

Hello and welcome to AP English Language and Composition! I am so excited to meet all of you in August. AP Lang is a great opportunity to deepen your writing and argumentation skills with the possibility of earning college credit. It is a journey you will not regret. In the meantime, please complete the following assignments:

**Assignment #1: The Letter of Introduction.**

**DUE DATE: June 20 th by 11:59.**

E-mail the completed letter to me as a word document file. [jjones@plainview.k12.ok.us](mailto:jjones@plainview.k12.ok.us) Do not type the letter in your email. In the subject line, type your first and last name and Letter of Introduction.

The Purpose of this assignment is to tell your future instructor why you signed up for AP English. Possible ideas to explore and convey include the following: 1) What you hope to gain from taking the class; 2) What you intend to do to better prepare yourself for this class; 3) Anything you think would be useful for us to know so that we can help you be as successful as possible.

This letter should be thoughtful and well-written. Use formal academic language and follow the appropriate business letter format. (Google what the format should be or use a Microsoft Word Template if you are not sure how to do it). Your letter should be informational, but don't be afraid to use your writing voice to express yourself. Lively, interesting writing is always better than boring, lackluster writing!

**Assignment #2: FLASHCARDS**

**DUE DATE: Bring them on the First Day of School**

Use them every spare moment you have to learn them all summer long.

The purpose of making flashcards is for you to develop a strong familiarity with the language of rhetoric. The flashcards can help you do this if you spend time memorizing the meanings/definitions of each of the terms so that you know them like you know the back of your own hand. USE your flashcards. Take them with you on your adventures. Review them every single day, and you will be rewarded with impressive knowledge of what RHETORIC is all about. To give you that extra motivation/inspiration to take full advantage of this assignment, you are required to KEEP A LOG of how often you look at your flashcards. And you must take them with you on a vacation or adventure on which you take a "SELFIE" with you and the flashcards. Save the photographs. You will share them with me at the beginning of the school year. We will focus a great deal of time on how the use of these terms helps a writer achieve his/her purpose. You must know the terms and their meanings if you are going to be successful.

The LOG should look something like this:

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#	DATE	Amount of time studying cards and WITNESS? Other pertinent facts about study session

Make sure that you have someone witness or sign off on your studying. And bring in your log on the first day.

Your flashcards should be 3" x 5". Write the term neatly in big, bold lettering on the front. Write the definition of the term on the back. Do NOT attempt to Cut and paste the definitions from this handout onto your cards because such a ploy would defeat the purpose of learning the vernacular. These directions seem obvious, but there are people who will make their flashcards all weird and crazy if not directed to do so in this manner. Don't be THAT person! 😊

The Words you are expected to know the first day you walk into class are as follows:

1. Absolute—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”).
2. Ad hominem argument—an argument attacking an individual’s character rather than his or her position on an issue.
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. Aphorism—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
10. Asyndeton—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
11. Balanced sentence—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast (George Orwell: “If thought corrupts language, language can also corrupt thought.”)
12. Chiasmus—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
13. Cliché—an expression that has been overused to the extent that its freshness has worn off (“the time of my life”, “at the drop of a hat”, etc.)
14. 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.”)
15. Colloquialism—informal words or expressions not usually acceptable in formal writing
16. Complex sentence—a sentence with one independent clause and at least one dependent clause
17. Compound sentence—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
18. Compound-complex sentence—a sentence with two or more principal clauses and one or more subordinate clauses
19. Concrete details—details that relate to or describe actual, specific things or events
20. Connotation—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
21. Cumulative sentence (loose sentence)—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases (Jonathan Swift, A Modest Proposal: “I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.”)
22. Declarative sentence—a sentence that makes a statement or declaration
23. 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.)
24. Denotation—the literal meaning of a word
25. Dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
26. Diction—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)
27. Didactic—having the primary purpose of teaching or instructing
28. Ellipsis—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
29. Epigram—a brief, pithy, and often paradoxical saying
30. Ethos—the persuasive appeal of one’s character, or credibility
31. Euphemism—an indirect, less offensive way of saying something that is considered unpleasant
32. Exclamatory sentence—a sentence expressing strong feeling, usually punctuated with an exclamation mark
33. Figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)

