

**Summer Reading Assignment 2009**  
**AP English 3 Governor Livingston**  
**High School**

**Mrs. Ciarrocca**

Students enrolled in Advanced Placement English 3 for the 2009-2010 academic year should *complete all of the following assignments by the first day* of the first marking period (unless otherwise noted).

**Required Reading:**

Three Cups of Tea by Greg Mortenson and David Oliver Relin (student responsible for obtaining text)

China Boy by Gus Lee (student responsible for obtaining text)

The Man in the White Sharkskin Suit by Lucette Lagnado (student responsible for obtaining text)

Because active, close reading is an essential skill to develop for college, I strongly urge you to purchase your own copy of each text and write in the margins, making notes to yourself about passages that are particularly striking or that relate to components of the essay requirements. Any of these novels may be purchased used (and inexpensively) on Amazon.com, or new at Borders and Barnes and Noble. Or you may consult your public library.

**Students' understanding of the texts will be evaluated in the following ways:**

**Essay - Due Date: Wednesday, August 25 by 2:30 p.m. in my mailbox at school or via First Class. NO LATE PAPERS WILL BE ACCEPTED.**

Writing situation: While on the surface the three books you read may seem to be very different, in some ways they are quite similar in theme. Furthermore, each work contains unusual and/or challenging language.

Choose **one** of the following prompts:

1. Discuss the conflict between individualism and community as it is exemplified in all of the novels by examining each protagonist's struggle to define him or herself as an individual in a community oriented society, or in a society in which he or she finds him/herself to be a minority.
2. The role of family is a theme that runs throughout each of the books. Compare the role of family in these texts, and discuss how family influences the lives of the individual.

3. Discuss each writer's use of tension in the works as it pertains to one of the following conflicts (you don't have to choose the same conflict for all three books.): race; gender; identity.
4. Select a passage from each of the texts that invites close reading. Examine analyze and compare each of the passages in terms of tone, style, language and what it tells us about the meaning/message of the book as a whole.

Requirements:

- Your essay must meet the length requirement of 1,100-1,300 words.
- Your essay must follow Modern Language Association (MLA) format.
- Your essay should be typed, double-spaced.
- Credit the authors in your introduction.
- Quotations are required for support. Correct parenthetical documentation is part of your grade.
- Included a Works Cited page that follows the MLA format\*\*. You must include all three primary sources as well as any secondary sources you consult.
- Write in present verb tense. Avoid first and second person writing.

\*\* It is strongly recommended that you consult the *MLA Handbook for Writers of Research Papers*. You are not required to purchase it, but it will help you immensely as the year progresses.

**In addition to the paper, students will be responsible for:**

- Memorizing a list of literary terms that are included in this handout. Within the first week of school, students will be tested on their understanding of these terms that are fundamental to progress and achievement in the AP Language and Composition Course (AP English 3).

- Completing an objective test on the assigned reading. This will also be given during the first week of school.
- Writing a formal analysis that will be assigned upon your return to school. This will be written in class.
- Participating in a presentation that discusses the style, narrative structure, and theme of each of the works.

**Additional Recommendation:** Students should subscribe to the "word of the day" service online at [www.wordsmith.org](http://www.wordsmith.org). There is no charge for this service.

I will be checking my e-mail periodically over the summer. Students with questions may contact me over the summer via e-mail at [jciarrocca@bhpsnj.org](mailto:jciarrocca@bhpsnj.org).

## Literary Terms

**Abstract-** refers to language that describes concepts rather than concrete images

**Ad Hominem-** in an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."

**Allegory-** a work that functions on a symbolic level

**Alliteration-** the repetition of initial consonant sounds, such as "Peter Piper picked a peck of pickled peppers."

**Allusion-** a reference contained in a work.

**Ambiguity** – The multiple meanings, either intentional or unintentional, of a word, phrase, sentence or passage.

**Analogy-** a literary device employed to serve as a basis for comparison. It is assumed that what applies to the parallel situation also applies to the original circumstance. In other words, it is the comparison between two different items.

**Anecdote-** a story or brief episode told by the writer or a character to illustrate a point

**Antecedent-** the word, phrase, or clause to which a pronoun refers. The AP English Language and Composition Exam often expects you to identify the antecedent in a passage.

