



Bishop McGuinness
English Department
Summer Reading Assignment

COURSE: AP English Language and Composition

TEACHER NAME(S): Ms. Rebecca McKee (rmckee@bmchs.org)

REQUIRED READING: Choose and read one of the nonfiction texts from the list below. You can procure the text at a local library, book store, or online. Select a book based on content - one that most appeals to you - rather than by length.

- ***Educated*** by Tara Westover
- ***Lab Girl*** by Hope Jahren
- ***Take the Risk: Learning to Identify, Choose, and Live with Acceptable Risk*** by Ben Carson
- ***The Other Wes Moore: One Name, Two Fates*** by Wes Moore

Note: The College Board addresses controversial thematic concepts by reiterating that “Issues that might, from particular social, historical, or cultural viewpoints, be considered controversial, including references to ethnicities, nationalities, religions, races, dialects, gender, or class, may be addressed in texts that are appropriate for the AP English Language and Composition course... **Since AP students have chosen a program that directly involves them in college level work...AP students should have the maturity, [intellectual curiosity], skill, and will to seek the larger meaning of a text or issue through thoughtful research.**”

ASSIGNMENTS:

Part 1. Verification Form

Part 2. Building Academic Vocabulary

Part 3. Independent Reading Color-Coded Annotations

DUE DATES: All assignments are due the first day of class at the beginning of the class hour. **Students should be prepared for in-class writings, discussions, and a quiz during the first two weeks of school.**

Part 1: Verification

20 points

Please have your parent/guardian **sign and initial** where appropriate below. **Print this out and bring it to class on the first day.**

I verify that _____ has completed his/her
summer reading.
Print Student's First and Last Name

- _____ I acknowledge that my student will take an objective exam over the summer vocabulary within the first two weeks of school.
- _____ I acknowledge that if my student chooses to drop AP English Language within the first week of school, my student will be required to complete the summer reading assignments for English 3 - American Literature, which requires students to read from a different list of books.

Guardian Signature _____ Date _____

Part 2: BAV - Building Academic Vocabulary

100 points

DIRECTIONS: Create a document on lined binder paper with four columns. Using **BLUE** or **BLACK** pen, create an MLA header on the top left corner of the front page. Title the document **BAV 1: Rhetorical Choices**. Title the four columns appropriately using the example below.

Then, for each of the 50 words:

1. In the first column, number and **highlight** each vocabulary term.
2. In the second column, define the term using definitions from the websites provided below.
3. In the third column, write an example, using examples from the websites provided below, and **annotate the part of the example that demonstrates the term**.
4. In the fourth column, explain the purpose or effect on the readers.

Recommended Websites for Definitions and Examples:

- American Rhetoric: Rhetorical Figures and Sounds
<http://www.americanrhetoric.com/rhetoricaldevicesinsound.htm>
- The Forest of Rhetoric: Silva Rhetoricae <http://rhetoric.byu.edu/>
- Literary Devices: <http://www.literarydevices.com/>
- Literary Devices: <https://literarydevices.net/>
- Literary Terms: <https://literaryterms.net/>
- Figures of Speech Served Fresh: <http://inpraiseofargument.squarespace.com/terms/>
- Purdue Owl (for MLA citation guidelines): <https://owl.english.purdue.edu/owl/resource/747/01/>

ASSESSMENT: 100 points - Accuracy: 2 points per word; 0.5 points per component.

* **Note:** Remember, this assignment is expected to be handwritten.

Example Document

First and Last Name Ms. McKee APLAC, Hour ____ Date Assignment is Due			
BAV 1: Rhetorical Choices			
<u>Vocab Term</u>	<u>Definition</u>	<u>Annotated Example</u>	<u>Purpose</u>
1. Alliteration	A device in which a writer or speaker begins a series of words with the same first consonant sound.	"So we <u>b</u> eat on, <u>b</u> oats against the currents, <u>b</u> orne <u>b</u> ack ceaselessly into the past." ~ F. Scott Fitzgerald, <u>The Great Gatsby</u>	To place emphasize on and draw the reader's focus to particular words or phrases; to create rhythm and musicality
2. Allusion			

