

**XAVIER COLLEGE PREPARATORY HIGH SCHOOL
SUMMER READING 2023**



Dear “AP English Language” Juniors,

We hope that this letter finds you well and anticipating a rewarding senior year. We hope that you will have many good experiences and make many good decisions before we get to see you again in August. One of those decisions that we would like to help you with is the decision to remain engaged in some kind of academic activity this summer. While the summer is certainly time to be away from school proper, we hope that it is not a time to stop thinking and stop growing.

For summer work:

You will read three books. The required work will be part of the overall theme of the year. These books have been selected for interest level and readability as well as for challenging, compelling content in association with American Literature and our school identity.

***In addition to the assignments below, you will also have an in-class assessment on all 3 books when the fall semester begins.**

Required Books:

- *Tattoos on the Heart: The Power of Boundless Compassion* by Greg Boyle, SJ
- *The Adventures of Huckleberry Finn* by Mark Twain
- *In Good Company: The Fast Track from the Corporate World to Poverty, Chastity and Obedience* by James Martin, SJ
 - As you prepare to engage the American literary tradition, one of the common themes in American history and literature is the concept of the American Dream. In brief, this concept describes America as a place where one can achieve domestic happiness, have a family, find success in work, be able to move up in life socially and economically, and to have stability. Think, if you will: the white picket fence, a house, marriage, children, and a nice job. As you read this book, think about the American Dream, how James Martin sees it at the start of the book, how he reflects/examines it, and how his views change/grow by the end. Also, reflect on how you think Xavier College Prep would ask you to define the American Dream.

Assignment #1: *Tattoos on the Heart* by Greg Boyle

What does it mean to be committed to social justice? How can we challenge the assumption that some lives, particularly the lives of the privileged, matter more than others? How can the value of life and humanity be understood to mean that all lives matter? This compelling testament of Fr. Greg Boyle’s ministry to Los Angeles gang members serves as an invitation to understand the human faces underneath the gang tattoos.

- Read *Tattoos on the Heart* by Greg Boyle and highlight any quotes/short passages that “speak” to you, particularly as they relate to the questions above.

- There are 9 chapters, plus an “Introduction.” For each chapter, and the “Introduction,” review your highlighted quotes/short passages and select **1 moment** that captivates you the most. This will result in a **total of 10 moments**.
- You will write 10 dialectical journal entries (one from each chapter), following the instructions available at the end of this document in Appendix A.

Recommended Completion Date: Monday, June 12th
Submission Method: first day of class (Canvas) - No Exceptions!

Assignment #2: *The Adventures of Huckleberry Finn*

Considered the pivotal narrative in American literature, *Huck Finn* is integral reading as part of the American literature canon. As Ernest Hemingway famously declared in 1935, “All modern American literature comes from one book by Mark Twain called 'Huckleberry Finn.' It's the best book we've had. All American writing comes from that. There was nothing before.”

Please note: The language in this novel is graphic; specifically, the “N” word is used throughout the entire story. This will call for maturity on your part as well as for an understanding of the novel as a historical document produced at a specific time in American history, and a grasp of how Mark Twain uses it. Of course, we will examine the evolution of language from the actual time period when Mark Twain wrote the novel as well as through a 21st century lens.

You must first research the time periods (American Civil War and Reconstruction) in order to establish the narrative’s *satirical* tone. For this, you will need to analyze the language, content and context of this book. The terms below serve as a partial list to understanding the historical context of Huck Finn. (Feel free to research and use further sources to supplement the concepts each character represents, as well as Huck’s emerging and confused identity as the “New South” following the Civil War. The thematic approach will connect back to the American Dream as well as class and race struggles due to political and geographical barriers.)