**Antithesis-** the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be..." "Ask not what your country can do for you; ask what you can do for your country..."

**Antithetical Sentence** - compares opposites in a parallel structure - often compound

**Aphorism** – A terse statement of known authorship which expressed a general truth or moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author's point.

**Apostrophe** – A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes, "Milton, thou shouldst be living at this hour: England hath need of thee."

**Argument-** a single assertion of a series of assertions presented and defended by the writer.

**Atmosphere** – The emotional mood created by the entirety of a literary work, established partly by setting and partly by the author's choice of objects that are described. Even such elements as a description of the weather can contribute to the

atmosphere. See mood.

**Attitude-** the relationship an author has toward his or her subject, and/or his or her audience.

**Balance-** a situation in which all parts of the presentation are equal, whether in sentences or paragraphs or sections of a longer work.

**Balanced Sentence** - a sentence with 2 clauses or phrases of fairly equal length and strength for clarity. It expresses parallel or like ideas, often compound. Ex: The novel concentrates on character; the film intensifies the violence

**Cacophony-** harsh and discordant sounds in a line or passage in a literary work.

**Character-** those who carry out the action of the plot in literature. Major, minor, static, and dynamic are types of characters.

**Colloquial-the** use of slang in writing, often to create local color and to provide an informal tone. Huckleberry Finn is written in colloquial style.

**Comic Relief-the** inclusion of a humorous character or scene to contrast with the tragic elements of a work, thereby intensifying the next tragic event.

**Conceit** – A fanciful expression, usually in the form of an extended metaphor or surprising analogy between seemingly dissimilar objects. A conceit displays intellectual cleverness due to the unusual comparison being made.

**Conflict-a** clash between opposing forces in a literary work, such as man vs. man; man vs. nature; man vs. god; man vs. self.

**Connective Tissue-**those elements that help create coherence in a written piece.

**Connotation** - the interpretive level of a word based on its associated images rather than its literal meaning.

**Deduction** - the process of moving from a general rule to a specific example.

**Denotation** - the literal or dictionary meaning of a word.

**Dialect** - the recreation of regional spoken language, such as a Southern dialect. Zora Neale Hurston uses this in such works as *Their Eyes Were Watching God*

**Diction** - the author's choice of words that creates tone, attitude, and style, as well as meaning.

**Didactic-**writing whose purpose is to instruct or to teach. A didactic work is usually formal and focuses on moral or ethical concerns.

**Ellipsis**-indicated by a series of three periods, the ellipsis indicates that some material has been omitted from a given text. It could be a word, a phrase, a sentence, a paragraph, or a whole section. Be wary of the ellipsis; it could obscure the real meaning of the piece of writing.

**Epigraph**- the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is "You are all a lost generation" by Gertrude Stein.

**Euphemism**- a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is common euphemism for "he died." Euphemisms are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.

**Euphony**- the pleasant, mellifluous presentation of sounds in a literary work.

**Exposition** - background information presented in a literary work.

**Extended Metaphor** - a sustained comparison often referred to as a conceit. The extended metaphor is developed throughout a piece of writing.

**Figurative Language** - the body of devices that enables the writer to operate on levels other than the literal one. It includes metaphor, simile, symbol, motif, and hyperbole, etc.

**Flashback**: a device that enables a writer to refer to past thoughts, events, or episodes.

**Form**: the shape or structure of a literary work.

**Genre** – The major category into which a literary work fits.

**Hyperbole** -- extreme exaggeration, often humorous, it can also be ironic; the opposite of understatement.

**Image** - a verbal approximation of a sensory impression, concept, or emotion.

**Imagery**- the total effect of related sensory images in a work of literature **Induction**-

the process that moves from a given

**Inference**- a conclusion one can draw from the presented details

**Invective**- a verbally abusive attack

**Irony**- an unexpected twist or contrast between what happens and what was intended or expected to happen. It involves dialog and situation, and can be intentional or unplanned. Dramatic irony centers on the ignorance of those involved; whereas, the audience is aware of the circumstance

**Logic-** the process of reasoning

**Logical fallacy-** a mistake in reasoning

**Metaphor-** a direct comparison between dissimilar things. "Your eyes are stars" is an example.

**Metonymy-** a figure of speech in which a representative term is used for a larger idea (The pen is mightier than the sword).