Part 2: Building Academic Vocabulary

BAV 1 Vocabulary List

Foundation of Rhetoric

1. rhetoric
2. Rhetorical Situation
3. context
4. exigence
5. purpose
6. speaker
7. audience

Rhetorical Choices

Diction and Language

8. diction
9. denotation
10. connotation
11. tone
12. anthimeria
13. hypophora
14. paradox
15. zeugma

Repetition

16. anadiplosis
17. anaphora
18. antanaclasis
19. diacope
20. epanalepsis
21. epistrophe
22. isocolon
23. polyptoton
24. tautology

Syntactical Structures

25. syntax
26. simple sentence
27. complex sentence
28. compound sentence
29. compound-complex sentence
30. loose sentence
31. periodic sentence
32. parallel structure

33. asyndeton
34. polysyndeton
35. anastrophe
36. antimetabole
37. antithesis
38. chiasmus
39. enumeration

Imagery, Comparisons, and Contrasts

40. allusion
41. anecdote
42. analogy
43. metaphor
44. Simile
45. hyperbole
46. personification
47. metonymy
48. synecdoche
49. dichotomy
50. juxtaposition

** **Note:** This list sets our foundation for academic vocabulary that we will use throughout the year. We will practice how writers and speakers utilize these rhetorical choices to impact an audience and we will practice incorporating some of these rhetorical choices in our own writing.*

Part 3: Color-Coded Annotations

120 points

DIRECTIONS: To help you build time management skills and to prevent procrastination, a reading timeline has been provided below. Follow the weekly breakdown and read the text over multiple weeks. **Do NOT wait until the week or weekend before school starts to begin the summer assignment.**

Two Annotation Options

- If you **own your own copy** of the text: highlight evidence using the color-coding key below and **in the margin** next to each piece of evidence explain its connection to its rhetorical component.
- If you **borrowed a copy** from the school or the library: using the color-coding key below, place a color-coded sticky note with an arrow next to the textual evidence and **on the sticky note** explain the connection to its rhetorical component.

Color-Coding Key for Rhetorical Components

- **ORANGE: Context** - historical changes and societal values
- **GREEN: Speaker** and his or her credibility and values
- **BLUE: Claims** speaker makes and **evidence** he/she provides to support claims
- **PINK: Stakeholders** - different audience groups connected to the topics explored and their values and background
- **YELLOW: Rhetorical Choices** - from BAV 1 List

Breadth and Depth of Annotations

Breadth: For each of the seven sections (see weekly reading schedule below for sections) identify **one** piece of textual evidence (**to the best of your ability**) for each of the five rhetorical components classified above.

Depth: For each piece of textual evidence, include marginal notes paraphrasing the main point of the text, as it connects to the rhetorical concepts above.

* **Note:** *All pieces of evidence must have accompanying marginal notes (and vice versa).*

ASSESSMENT: 120 points - Following Directions and Effort.

- ❑ **Textual Evidence:** 35 points; 1 point each. Color-code textual evidence using the rhetorical components key above, highlighted or clearly indicated with a sticky note.
- ❑ **Breadth:** 35 points; 1 point each. At least 5 pieces of textual evidence (one for each of the categories listed above) from each of the seven sections listed below in the Weekly Reading Breakdown
- ❑ **Depth:** 50 points; 2 points each. Each piece of textual evidence has accompanying marginal notes; marginal notes reflect key points connected to its rhetorical component. Single word marginal notes will earn one point; depth and effort will earn two points.

Part 3: Independent Annotations and Weekly Reading Breakdown

Each book is broken down into seven weeks, each representing a multi-chapter section of the text. Annotations are structured by weekly sections, not by individual chapters. These sections are here to help you break down the book, working a little bit at a time, instead of procrastinating until the last week or weekend, which makes reading and its related work feel overwhelming and stressful.

Select a book based on content - one that most appeals to you - rather than by length.