Historical Key Terms:

1. Southern Reconstruction (1865-1877) and how it contrasts with the Antebellum South (1812-1861)
2. The Gilded Age (1870s-1900s)
3. The Dred Scott Supreme Court Case
4. The Fugitive Slave Act
5. The Civil War (1861-1865)... (including secession, state rights vs. federal government authority, slavery policies in “free” vs. “slave” states, statistics for estimates of Union and Confederate casualties of war, scorched earth policy)
6. Carpetbaggers and Scalawags, Military Reconstruction Act, Jim Crow Laws (basically, how each of these terms demonstrate conflict and tension during Reconstruction)
7. 13th, 14th and 15th Amendments
8. The feud of the Hatfields and the McCoys
9. Characteristics of Victorian Literature, particularly Romanticism, and the criticism of it by realists and satirists

10. The Temperance Movement (beginning in the 1820s) and its impact during the 19th century

- As you read *The Adventures of Huckleberry Finn*, recognize how the story is an allegory.
- Identify and explain how Twain incorporates each of the historical key terms in the novel. Use specific passages (include chapter numbers) from the story as evidence. **You should write at least one page using double spaced in 12 point Times New Roman font for each term.**

Recommended Completion Date: Monday, July 10th

Submission Method: first day of class (Canvas) - No Exceptions!

Assignment #3:

You will also complete a note card assignment. You will write out key rhetorical words (list provided) as well as their definitions and examples. The key terms will be on one side of the card, while the definitions and the examples will be on the other side. These note cards will be due on the first day of class, graded, and then returned to you. Once returned, they will be used throughout the year to study and master in preparation for the AP exam.

Be prepared to prove mastery of these terms on a test in August.

The format should be as follows: Side one of the card must have the number of the term in the top left corner, and the term itself in the middle of the card. Side two of the card must have the definition of the term, then a space, then at least one example of the term used in actual text, including the author (if applicable). You may acquire examples from any book or other resource, but please make sure that you understand the meaning of the term based on the example(s) you provide.

FRONT SIDE OF THE FLASHCARD	BACK SIDE OF THE FLASHCARD
76 PARADOX	The use of concepts or ideas that are contradictory to one another, yet, when placed together, hold significant and true value on several levels. Ex: “Much Madness is divinest Sense” (Emily Dickinson)

Due Date: 1st class meeting in the fall semester

Submission Method: Hard copies of flashcards handed in class, not on Canvas

Have an enjoyable summer and welcome to AP English Language and Composition!

Dr. Padgett

Contact Dr. Padgett with any questions: ipadgett@xavierprep.org

APPENDIX A: Dialectical Journal Instructions

Follow these instructions to complete one (1) dialectical journal entry per chapter of *Tattoos on the Heart* (see Assignment #1 above). You may—but are not obligated to—reflect on some of the key questions posed: What does it mean to be committed to social justice? How can we challenge the assumption that some lives, particularly the lives of the privileged, matter more than others? How can the value of life and humanity be understood to mean that all lives matter?

Dialectical Journals’ Purpose: The term *dialectic* means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a conversation with the text you read. The process is meant to help you develop a better understanding of the text.

When the school resumes, you will find that it is a useful way to process what you’re reading, prepare yourself for group discussion, and gather textual evidence.

Procedure:

- As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (ALWAYS include page numbers).
- In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)
- Here are some strategies to guide you through your dialectical journal instructions :
 - (Q) Question – ask about something in the passage that is unclear (limit to only two) - be sure to respond to/reflect upon your question if/when you find an answer.
 - (C) Connect – make a connection to your life, the world, or another text.
 - (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction.
 - (R) Reflect – think deeply about what the passage means in a broad sense – not just in this specific text. What conclusions can you draw about the world, about human nature, or just the way things work?
 - (E) Evaluate - make a judgment about what is happening in the text, the actions you observe, or what the author is trying to say
- Provide at least one (1) entry per chapter.

Dialectical Journal Format

Passages from the text-- Must quote at least 10 per reading assigned. Make sure to number them.	Page #s	Your response to the passage-- EACH passage you quote must relate to one of the following codes above. Make sure to use a variety. <i>Using the same codes for most or all of your entries will result in a lower score.</i>
1. "Annotations do make me read a lot slower and I wish I didn't have to do them. It is so much harder to fake read if you have to annotate like we have to do now. So now I actually read, because it's too hard to fake annotate"	82	(C) It is harder to fake annotate--it almost takes more time. (R)People are prone to find the easy way to do something. Since there's really no easy way to annotate--fake or real--it makes sense to really read and think about the texts. (Q) Is it really harder to fake read if you have to annotate? Or does it just take longer?

CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- o Effective &/or creative use of stylistic or literary devices
- o Passages that remind you of your own life or something you've seen before
- o Structural shifts or turns in the plot
- o A passage that makes you realize something you hadn't seen before
- o Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- o Passages with confusing language or unfamiliar vocabulary
- o Events you find surprising or confusing
- o Passages that illustrate a particular character or setting

RESPONDING TO THE TEXT:

You can respond to the text in a variety of ways. The most important thing to remember is that your observations should be specific and detailed. You can write as much as you want for each entry. You may choose to type and save your journals as PDFs or you may write by hand and then scan and save as PDF.

Basic Responses

- o Raise questions about the beliefs and values implied in the text
- o Give your personal reactions to the passage
- o Discuss the words, ideas, or actions of the author or character(s)
- o Tell what it reminds you of from your own experiences
- o Write about what it makes you think or feel
- o Agree or disagree with a character or the author

Sample Sentence Starters:

- I really don't understand this because...
- I really dislike/like this idea because...
- I think the author is trying to say that...
- This passage reminds me of a time in my life when...
- If I were (name of character) at this point I would...
- This part doesn't make sense because...
- This character reminds me of (name of person) because...

Higher Level Responses

- o Analyze the text for use of literary devices (tone, structure, style, imagery)
- o Make connections between different characters or events in the text
- o Make connections to a different text (or film, song, etc...)
- o Discuss the words, ideas, or actions of the author or character(s)
- o Consider an event or description from the perspective of a different character
- o Analyze a passage and its relationship to the story as a whole

APPENDIX B: KEY TERMS

On these pages you will find brief definitions of grammatical, literary, and rhetorical terms that have appeared on the multiple-choice and essay portions of the AP English Language and Composition exam. **Please create flashcards for EACH term to be submitted the first day of school and be prepared to demonstrate mastery within the first month of school.**

Logical fallacies are denoted on this list with an (). A logical fallacy is a type of erroneous argument meant to distract/fool a listener rather than rely on actual, logical rhetoric. Please make sure you know the distinction between logical argument and logical fallacy.

1. Ad Hominem*

An argument based on the failings of an adversary rather than on the merits of the case; a logical fallacy that involves a personal attack.

2. Ad Populum*

A logical fallacy that concludes a proposition must be true because many people (a populous) think it is true. Also known as a bandwagon approach.

3. Allegory

Extending a metaphor so that objects, persons, and actions in a text are equated with meanings that lie outside the text.

4. Alliteration

The repetition of an initial consonant sound.

5. Allusion

A brief, usually indirect reference to a person, place, or event--real or fictional.

6. Ambiguity

The presence of two or more possible meanings in any passage.

7. Anadiplosis

Repetition of the last word of one clause at the beginning of the following clause.

8. Analogy

Reasoning or arguing from parallel cases.

9. Anaphora

The repetition of the same word or phrase at the beginning of successive clauses or verses.

10. Antecedent

The noun or noun phrase referred to by a pronoun.

11. Antimetabole

Repetition of words in reverse order to juxtapose the phrase's meaning (stricter than chiasmus with *exact* word usage in each half of the phrase)

12. Antithesis

The juxtaposition of contrasting ideas in balanced phrases.

13. Aphorism

(1) A tersely phrased statement of a truth or opinion.

(2) A brief statement of a principle.

14. Apostrophe

A rhetorical term for breaking off discourse to address some absent person or thing.

15. Appeal to Authority*

A fallacy in which a speaker or writer seeks to persuade not by giving evidence but by appealing to the respect people have for a famous person or institution.

16. Appeal to Ignorance*

A fallacy that uses an opponent's inability to disprove a conclusion as proof of the conclusion's correctness.

17. Archaic Diction

Old-fashioned or outdated choice of words

18. Argument

A course of reasoning aimed at demonstrating truth or falsehood.

19. Assonance

The identity or similarity in sound between internal vowels in neighboring words.

20. Asyndeton

The omission of conjunctions between words, phrases, or clauses (opposite of polysyndeton).

21. Chiasmus

A verbal pattern in which the second half of an expression is balanced against the first but with the parts reversed. (Looser definition than antimetabole)

22. Circular Argument*

An argument that commits the logical fallacy of assuming what it is attempting to prove.

23. Claim

An arguable statement, which may be a claim of fact, value, or policy.

24. Clause

A group of words that contains a subject and a predicate.

25. Climax

Mounting by degrees through words or sentences of increasing weight and in parallel construction with an emphasis on the high point or culmination of a series of events.

