Dear Parents:

Your child has requested **English III AP** for the upcoming school year. The purpose of this course is to offer promising students challenging work that will prepare them for collegiate reading and writing.

In Alvin Independent School District, Advanced Placement English courses are offered to eleventh and twelfth grade students. Upon successful completion of course work, students may take AP examinations administered each year in May, and if successful, they will be awarded college English credit accepted by most universities.

Pre-AP courses offered in grades 6-10 help students develop reading, writing, and thinking skills necessary for success in AP courses. Reading selections for these courses represent concepts and/or reading selections frequently cited on Advanced Placement examinations. Because both Pre-AP and AP courses include works that are challenging, students are required to complete a summer reading assignment.

Specifically, the English III AP summer reading assignment is designed to prepare students for the complexity of AP passages as well as to begin to give them the skill set necessary to excel at writing in different modes of collegiate composition.

For the summer of 2019, the reading assignment comes from the following text:


* As your child will need to annotate the essays, he/she will either need to purchase this book or find each essay on the internet and print it out.

Please encourage your child to complete this reading assignment in order to be prepared for an assessment at the beginning of the school year.

Thank you for your cooperation and continuing interest in your student’s education.

Sincerely,

Charlotte Liptack
Secondary ELA Director of Curriculum

Glen Russell
Secondary ELA Curriculum Coordinator

All AISD Summer reading titles have been given to the following local book vendor:

Barnes and Noble - Pearland and Webster
Please sign and return to your student’s current English teacher.

My child and I have received notice of the summer assignment for **English III AP** and will comply. We understand that the completion date for this assignment is **AUGUST 15, 2019**, the first day of school.

In the fall of 2019, my child will attend:

_____ Alvin High School
_____ Manvel High School
_____ Shadow Creek High School

Parent Printed Name _________________________________________________
Parent Signature _____________________________________________________
Student Printed Name ________________________________________________
Student Signature ___________________________________________________
Date ______________________________________________________________

Current English Teacher’s Name _______________________________________
Current Campus ______________________________________________________

*** NOTE: If you do not wish to have your child enrolled in Pre-AP or AP English Language Arts, please contact the guidance counselor at your child’s school.***
Advanced Placement English III Summer Reading Assignment

Google Classroom Code: 674ylsc

Objectives

For this assignment, the student should strive to:

• Understand the rhetorical strategies in our summer reading list

• Identify examples of those strategies in the reading

• Understand the author’s purpose (what agenda, message, or idea are they pushing)

• Attempt to describe how the strategies you have identified support the author’s purpose (how might those strategies impact an audience to make them more inclined to agree with the author)

_________________________________________________________________________________________

Assignment Directions:

• **Read** the assigned essays in each of the 3 categories listed in the Table of Contents by purpose and **annotate** it as you **read**. The “purposes” listed as categories are personal, expository, and narrative, but you will need to be much more specific in your own **writing** of purpose*. You will also **read** and **annotate** 3 essays of your own choice, one in each of the categories.

• To **annotate**, for our purposes, means to identify the rhetorical strategies used by the author.

• After **reading** and **annotating** each essay, you will need to **write** an analytical paragraph which includes the following:
  
  1. What is the author’s purpose in writing this passage?
     * A purpose is the author’s intended message for the audience or state he wants them in
     ** In general an author’s purpose may be to amuse the reader, to persuade the reader, to inform the reader, or to satirize a condition. Be as specific as you can in your stated purpose.
     *** Be sure that you can support your stated purpose with a solid explanation of your reasoning.

  2. How would the intended audience have reacted to one of the strategies you have identified?
     * In this you need to try to get into the heads of the intended audience for the essay.
     ** You will make your best assumptions (think how you might react yourself) and then try to generalize that reaction.

  3. How does the strategy you selected support the author’s purpose? Tie purpose to your stated reaction and make a sensible connection here.

• Though the paragraph should be detailed, it should be answered concisely, in approximately 100 words.

• Create a Word document containing all six essay responses, and clearly label each one with the category and author.

• On the **FIRST** day of class, students should bring their books/annotated essays, their printed word documents, and should be prepared to participate in a discussion over the mandatory readings.
**50 Essays: A Portable Anthology  5th Edition by Samuel Cohen**  
Table of Contents by Purpose

