

Hayfield Secondary AP Summer Assignment Cover Sheet

Hayfield Secondary

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Course	AP English Language and Composition (English 11)
Teacher Names & Email Addresses	Mr. Brian Hannon Brian.Hannon@fcps.edu Mrs. Theresa Poquis Theresa.Poquis@fcps.edu Mrs. Melissa Schweitzer Melissa.Schweitzer@fcps.edu
Assignment Title	Reading Literary Nonfiction and AP Terminology
Date Assigned	June 2011
Date Due	First Day of Class – September 2011
Objective/Purpose of Assignment	Introduction to the type of reading we will be doing in the class. Introduction to the terms necessary for successful completion of the course.
Description of how Assignment will be Assessed	Students will be graded on completion of the terms note cards, typing of the pulled passage from the reading, completion of notes on the reading, appropriateness of article/essay/cartoon on immigration, and on their successful participation in a discussion of the reading in class.
Grade Value of Assignment	150 points
Tools/Resources Needed to Complete Assignment	Copy of <i>Enrique's Journey</i> by Sonia Nazario 90 note cards (3"x5" or 4" x 6") Access to Internet, newspaper, or newsmagazine to find article/essay/cartoon on immigration
Estimated Time Needed to Complete Assignment	5 -6 hours



**Mr. Hannon
Mrs. Poquis
Mrs. Schweitzer**

Reading Literary Nonfiction

**AP English Language and Composition
11th Grade
Summer Reading Assignment
2011**

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What is Literary Nonfiction?

This powerful, ever-controversial genre is called by many names:

- Literary nonfiction
- Creative nonfiction
- Factual fiction
- Documentary narrative
- The literature of actuality.

Whatever you call it, it is a form of storytelling as old as the telling of stories.

The genre recognizes both the inherent power of the real and the deep resonance of the literary. It is a form that allows a writer both to narrate facts and to search for truth, blending the empirical eye of the reporter with the moral vision -- the "I" -- of the novelist.

In a culture saturated by data without context, facts without insight and information without enlightenment, literary nonfiction holds a special and vital place.

"Facts... they lie unquestioned, uncombined," wrote the poet Edna St. Vincent Millay.

Wisdom enough to leech us of our ill is daily spun, but there exists no loom To weave it into fabric.

But the loom does exist.

Literary nonfiction is the loom.

Throughout the centuries, inventive hybrid writers, from (novelist) Daniel DeFoe to (journalist) John Hersey to (essayist) Joan Didion have helped construct it. The stories they have woven on this loom are about real people, real places and real emotions.

They are timely stories that tap into the moment. But they are also timeless tales that transcend it.

This situation occurs because literary nonfiction is able to tell both the small story -- the damming of a river, the building of a house, a murder -- and the bigger one, the human narrative with its enduring themes.

The "literary" in literary nonfiction pertains to the exploration of these themes. It also defines how the story itself is told.

Literary nonfiction writers commonly use the techniques of fiction, including creation of a narrative arc, character development, scene-setting, action sequences, dialogue and interior monologue. The true stories they write using these techniques have the drama of fiction and force of fact.

Literary nonfiction takes shape in many forms, from reportage to memoir, from personal essay to biography. Nature writing, travel writing and science writing all have their literary practitioners. The true crime "novel" is an artifact of literary nonfiction.

Writers in the genre tackle everything from prison riots to orchid collecting, from fifth grade classrooms to nuclear disasters, from wilderness hiking to frozen orange juice.

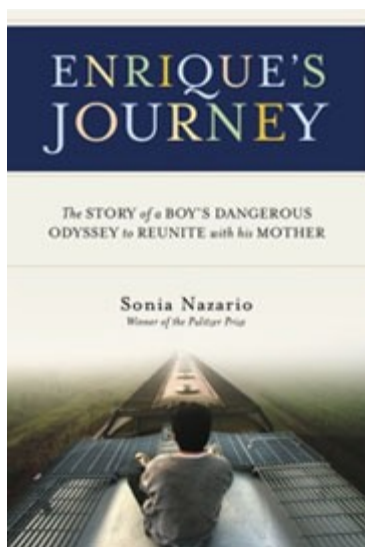
“Alternatively known as ‘creative nonfiction,’ ‘literary journalism,’ and the ‘literature of fact,’ literary nonfiction is that branch of writing which employs literary techniques and artistic vision usually associated with fiction or poetry to report on actual persons, places, or events. The genre is broad enough to include nature and travel writing, biography, memoir, and the familiar essay, as well as ‘new journalism’ and the nonfiction novel.”