26. Colloquial

Characteristic of writing that seeks the effect of informal spoken language as distinct from formal or literary English.

27. Comparison

A rhetorical strategy in which a writer examines similarities and/or differences between two people, places, ideas, or objects.

28. Complement

A word or word group that completes the predicate in a sentence.

29. Concession

An argumentative strategy by which a speaker or writer acknowledges the validity of an opponent's point.

30. Confirmation

The main part of a text in which logical arguments in support of a position are elaborated.

31. Conjunction

The part of speech (or word class) that serves to connect words, phrases, clauses, or sentences.

32. Connotation

The emotional implications and associations that a word may carry.

33. Coordination

The grammatical connection of two or more ideas to give them equal emphasis and importance. Contrast with subordination.

34. Cumulative Sentence (also known as a Loose Sentence)

Sentence that completes the main idea at the beginning of the sentence, and then builds on that main idea.

35. Deduction

A method of reasoning in which a conclusion follows necessarily from the stated premises.

36. Denotation

The direct or dictionary meaning of a word, in contrast to its figurative or associated meanings.

37. Dialect

A regional or social variety of a language distinguished by pronunciation, grammar, and/or vocabulary.

38. Diction (also known as Trope)

(1) The choice and use of words in speech or writing.

(2) A way of speaking, usually assessed in terms of prevailing standards of pronunciation and elocution.

39. Didactic

Intended or inclined to teach or instruct, often excessively.

40. Encomium

A tribute or eulogy in prose or verse glorifying people, objects, ideas, or events.

41. Epiphora

The repetition of a word or phrase at the end of several clauses. (Also known as epistrophe.)

42. Epitaph

- (1) A short inscription in prose or verse on a tombstone or monument.
- (2) A statement or speech commemorating someone who has died: a funeral oration.

43. Ethos

A persuasive appeal based on the projected character of the speaker or narrator.

44. Eulogy

A formal expression of praise for someone who has recently died.

45. Euphemism

The substitution of an inoffensive term for one considered offensively explicit.

46. Exigence

The occasion and context within an immediacy of now.

47. Exposition

A statement or type of composition intended to give information about (or an explanation of) an issue, subject, method, or idea.

48. Extended Metaphor

A comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem.

49. Fallacy*

An error in reasoning that renders an argument invalid.

50. False Dilemma*

A fallacy of oversimplification that offers a limited number of options (usually two) when in fact more options are available.

51. Figurative Language

Language in which figures of speech (such as metaphors, similes, and hyperbole) freely occur.

52. Figures of Speech

The various uses of language that depart from customary construction, order, or significance.

53. Flashback

A shift in a narrative to an earlier event that interrupts the normal chronological development of a story.

54. Genre

A category of artistic composition, as in film or literature, marked by a distinctive style, form, or content.

55. Hasty Generalization*

A fallacy in which a conclusion is not logically justified by sufficient or unbiased evidence.

56. Hortative Sentence

Sentence that exhorts, advises, calls to action

57. Hyperbole

A figure of speech in which exaggeration is used for emphasis or effect; an extravagant statement.

58. Imagery

Vivid descriptive language that appeals to one or more of the senses.

59. Imperative Sentence

Sentence used to command, enjoin, implore, or entreat

60. Induction

A method of reasoning by which an orator collects a number of instances and forms a generalization that is meant to apply to all instances.

61. Invective

Denunciatory or abusive language; discourse that casts blame on somebody or something.

62. Inversion

Inverted order of words in a sentence (variation of the subject-verb-object order)

63. Irony

The use of words to convey the opposite of their literal meaning. A statement or situation where the meaning is directly contradicted by the appearance or presentation of the idea.

64. Isocolon

A succession of phrases of approximately equal length and corresponding structure.

65. Jargon

The specialized language of a professional, occupational, or other group, often meaningless to outsiders.

66. Juxtaposition

Placement of two things closely together to emphasize comparisons or contrasts

67. Litotes

A figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.

68. Metaphor

A figure of speech in which an implied comparison is made between two unlike things that actually have something important in common.

69. Metonymy

A figure of speech in which one word or phrase is substituted for another with which it is closely associated (such as "crown" for "royalty").