### Personal
- Chimamanda Ngozi Adichie, *To My One Love*  
  Page: 17
- Sherman Alexie, *The Joy of Reading and Writing: Superman and Me*  
  Page: 22
- Gloria Anzaldúa, *How to Tame a Wild Tongue*  
  Page: 27
- James Baldwin, *Notes of a Native Son*  
  Page: 44
- Judith Ortiz Cofer, *The Myth of the Latin Woman: I Just Met a Girl Named Maria*  
  Page: 103
- Frederick Douglass, *Learning to Read and Write*  
  Page: 125
- Cristina Henriquez, *Lunch*  
  Page: 182
- Langston Hughes, *Salvation*  
  Page: 185
- Zora Neale Hurston, *How It Feels to Be Colored Me*  
  Page: 188
- Camden Joy, *Surviving Sinatra*  
  Page: 202
- Audre Lorde, *The Fourth of July*  
  Page: 221
- Nancy Mairs, *On Being a Cripple*  
  Page: 226
- **Malcolm X, *Learning to Read***  
  Page: 240  
  This essay is mandatory from this section
- George Orwell, *Shooting an Elephant*  
  Page: 272
- Richard Rodriguez, *Aria: Memoir of a Bilingual Childhood*  
  Page: 289
- Mike Rose, “*I Just Wanna Be Average*”  
  Page: 313
- Oliver Sacks, *My Periodic Table*  
  Page: 328
- Brent Staples, *Just walk on By: Black Men and Public Space*  
  Page: 339
- John Jeremiah Sullivan, *Feet in Smoke*  
  Page: 344
- Amy Tan, *Mother Tongue*  
  Page: 362
- E. B. White, *Once More to the Lake*  
  Page: 404

### Expository
- **Barbara Lazear Ascher, *On Compassion***  
  Page: 40  
  This essay is mandatory from this section
- James Boswell, *On War*  
  Page: 66
- William F. Buckley Jr., *Why Don’t We Complain*  
  Page: 72
- Joan Didion, *On Keeping a Notebook*  
  Page: 116
- Brian Doyle, *Joyas Voladores*  
  Page: 132
- Lars Eighner, *On Dumpster Diving*  
  Page: 146
- Stephen King, *Reading to Write*  
  Page: 210
- John McPhee, *The Search for Marvin Gardens*  
  Page: 250
- Lydia Millet, *Victor’s Hall*  
  Page: 263
- Bharati Mukherjee, *Two Ways to Belong in America*  
  Page: 267
- David Sedaris, *Me Talk Pretty One Day*  
  Page: 333
- James Thurber, *The Subjunctive Mood*  
  Page: 392
- Colson Whitehead, *The Loser Edit*  
  Page: 412
- Virginia Woolf, *Professions for Women*  
  Page: 417
- Dave Zirin, *Pre-Game*  
  Page: 424
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan Burdick</td>
<td>The Truth about Invasive Species</td>
<td>79</td>
</tr>
<tr>
<td>Nicholas Carr</td>
<td>Is Google Making Us Stupid</td>
<td>87</td>
</tr>
<tr>
<td>Ta-Nehisi Coates</td>
<td>The Paranoid Style of American Policing</td>
<td>99</td>
</tr>
<tr>
<td>Daniel Defoe</td>
<td>The Education of Women</td>
<td>111</td>
</tr>
<tr>
<td>Barbara Ehrenreich</td>
<td>Serving in Florida</td>
<td>136</td>
</tr>
<tr>
<td>Stephanie Ericsson</td>
<td>The Ways We Lie</td>
<td>159</td>
</tr>
<tr>
<td>Malcolm Gladwell</td>
<td>Small Change: Why the Revolution Will Not Be Tweeted</td>
<td>169</td>
</tr>
<tr>
<td>Thomas Jefferson</td>
<td>The Declaration of Independence</td>
<td>193</td>
</tr>
<tr>
<td>Jamaica Kincaid</td>
<td>The Ugly Tourist</td>
<td>206</td>
</tr>
<tr>
<td>Verlyn Klinkenborg</td>
<td>Our Vanishing Night</td>
<td>216</td>
</tr>
<tr>
<td>Plato</td>
<td>The Allegory of the Cave</td>
<td>280</td>
</tr>
<tr>
<td>Jonathan Swift</td>
<td>A Modest Proposal</td>
<td>353</td>
</tr>
<tr>
<td>Henry David Thoreau</td>
<td>Civil Disobedience</td>
<td>369</td>
</tr>
<tr>
<td>Miya Tokumitsu</td>
<td>In the Name of Love</td>
<td>396</td>
</tr>
</tbody>
</table>

*This essay is mandatory from this section*
**Rhetorical Strategies**

**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. There are many more possibilities, and a work may simultaneously use multiple layers of allusion.

Ex. “Plan ahead: it wasn’t raining when Noah built the ark” - Richard Cushing

**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. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

Ex. He that voluntarily continues ignorance is guilty of all the crimes which ignorance produces, as to him that should extinguish the tapers of a lighthouse might justly be imputed the calamities of shipwrecks.” - Samuel Johnson

**Anaphora** (uh-naf-er-uh) – 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.

Ex. “It was the best of times; it was the worst of times.” - Charles Dickens

“They are masters who instruct us without rod or ferrule, without angry words, without clothes or money.” – Richard de Bury

**Antithesis** (an-tih-theh-sis) – Figure of language in which two contrasting ideas are intentionally juxtaposed, usually through parallel structure; a contrasting of opposing ideas in adjacent phrases, clauses, or sentences. Antithesis creates a definite and systematic relationship between ideas.

Ex. “He is no fool who gives what he cannot keep to gain that which he cannot lose” – Jim Elliot

“That’s one small step for a man, one giant leap for mankind” - Neil Armstrong

**Asyndeton** (uh-sin-di-tuhn): consists of omitting conjunctions between words, phrases, or clauses. This can give the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account. Asyndetic lists can be more emphatic than if a final conjunction were used.