<http://www.nt.armstrong.edu/literary.html>

PROJECT DIRECTIONS

1. Purchase a copy of *Enrique's Journey* by Sonia Nazario (or get a copy that you can read and then use again in class the first two weeks).
2. As you read, record your thoughts in note form about HOW the book is written. Pay careful attention to the details the author includes, the sentence structures she used, the use of literary devices (like similies, metaphors, alliteration, etc.). You will be able to use these notes during the Socratic seminar discussion of the book.
3. After you finish the book, find one passage of 100-200 words that struck you in any way (maybe you liked how it was written, maybe it made you feel a strong emotion, maybe it was written differently than the rest of the chapter, etc.). Type that passage. Use the sample on page 3 as your guide. Please bring it to class on the first day.
4. Before you come to class on the first day, do some research on immigration and find a news article (from either a print or online source), an essay, or a political cartoon on the subject. Make sure you get the bibliographic information (what you would use to write an MLA citation for the piece) as well. Bring a copy of the article/essay/cartoon and the citation information with you to class with you on the first day.
5. Attached to this packet is a list of 90 terms you will need to successfully navigate your way through the AP English Language course. You will need to put each term on an index card (either 3"x5" or 4"x6") in your own handwriting (NO TYPING). You should put the term on one side and its definition on the other. We will be studying these terms throughout the year and you will be responsible for finding examples of each at a later date. Bring all 90 cards with you on the second day of class.

Book Review of *Enrique's Journey* by Sonia Nazario from *Publishers Weekly*



Starred Review.

Nazario's account of a 17-year-old boy's harrowing attempt to find his mother in America won two Pulitzer Prizes when it first came out in the *Los Angeles Times*. Greatly expanded with fresh research, the story also makes a gripping book, one that viscerally conveys the experience of illegal immigration from Central America.

Enrique's mother, Lourdes, left him in Honduras when he was five years old because she could barely afford to feed him and his sister, much less send them to school. Her plan was to sneak into the United States for a few years, work hard, send and save money, then move back to Honduras to be with her children. But 12 years later, she was still

living in the U.S. and wiring money home.

That's when Enrique became one of the thousands of children and teens who try to enter the U.S. illegally each year. Riding on the tops of freight trains through Mexico, these young migrants are preyed upon by gangsters and corrupt government officials. Many of them are mutilated by the journey; some go crazy.

The breadth and depth of Nazario's research into this phenomenon is astounding, and she has crafted her findings into a story that is at once moving and polemical.

http://www.amazon.com/Enriques-Journey-Sonia-Nazario/dp/0812971787/ref=sr_1_1?ie=UTF8&s=books&qid=1243861358&sr=1-1

For more information about the book and the author, check out the official web page at <http://www.enriquesjourney.com/index.html>

Sample Passage

Directions: Type an MLA heading on your paper, then type your passage on the right side of your paper in 12 point, Times New Roman font. Make sure you use double-spacing. At the end of your passage, put the page number where the passage is located in parentheses. Leave the right side of your paper blank. We will write an analysis of the passage in that space in class.

Susie Student

AP English

September 2011

Enrique's Journey Passage

Across the Rio Grande on Mother's Day, his mother, Lourdes, thinks about Enrique. She has, indeed, learned that he is gone. But in her phone calls home, she never finds out where he went. She tries to convince herself that he is living with a friend, but she remembers their last telephone conversation: "I'll be there soon," he said. "Before you know it, on your doorstep." Day after day, she waits for him to call. Night after night, she cannot sleep more than three hours. She watches TV: migrants drowning in the Rio Grande, dying in the desert, ranchers who shoot them. (157)

Socratic Seminar Information

In class, you will be discussing the book *Enrique's Journey* in a Socratic seminar. Before you begin the discussion, your teacher will go over specific rules and requirements with your class. Some basics include:

1. Being respectful of other participants
2. Rephrasing what other participants have said before you speak.
3. Staying on topic.
4. Referring to specifics in the text.
5. Allowing others to participate (not "hogging the stage").