34. Hyperbole—intentional exaggeration to create an effect
35. 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.)
36. Imagery—the use of figures of speech to create vivid images that appeal to one of the senses
37. Imperative sentence—a sentence that gives a command
38. Implication—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker implies; the reader/audience infers.
39. Inductive reasoning—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.)
40. Inference—a conclusion based on premises or evidence
41. Interrogative sentence—a sentence that asks a question
42. Invective—an intensely vehement, highly emotional verbal attack
43. Inverted syntax—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
44. 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)
45. Jargon—the specialized language or vocabulary of a particular group or profession
46. Juxtaposition—placing two elements side by side to present a comparison or contrast
47. 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.”)
48. Logos—appeal to reason or logic
49. Malapropism—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
50. Maxim—a concise statement, often offering advice; an adage
51. Metaphor—a direct comparison of two different things
52. Metonymy—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].)
53. Mood—the emotional atmosphere of a work
54. Motif—a standard theme, element, or dramatic situation that recurs in various works
55. Non sequitur—an inference that does not follow logically from the premises (literally, “does not follow”)
56. Paradox—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
57. Parallelism—the use of corresponding grammatical or syntactical forms
58. Parody—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the Scary Movie series are examples)
59. Parenthetical—a comment that interrupts the immediate subject, often to qualify or explain
60. Pathos—the quality in a work that prompts the reader to feel pity
61. Pedantic—characterized by an excessive display of learning or scholarship
62. Personification—endowing non-human objects or creatures with human qualities or characteristics
63. Philippic—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.
64. Polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
65. Rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner
66. Rhetorical question—a question asked merely for rhetorical effect and not requiring an answer
67. Rhetorical devices—literary techniques used to heighten the effectiveness of expression
68. Sarcasm—harsh, cutting language or tone intended to ridicule
69. Satire—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s Gulliver’s Travels, The Simpsons, etc.)
70. Scheme—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
71. Simile—a comparison of two things using “like,” “as,” or other specifically comparative words

72. Simple sentence—a sentence consisting of one independent clause and no dependent clause
73. Solecism—nonstandard grammatical usage; a violation of grammatical rules (ex: unflammable; they was)
74. Structure—the arrangement or framework of a sentence, paragraph, or entire work
75. 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.)
76. Syllepsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
77. Syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal.”)
78. Synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
79. Synesthesia—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)
80. Syntax—the manner in which words are arranged into sentences
81. Theme—a central idea of a work
82. Thesis—the primary position taken by a writer or speaker
83. Tone—the attitude of a writer, usually implied, toward the subject or audience
84. Trope—an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)
85. Understatement—the deliberate representation of something as lesser in magnitude than it
86. Vernacular—the everyday speech of a particular country or region, often involving nonstandard usage

**Assignment #3: Read and annotate *How To Argue With a Cat: A Human’s Guide to the Art of Persuasion*. Summarize each chapter and choose your favorite epigraph.**

**DUE DATE: First Day of School**

*How To Argue With a Cat*, presents foundational information and skills for the course. You will need to read and annotate it over the summer and be ready to use this new knowledge in August and throughout the 2021-2022 school year.

REQUIRED SUMMER READING: • *How to Argue with a Cat: A Human's Guide to the Art of Persuasion* By Jay Heinrichs  
• ISBN-10: 163565274X OR ISBN-13: 978-1635652741

Directions: As you read *How To Argue With a Cat*, you may either annotate directly in your copy of the book or on a separate sheet of paper. Try your best to showcase what you’re thinking about while reading and how you’re connecting those ideas to your life experiences and knowledge. Don’t worry if you don’t know all the terms. Soon enough, the language of rhetoric will be central to your existence! And that’s a good thing.

**EXCELLENT Annotations:**

- Comments are plentiful throughout the text: beginning, middle and end.
- Comments demonstrate analysis and interpretation—thinking beyond the surface level of the text/summary.
- Many patterns of similarity, contrasts, and anomalies/variances are marked; the writer may have created lists or cross-references.
- Comments accomplish a great variety of purposes:
  - appeals to pathos (emotion), ethos (morals/credibility), and logos (logic)
  - development of targeted appeals -identification of fallacies and their effectiveness/ineffectiveness
  - notes on speaker, purpose of the text, audience, context, exigence -personal response
  - summary of events/ideas
  - questions
  - predictions
  - connections/intertextuality (Does this remind you of something else? Why?)
  - vocabulary awareness
  - reflection
  - awareness of writing strategies/text structure

-purpose of literary/rhetorical devices

**PROFICIENT Annotations:**

- Comments are adequate throughout text: beginning, middle and end.
- Comments demonstrate some analysis and interpretation—thinking beyond the surface level of the text/summary.
- Some patterns of similarity, contrasts, and anomalies/variances are marked.
- Marginal comments accomplish some variety of purpose.

**UNDEVELOPED Annotations:**

- Comments are few. May be concentrated in parts of text.
- Comments demonstrate little analysis or interpretation – are mostly surface level/summary.
- Few patterns of similarity, contrasts, and anomalies are marked.
- Marginal comments accomplish only a few different purposes, mostly summary of events and observations.

**Summarize each chapter.** Make sure to include the author's purpose for including this chapter. What were his main points? What did you learn?

**Chapter Epigraphs:** Each chapter begins with a quotation on a rhetorical theme. Go through these again and select your favorite one. Write out your explanation (or argument) of what this quotation means to you now. Do not summarize the chapter again; rather, explain how the quote applies to you personally.