Ex. On his return he received medals, honors, treasures, titles, fame.
They spent the day wondering, searching, thinking, understanding.

**Chiasmus** (kahy-az-muhs) - (From the Greek word for “criss-cross,” a designation based on the Greek letter “chi,” written X). Chiasmus is a figure of speech in which two successive phrases or clauses are parallel in syntax, but reverse the order of the analogous words.

Ex. “The land was ours before we were the land’s” - Robert Frost (N, V, Pro: Pro, V, N)

“Pleasure’s a sin, and sometimes sin’s a pleasure” – Lord Byron

Sitting together at lunch, the kids talked incessantly; but they said nothing at all sitting in the dentist’s office.
Colloquial/colloquialism (kuj-loh-kwee-uhl) - The use of slang or informalities in speech or writing. Not generally acceptable for formal writing, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.

Conceit - A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness as a result of the unusual comparison being made.

_____ Diction – Related to style, diction refers to the writer’s word choices, especially with regard to their correctness, clearness, or effectiveness. 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. Diction, combined with syntax, figurative language, literary devices, etc., creates an author’s style. In commenting on diction, you should always precede the word with some adjective such as “elevated diction,” “scholarly diction,” “inclusive diction,” etc. If you do not, you are really just saying the author used words.

Enumeratio – Figure of amplification in which a subject is divided into constituent parts or details, and may include a listing of causes, effects, problems, solutions, conditions, and consequences; the listing or detailing of the parts of something.

Ex. I love her eyes, her hair, her nose, her cheeks, her lips.
   “Who’s gonna turn down a Junior Mint? It’s chocolate; it’s peppermint; it’s delicious. . . It’s very refreshing!” – Kramer (Seinfeld).

Hypophora – Figure of reasoning in which one or more questions is/are asked and then answered, often at length, by one and the same speaker; raising and responding to one’s own question(s). A common usage is to ask the question at the beginning of a paragraph and then use the paragraph to answer it. You can use hypophora to raise questions which you think the reader obviously has on his/her mind and would like to see formulated and answered.

Ex. “When the enemy struck on that June day of 1950, what did America do? It did what it always has done in all its times of peril. It appealed to the heroism of its youth.” - Dwight D. Eisenhower

Juxtaposition (juhk-stuh-puh-zish-uhn) - When two words, phrases, images, ideas are placed close together or side by side for comparison or contrast. This is quite similar to antithesis, however, in the case of juxtaposition, the two items being compared need not be opposite, just different.

Parallelism – Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning “beside one another.” 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. A famous example of parallelism begins Charles Dickens’s novel A Tale of Two Cities: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity . . .” The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader’s attention, add emphasis and organization, or simply provide a musical rhythm.
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 exaggerated 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. Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don’t require knowledge of the original.

Polysyndeton (paulee-sin-dih-tawn) – Figure of addition and emphasis which intentionally employs a series of conjunctions (FANBOYS: for, and, nor, but, or, yet, so) not normally found in successive words, phrases or clauses; the deliberate and excessive use of conjunctions in successive words or clauses. The effect is a feeling of multiplicity, energetic enumeration, and building up – a persistence or intensity.

Ex. They read and studied and wrote and drilled. I laughed and talked and flunked.

“It’s [football] a way of life, really, to those particular people who are a part of it. It’s more than a game, and regardless of what level it’s played upon, it still demands those attributes of courage and stamina and coordinated efficiency and goes even beyond that for [it] is a means – it provides a mental and physical relaxation to everybody that watches it, like yourself.” - Vince Lombardi

Rhetorical Question [erotesis] – differs from hypophora in that it is not answered by the writer because its answer is obvious or obviously desired, and usually just a yes or no answer would suffice. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the fact at hand.

Ex. We shrink from change; yet is there anything that can come into being without it? What does Nature hold dearer, or more proper to herself? Could you have a hot bath unless the firewood underwent some change? Could you be nourished if the food suffered no change? Do you not see, then, that change in yourself is the same order, and no less necessary to Nature? --Marcus Aurelius

Sarcasm – From the Greek meaning “to tear flesh,” sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic, that is, intended to ridicule. When well done, sarcasm can be witty and insightful; when done poorly, it’s simply cruel.

Symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete – such as object, action, character, or scene – that represents something more abstract. However, symbols, and symbolism can be much more complex. One system classifies symbols in three categories:

1) Natural symbols are objects and occurrences from nature to represent ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).

2) Conventional symbols are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scales of justice for lawyers).
(3) Literary symbols are sometimes also conventional in the sense that they are found in a variety of works and are generally recognized. However, a work’s symbols may be more complicated as is the whale in Moby Dick and the jungle in Heart of Darkness. 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, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words. In the multiple-choice section, expect to be asked some questions about how an author manipulates syntax. In the essay section, you will need to analyze how syntax produces effects.

_____ Tone – Similar to mood, tone describes the author’s attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author’s tone. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, and somber. As with diction earlier, you should precede the word tone in your writing with some adjective describing the specific tone used.