You will be expected to have your book (or a copy of the book) and some notes with you in order to participate.

Your teacher will provide you with topics to discuss, but you will also be free to discuss what you feel is important and or relevant about the text.

In order to earn points, you **MUST** participate by talking. No points will be awarded to you if you don't talk.

Depending on the size of your class, your teacher may break your class into two or three smaller groups for the seminar in order that the discussion be more focused.



Socrates

Grading Rubric

Typed passage from the text	_____ /10
Notes on the text	_____ /10
Socratic seminar	_____ /30
Immigration news article/essay/cartoon	_____ /10
AP Terminology note cards	_____ / 90
TOTAL	_____ /150

AP Terminology

The list of 90 terms is attached to this packet. Each term should be hand written on a 3"x5" or 4"x6" note card. Put the term on one side and its definition on the other.

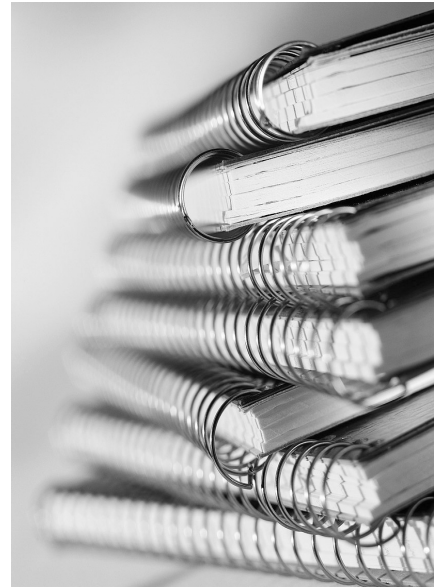
Contact Information and Expectations

If you have questions about any part of this project, you should contact any of us via email. Please do not wait until the week before school begins, as we will be extremely busy during that week preparing for your first day. If you don't hear back from us for a few days, please be patient, as we may be traveling.

Mrs. Poquis' email address is Theresa.Poquis@fcps.edu,
 Mr. Hannon's is Brian.Hannon@fcps.edu,
 and Mrs. Schweitzer's is Melissa.Schweitzer@fcps.edu.

Remember that this assignment will be our first impression of you, so you should do your best work.

We're looking forward to meeting all of you and working with you to prepare for the 2012 exam. See you in September.



AP Terminology

1. **abstract:** anything relating to something other than the tangible, physical, and/or concrete
2. **ad hominem argument:** from the Latin meaning “to or against the man,” this is an argument that appeals to emotion rather than reason, to feeling rather than intellect
3. **allegory:** a story in which the characters, settings, and events stand for abstract or moral concepts; allegories have two meanings: a literal meaning and a symbolic meaning
4. **alliteration:** the repetition of consonant sounds in words that are close to one another; alliteration occurs mostly at the beginning of words
EX: rough and ready or baby and blue
5. **allusion:** a reference to a statement, person, place, event, or thing that is known from literature, history, religion, myth, politics, sports, science, or pop culture
6. **ambiguity:** the quality or state of being ambiguous in meaning ambiguous: doubtful or uncertain especially from being obscure or distinct; not clear in meaning because of being able to be understood in more than one way
7. **analogy:** a comparison of two things to show that they are alike in certain aspects; writers use this to show how something well known relates to something unfamiliar
8. **antecedent:** noun, pronoun, phrase, or clause referred to by a personal or relative pronoun (“the house that Jack built” *house* is the antecedent of *that*); coming earlier in time or order
9. **aphorism:** a concise, sometimes witty saying that expresses a principle, truth, or observation about life
EX: To err is human, to forgive divine.
10. **apostrophe:** a figure of speech in which a speaker directly addresses an absent or dead person, an abstract quality, or something nonhuman as if it were present and capable of responding
11. **argument:** for or against something; process of forming reasons and of drawing conclusions and applying them to a case under discussion
12. **atmosphere:** the mood or feeling in a literary work; atmosphere is usually created through descriptive details and evocative language
13. **attitude:** a mental position or feeling regarding a fact or state
14. **caricature:** a representation, especially pictorial or literary, in which the subject’s distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Synonymous words include *burlesque*, *parody*, *travesty*, *satire*, *lampoon*.