70. Mode of Discourse

The way in which information is presented in a text. The four traditional modes are narration, description, exposition, and argument.

71. Mood

- (1) The quality of a verb that conveys the writer's attitude toward a subject.
- (2) The emotion evoked by a text.

72. Narrative

A rhetorical strategy that recounts a sequence of events, usually in chronological order.

73. Non Sequitur*

A logical fallacy in which a statement is made that does not connect in a logical or clear way to a previous premise or statement. Latin for "It does not follow."

74. Onomatopoeia

The formation or use of words that imitate the sounds associated with the objects or actions they refer to.

75. Oxymoron

A figure of speech in which incongruous or contradictory terms appear side by side.

76. Paradox

A statement that appears to contradict itself.

77. Parallelism

The similarity of structure in a pair or series of related words, phrases, or clauses.

78. Paralipsis

Giving emphasis by professing to say little or nothing of a subject

79. Parody

A literary or artistic work that imitates the characteristic style of an author or a work for comic effect or ridicule.

80. Pathos

The means of persuasion that appeals to the audience's emotions.

81. Periodic Sentence

A long and frequently involved sentence, marked by suspended syntax, in which the sense is not completed until the final word--usually with an emphatic climax.

82. Persona

The aspect of someone's character that is presented to or perceived by others; specifically a role or character adopted by an author or speaker

83. Personification

A figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities.

84. Point of View

The perspective from which a speaker or writer tells a story or presents information.

85. Post Hoc Reasoning (Post Hoc, ergo propter hoc)*

Literally means, “after this, therefore because of this.” The debater mistakes a temporal (time) connection for a causal relationship—or in other words, when we assume that because one event follows another in time, the first event caused the second.

86. Pronoun

A word (a part of speech or word class) that takes the place of a noun.

87. Propaganda*

A model of logical fallacy meant to elicit an emotional response from the audience

88. Prose

Ordinary writing (both fiction and nonfiction) as distinguished from verse.

89. Purpose

The author’s intended message

90. Red Herring*

An irrelevant point to divert attention from the main issue.

91. Refutation

The part of an argument wherein a speaker or writer anticipates and counters opposing points of view.

92. Repetition

An instance of using a word, phrase, or clause more than once in a short passage--dwelling on a point.

93. Rhetoric

The study and practice of effective communication.

94. Rhetorical Question

A question asked merely for effect with no answer expected.

95. Running Style

Sentence style that appears to follow the mind as it worries a problem through, mimicking the "rambling, associative syntax of conversation"--the opposite of periodic sentence style.

96. Sarcasm

A mocking, often ironic or satirical remark.

97. Satire

A text or performance that uses irony, derision, or wit to expose or attack human vice, foolishness, or stupidity.

98. Simile

A figure of speech in which two fundamentally unlike things are explicitly compared, usually in a phrase introduced by "like" or "as."

99. Straw man*

Argument where the debater selects the opposition's weakest or most insignificant point to argue against in order to divert the audience's attention from the real issues.

100. Style

Narrowly interpreted as those figures that ornament speech or writing; broadly, as representing a manifestation of the person speaking or writing.

101. Syllogism

A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion.

102. Subordination

Words, phrases, and clauses that make one element of a sentence dependent on (or subordinate to) another. Contrast with coordination.

103. Symbol

A person, place, action, or thing that (by association, resemblance, or convention) represents something other than itself.

104. Synecdoche

A figure of speech in which a part is used to represent the whole or the whole for a part.

105. Syntax (also known as Scheme)

(1) The study of the rules that govern the way words combine to form phrases, clauses, and sentences.

(2) The arrangement of words in a sentence.

106. Thesis

The main idea of an essay or report, often written as a single declarative sentence.

107. Tone

A writer's attitude toward the subject and audience. Tone is primarily conveyed through diction, point of view, syntax, and level of formality.

108. Transition

The connection between two parts of a piece of writing, contributing to coherence.

109. Understatement

A figure of speech in which a writer deliberately makes a situation seem less important or serious than it is.

110. Voice

(1) The quality of a verb that indicates whether its subject acts (active voice) or is acted upon (passive voice).

(2) The distinctive style or manner of expression of an author or narrator.

111. Zeugma

The use of a word to modify or govern two or more words although its use may be grammatically or logically correct with only one.