**Monologue-** a speech given by one character (Hamlet's "To be or not to be...").

**Motif-** the repetition or variations of an image or idea in a work used to develop theme or characters.

**Narrator-** the speaker of a literary work.

**Onomatopoeia-** words that sound like the sound they represent (hiss, gurgle, pop).

**Oxymoron-** an image of contradictory term (bittersweet, pretty ugly, jumbo shrimp).

**Pacing-** the movement of a literary piece from one point or one section to another

**Parable-** a story that operates on more than one level and usually teaches a moral lesson. (*The Pearl* by John Steinbeck is a fine example)

**Paradox** – A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity.

**Parody-** a comic imitation of a work that ridicules the original. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.

**Pathos-** the aspects of a literary work that elicit pity from the audience. An appeal to emotion that can be used as a means to persuade.

**Pedantic-** a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant.

**Periodic Sentence-** presents its main clause at the end of the sentence for emphasis and sentence variety. Phrases, dependent clause precede the main clause.

**Personification-** the assigning of human qualities to inanimate objects or concepts (Wordsworth personifies "the sea that bares her bosom to the moon" in the poem *London 1802*).

**Persuasion-** a type of argument that has as its goal an action on the part of the audience

**Plot** - a sequence of events in a literary work

**Point of View** - the method of narration in a literary work; the perspective from which the story is told.

**Pun** - a play on words that often has a comic effect. Associated with wit and cleverness. A writer who speaks of the "grave topic of American funerals" may be employing an intentional or unintentional pun

**Reductio ad Absurdum** - Latin for "to reduce to the absurd." This is a technique useful in creating a comic effect (see Twain's "At the Funeral.") and is also an argumentative technique. It is considered a rhetorical fallacy, because it reduces an argument to an either/or choice.

**Rhetoric** - refers to the entire process of written communication. Rhetorical strategies and devices are those tools that enable a writer to present ideas to an audience effectively.

**Rhetorical Question** - one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience. (Ernest Downson asks, "Where are they now, the days of wine and roses?")

**Sarcasm** - A comic technique that ridicules through caustic language. Tone and attitude may both be described as sarcastic in a given text if the writer implies language, irony, and wit to mock or scorn.

**Satire** - A mode of writing based on ridicule that criticizes the foibles and follies of society without necessarily offering a solution. (Jonathon Swift's Gulliver's Travels is a great satire that exposes mankind's condition.)

**Setting** - The time and place a story takes place

**Simile** - An indirect comparison that uses the words like or as to link the differing in the comparison. ("Your eyes are like stars.")

**Stage Directions** - The specific instructions a playwright includes concerning sets, characterization, delivery, etc.

**Stanza** - A unit of a poem, similar in rhyme, meter, and length to other units in the poem  
Structure - organization and form of a work.

**Style** - the unique way an author presents his ideas. Diction, syntax, imagery, structure, and content all contribute to a particular style.

**Syllogism** - the format of a formal argument that consists of a major premise, a minor premise, and a conclusion.

**Symbol** - something in a literary work that stands for something else. (Plato has the light of the sun symbolize truth in "The Allegory of the Cave.")

**Synecdoche-** a figure of speech that utilizes a part as representation of the whole.  
("All hands on deck" is an example)

**Syntax-** the grammatical structure of prose and poetry.

**Theme-** the underlying ideas the author illustrates through characterization, motifs, language, plot, etc.

**Thesis-** simply, the main idea of a piece of writing. It presents the author's assertion or claim. The effectiveness of a presentation is often based on how well the writer presents, develops, and supports the thesis.

**Tone-** the author's attitude toward his subject.

**Transition-** a word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph.

**Understatement-** the opposite of exaggeration, the minimalizing of fact. It is a technique for developing irony and/or humor where one writes or says less than intended.

**Voice-** can refer to two different areas of writing. One refers to the relationship between a sentence's subject and verb (active voice and passive voice). The second refers to the total "sound" of a writer's style.