15. **chiasmus**: a figure of speech based on inverted parallelism. It is a rhetorical figure in which two clauses are related to each other through a reversal of terms. The purpose is usually to make a larger point or to provide balance or order.
EX: “. . . ask not what your country can do for you—ask what you can do for your country.”
16. **clause**: a grammatical unit that contains both a subject and a verb. An independent, or main, clause expresses a complete thought and can stand alone as a sentence. A dependent, or subordinate, clause cannot stand alone as a sentence and must be accompanied by an independent clause.
17. **cliché**: a trite phrase or expression and the idea expressed by it; hackneyed theme or situation (stereotype)
18. **colloquialism**: slang or informality in speech or writing. Not generally acceptable for formal writing, colloquialisms give work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects.
19. **comparison**: the act of comparing; an examination of two or more objects to find the likenesses and differences between them
20. **conceit**: a fanciful and elaborate figure of speech that makes a surprising connection between two seemingly dissimilar things
metaphysical conceit – this type of conceit is especially startling, complex, and ingenious
21. **concrete**: existing in a material form; definite; real; specific
22. **connotation**: all the meanings, associations, or emotions that a word suggests
EX: a restaurant would want to advertise “delicious cuisine” rather than “delicious cooking” – “cuisine” has connotations of elegance and sophistication
23. **contrast**: comparison showing differences
24. **deduction**: inferring of particular instances from a general law or principle; conclusion so reached by reasoning of deduction
25. **denotation**: the literal, dictionary definition of a word
26. **descriptive devices**: objective – is purely factual, uncolored by any feelings of the author; used for scientific papers and business reports
impressionistic – the purely factual with the author’s personal impressions (sight, sound, smell, touch, and mood)
27. **diction**: a writer’s or speaker’s choice of words; the diction a writer chooses determines his/her style
EX: simple/flowery (shop/boutique)
general/specific (sandwich/grilled cheese on rye)
28. **didactic**: tediously adhering to formal rules or literal meanings; to instruct
effect: result; consequence; influence

29. **effect: result; consequence; influence**
30. **euphemism: mild or vague expression substituted for a harsher or more direct one**
EX: “bought the farm” for someone’s death
31. **figurative language: metaphorical, not literal, characterized by figures of speech**
figure of speech – a word or phrase that describes one thing in terms of another and is not meant to be understood on a literal level
32. **generic conventions: unique characteristics or strategies for a particular genre**
33. **genre: kind of style of art; painting (writing) of scenes from ordinary life; specific literary category – short story, poem, novel, biography, etc.**
34. **homily: term literally means “sermon,” but more informally, it can include any serious talk, speech, or lecture involving moral or spiritual advice.**
35. **hyperbole: a figure of speech using deliberate exaggeration or overstatement. Hyperboles often have a comic effect; however, a serious effect is also possible. Often hyperbole produces irony at the same time.**
36. **imagery: the sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses; we refer to visual, auditory, tactile, gustatory, or olfactory imagery. On a broader and deeper level, however, one image can represent more than one thing.**
37. **impressionistic: seeking to convey a brief impression or emotion without close realistic detail**
38. **inductive: act of bringing on by artificial means; inferences from particular instances to general conclusion**
39. **inference: to draw an understanding or conclusion from what was said or a particular event**
40. **invective: strong verbal attack**
41. **irony: a contrast or discrepancy between expectation and reality; between what is said and what is really meant; between what is expected and what really happens, or between what appears to be true and what really is true**
verbal – occurs when a writer says one thing but means another
situational – occurs when what actually happens is the opposite of what is expected or appropriate
dramatic – occurs when the audience or reader knows something important that a character in a play or story does not
42. **juxtaposition: placing dissimilar items, descriptions, or ideas close together or side by side, especially for comparison or contrast**

