something that is considered unpleasant
24. Figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)
25. Hyperbole—intentional exaggeration to create an effect
26. Idiom—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall”, “cut to the chase”, etc.)
27. Imagery—the use of figures of speech to create vivid images that appeal to one of the senses
28. Implication—a suggestion an author or speaker makes (implies) without stating it directly.
NOTE: the author/speaker implies; the reader/audience infers.
29. Inductive reasoning—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.”)

30. Inference—a conclusion based on premises or evidence
31. Invective—an intensely vehement, highly emotional verbal attack
32. Inverted syntax—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
33. Irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
34. Jargon—the specialized language or vocabulary of a particular group or profession
35. Juxtaposition—placing two elements side by side to present a comparison or contrast
36. Litotes—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
37. Logos—appeal to reason or logic
38. Malapropism—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
39. Maxim—a concise statement, often offering advice; an adage
40. Metaphor—a direct comparison of two different things
41. Metonymy—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)
42. Mood—the emotional atmosphere of a work
43. Motif—a standard theme, element, or dramatic situation that recurs in various works
44. Oxymoron
45. Paradox—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
46. Parallelism—the use of corresponding grammatical or syntactical forms
47. Parody—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the Scary Movie series are examples)
48. Parenthetical—a comment that interrupts the immediate subject, often to qualify or explain
49. Pathos—the quality in a work that prompts the reader to feel pity
50. Pedantic—characterized by an excessive display of learning or scholarship
51. Personification—endowing non-human objects or creatures with human qualities or characteristics
52. Rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner
53. Rhetorical question—a question asked merely for rhetorical effect and not requiring an answer
54. Rhetorical devices—literary techniques used to heighten the effectiveness of expression
55. Sarcasm—harsh, cutting language or tone intended to ridicule
56. Satire—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s *Gulliver’s Travels*, *The Simpsons*, etc.)
57. Scheme—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
58. Simile—a comparison of two things using “like,” “as,” or other specifically comparative words
59. Simple sentence—a sentence consisting of one independent clause and no dependent clause
60. Solecism—non standard grammatical usage; a violation of grammatical rules (ex: unflamable; they was)
61. Structure—the arrangement or framework of a sentence, paragraph, or entire work
62. Style—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)
63. Syllepsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
64. Synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
65. Synesthesia—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)
66. Syntax—the manner in which words are arranged into sentences

- 67. Theme—a central idea and moral lesson of a work
- 68. Thesis—the primary position taken by a writer or speaker
- 69. Tone—the attitude of a writer, usually implied, toward the subject or audience
- 70. Trope—an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)
- 71. Understatement—the deliberate representation of something as lesser in magnitude than it
- 72. Vernacular—the everyday speech of a particular country or region, often involving nonstandard usage
- 73. Wit
- 74. Works Cited
- 75. Simple Sentence
- 76. Compound Sentence
- 77. Complex Sentence
- 78. Compound Complex Sentence
- 79. Declarative Sentence
- 80. Interrogative Sentence
- 81. Imperative Sentence
- 82. Exclamatory Sentence

*You are responsible for finding definitions for the words that are not provided with one.