<p>Educated by Tara Westover</p>	<p>Lab Girl by Hope Jahren</p>	<p>Take the Risk by Ben Carson</p>	<p>The Other Wes Moore by Wes Moore</p>
<p><u>Week 1 Reading</u> Prologue 1: Choose the Good 2: The Midwife 3: Cream Shoes 4: Apache Women 5: Honest Dirt</p>	<p><u>Week 1 Reading</u> Part 1: Roots and Leaves Epilogue 1, 2, 3, 4</p>	<p><u>Week 1 Reading</u> Introduction 1: Risking Their Lives 2: To Risk or Not to Risk? 3: When <i>Is</i> Risk Worth it?</p>	<p><u>Week 1 Reading</u> Introduction Part 1: Fathers and Angels Chapter 1: Is Daddy Coming with Us?</p>
<p><u>Week 2 Reading</u> 6: Shield and Buckler 7: The Lord Will Provide 8: Tiny Harlots 9: Perfect in His Generations 10: Shield of Feathers 11: Instincts</p>	<p><u>Week 2 Reading</u> Part 1: Wood and Knots 5, 6, 7, 8, 9, 10, 11</p>	<p><u>Week 2 Reading</u> 4: Life Itself is Risky Business 5: The Truth about Risk 6: Growing Up "At Risk" 7: My Risky Behavior Nearly Got the Best of Me</p>	<p><u>Week 2 Reading</u> Chapter 2: In Search of Home</p>
<p><u>Week 3 Reading</u> 12: Fish Eyes 13: Silence in the Churches 14: My Feet No Longer Touch Earth 15: No More a Child 16: Disloyal Man, Disobedient Heaven</p>	<p><u>Week 3 Reading</u> Part 2: Wood and Knots 1, 2, 3, 4, 5, 6</p>	<p><u>Week 3 Reading</u> 8: Risks I Took That Changed My Life Forever 9: Four Simple Questions to Help Assess Any Risk 10: Faith is a Risk - Whatever You Believe</p>	<p><u>Week 3 Reading</u> Chapter 3: Foreign Ground</p>
<p><u>Week 4 Reading</u> 17: Keep it Holy 18: Blood and Feathers 19: In the Beginning 20: Recitals of the Fathers 21: Skullcap 22: What We Whispered and What We Screamed 23: I'm from Idaho</p>	<p><u>Week 4 Reading</u> Part 2: Wood and Knots 7, 8, 9, 10, 11, 12</p>	<p><u>Week 4 Reading</u> 11: Living Your Faith in an Uncertain World 12: Navigating Professional Risks 13: My Personal Risks in the Face of Death</p>	<p><u>Week 4 Reading</u> Part 2: Choices and Second Chances Chapter 4: Marking Territory</p>
<p><u>Week 5 Reading</u> 24: A Knight, Errant 25: The Work of Sulphur 26: Waiting for Moving Water 27: If I Were a Woman 28: Pygmalion 29: Graduation</p>	<p><u>Week 5 Reading</u> Part 3: Flowers and Fruit 1, 2, 3, 4, 5, 6, 7</p>	<p><u>Week 5 Reading</u> 14: Taking Yourself Out of the Middle of Decisions 15: Parenting Perils?</p>	<p><u>Week 5 Reading</u> Chapter 5: Lost Chapter 6: Hunted</p>
<p><u>Week 6 Reading</u> 30: Hand of the Almighty 31: Tragedy Then Farce 32: A Brawling Woman in a Wide House 33: Sorcery of Physics 34: The Substance of Things 35: West of the Sun 36: Four Long Arms, Whirling</p>	<p><u>Week 6 Reading</u> Part 3: Flowers and Fruit 8, 9, 10, 11</p>	<p><u>Week 6 Reading</u> 16: Public Risk 17: Even Bigger Risks</p>	<p><u>Week 6 Reading</u> Part 3: Paths Taken and Expectations Fulfilled Chapter 7: The Land that God Forgot</p>
<p><u>Week 7 Reading</u> 37: Gambling for Redemption 38: Family 39: Watching the Buffalo 40: Educated</p>	<p><u>Week 7 Reading</u> Part 3: Flowers and Fruit 12, 13, 14, Epilogue</p>	<p><u>Week 7 Reading</u> Conclusion: My Prescription in a Dangerous World</p>	<p><u>Week 7 Reading</u> Chapter 8: Surrounded Epilogue</p>