- 43. loose sentence:** a type of sentence in which the main idea (independent clause) comes first, followed by dependent grammatical units such as phrases and clauses. If a period were placed at the end of the independent clause, the clause would be a complete sentence. A work containing many loose sentences often seems informal, relaxed, and conversational.
- 44. metaphor:** a figure of speech that makes a comparison between two seemingly unlike things without using the connective words *like*, *as*, *than*, or *resembles*
EX: “at the end of your rope”
“my soul is an enchanted boat”
- 45. metonymy:** figure of speech – substituting a person/place/thing with another to which it is closely associated
EX: referring to the President and his staff as “the White House”
- 46. mood:** the prevailing atmosphere or emotional aura of a work; verbal units and a speaker’s attitude
indicative mood – factual
“Joe eats too quickly.”
subjunctive mood – doubtful/conditional
“If I were you, I’d get a new job.”
imperative mood – commanding
“Shut the door!”
- 47. narrative devices/techniques:** tools of the storyteller – order of events, selection of details, arrangement of details, type and use of transitions, selection of point of view, use of dialogue; may apply to fictional and nonfiction works
- 48. objective:** external to the mind; exhibiting unbiased facts
subjective: of the individual consciousness or perception
- 49. onomatopoeia:** figure of speech – natural sounds imitated in the sounds of words
EX: clop, squish, snort, crack, murmur
- 50. oxymoron:** figure of speech – combining two apparently dissimilar ideas to create a paradox
EX: jumbo shrimp, bitter sweet, cruel kindness
- 51. paradox:** figure of speech – a statement which appears to be self-contradictory but upon further examination contains a degree of truth
EX: “Fair is foul and foul is fair.”
- 52. parallel structure:** repetition of words, phrases, or sentences that have the same grammatical structures
- 53. 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.
- 54. pedantic:** placing undue stress on rules or details; relying on “book learning” and neglecting common sense

- 55. periodic sentence:** a sentence that presents its central meaning in a main clause at the end. This independent clause is preceded by a phrase or clause that cannot stand alone. The effect of a periodic sentence is to add emphasis and structural variety.
- 56. persona:** a character created as the speaker in an essay or the narrator of a story. The attitude and character of a persona often differ from those of the author. The persona may be created as a way of submitting certain values or perspectives to examination and criticism.
EX: The narrator in *A Modest Proposal* is a persona created by Jonathan Swift.
- 57. personification:** the assigning of human characteristics, form, or sensibilities to a nonliving thing
- 58. persuasive devices:** techniques used to accomplish the purpose of convincing readers/listeners to accept a particular view. Techniques: use of facts and evidence, logic, emotional appeals
- 59. point of view:** the stance/vantage point from which an author presents the actions of the story. Types: first person, third person, omniscient, limited omniscient, effaced
- 60. predicate adjectives:** one type of subject complement—an adjective, group of adjectives, or adjective clause that follows a linking verb. It is in the predicate of the sentence, and modifies or describes the subject.
- 61. process analysis:** the breaking down of a process into its parts/steps in order to discover the relationships between each part/step, and ultimately to reveal the relationship of the parts to the entire process
- 62. prose:** all forms of written expression which do not have a regular rhythmic pattern
- 63. qualification:** restrictions or limitations; method of narrowing of what is acceptable; in writing, terms such as “possibly,” “nearly always,” “most often,” “usually,” “frequently,” “sometimes,” “occasionally”
- 64. refutation:** a recognition of an opposing viewpoint/opinion and a discussion of its inadequacies, inconsistencies, and/or inaccuracies in an attempt to demonstrate why the speaker’s /reader’s view should be adopted or accepted
- 65. repetition:** the duplication, either exact or approximate, of any element of language, such as sound, word, phrase, clause, sentence, or grammatical pattern. When repetition is poorly done, it bores, but when it’s well done, it links and emphasizes ideas while allowing the reader the comfort of recognizing something familiar.
- 66. rhetoric:** the art of effective expression

- 67. rhetorical appeal:** the persuasive device by which a writer tries to sway the audience's attention and response to any given work. Three rhetorical appeals were defined by Aristotle:
- logos** employs logical reasoning, combining a clear idea (or multiple ideas) with well-thought-out and appropriate examples and details. These supports are logically presented and rationally reach the writer's conclusion.
 - ethos** establishes credibility in the speaker. Since by definition "ethos" means the common attitudes, beliefs, and characteristics of a group or time period, this appeal sets up believability in the writer. He or she is perceived as someone who can be trusted and is concerned with the reader's best interests.
 - pathos** plays on the reader's emotions and interests. A sympathetic audience is more likely to accept a writer's assertions, so this appeal draws upon that understanding and uses it to the writer's advantage.
- 68. rhetorical modes:** various methods for effectively communicating thoughts/information – exposition, argumentation, description, narration
- 69. rhetorical structure:** sentences, paragraphs, questions which are used to communicate effectively
- 70. rhetorical question:** a structural device for initiating or continuing a discussion; a device for adding emphasis
- 71. sarcasm:** a mocking or ironic remark intended to have a lasting impact/effect
- 72. satire:** a literary form that uses humor and wit to point out absurdities, weaknesses, and frailties of human institutions or character
- 73. semantics:** the use of language to achieve a desired effect; deals with word meanings; origins and changes in meaning over time
- 74. sentimentality:** an exaggerated show of emotion
- 75. simile:** an explicit comparison, normally using "like," "as," or "if."
- 76. slang:** a low level of colloquialism; generally comprised of coined words or novel meanings
- 77. style:** the expression of an author's individuality as demonstrated through his/her word choice, sentence patterns, selection and presentation of details and basic material. Elements: diction, syntax, organization
- 78. stylistic devices:** techniques employed by a writer to communicate thoughts, information, etc. Elements: **diction** – figurative language (allusion, imagery, similes, metaphors, irony, oxymorons, paradoxes, alliteration, metonymy), connotation, denotation; **syntax** – sentence type and variety; **organization of material** – paragraphs, transitions; **literary elements** – symbols, plot elements, flashbacks, tone
- 79. subject complement:** the word (with any accompanying phrases) or clause that follows a linking verb and complements, or completes, the subject of the sentence by either (1) renaming it or (2) describing it. The former is technically called a predicate nominative, the latter a predicate adjective.

- 80. subordinate clause:** this word group contains both a subject and a verb (plus any accompanying phrases or modifiers), but unlike the independent clause, the subordinate clause cannot stand alone; it does not express a complete thought. Also called a dependent clause, the subordinate clause depends on a main clause, sometimes called an independent clause, to complete its meaning. Easily recognized key words and phrases usually begin these clauses—for example: “although,” “because,” “unless,” “if,” “even though,” “since,” “as soon as,” “while,” “who,” “when,” “where,” “how,” and “that.”
- 81. syllogism:** a formal argument consisting of a major premise (a proposition) and a minor premise leading to a conclusion
- 82. symbol:** any person, place, thing, event that is intended to represent itself as well as an abstract concept
EX: US flag = freedom
- 83. syntax:** the arrangement to words in a sentence and the variety of sentence types used to create an effective writing
- 84. theme:** the central idea or insight of a work of literature; the idea the author wishes to convey to his/her reader
- 85. thesis:** the central theme of an argumentative essay; sentence containing the main idea/purpose of an essay
- 86. tone:** the feeling associated with a writing; determined by the author’s attitude toward his/her topic and/or audience
- 87. transition:** a word or phrase that links different ideas. Used especially, although not exclusively, in expository and argumentative writing, transitions effectively signal a shift from one idea to another. A few commonly used transitional words or phrases are “furthermore,” “consequently,” “nevertheless,” “for example,” “in addition,” “likewise,” “similarly,” and “on the contrary.”
- 88. trite:** overused and commonplace; lacking interest or originality
- 89. understatement:** a figure of speech; saying something with less conviction or sincerity than what is meant; form of irony
litotes: a figure of speech by which an affirmation is made indirectly by denying its opposite. It uses understatement for emphasis, frequently with a negative assertion.
meiosis: the Greek term for understatement or belittling; a rhetorical figure by which something is referred to in terms less important than it really deserves. It describes something that is very impressive with simplicity.
- 90. wit:** a quality of speech/writing that combines verbal cleverness with keen perception, especially of the incongruous
EX: puns, malapropisms