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**HS2 AP Language and Composition**

**Summer Reading Assignments**

 Welcome to Advanced Placement Language and Composition! This course engages students in the study of rhetoric, “the use of language for persuasive purposes” (Corbett and Connors). Students become skilled readers, using a variety of deconstruction methods. The selections of the course are a combination of texts representative of the literary movements of American literature in addition to texts grouped by rhetorical mode. The analysis of prose and, in turn, the student’s writing focuses on higher purpose, audience expectations, writer’s attitude, and conventions of writing and language as a means of effective communication. Students become mature readers and writers through interpretation, class discussions, inquiry, and written discourse of texts; all of which, allow students to prepare for AP Language and Composition exam as the ultimate culminating assessment for the course. In an effort to prepare you for next year’s course, you are required to complete reading and writing assignments during the summer. Please pace yourself carefully throughout the summer as you are required to bring your completed assignments with you on the first day of school.

**REQUIRED READING**

*How to Read Literature Like a Professor* By, Thomas C. Foster

*The Immortal Life of Henrietta Lacks* By, Rebecca Sklott

**ASSIGNMENTS**

**#1— *How to Read Literature Like a Professor* By, Thomas C. Foster** Read and answer the questions on the attached sheet. (SEE PAGES 6-8).

**#2--** ***The Immortal Life of Henrietta Lacks* By, Rebecca Sklott**

Skloot begins the book with the following quote from Elie Wiesel: “We must not see any person as an abstraction. Instead, we must see in every person a universe with its own secrets, with its own treasures, with its own sources of anguish, and with some measure of triumph.” Write a 5-paragraph essay wherein you analyze the book in light of this quote. You should begin by making sure you understand the meaning of the word “abstraction” in this quote. Explain the various ways in which both the scientific community and the media are guilty of having viewed Henrietta and her family as abstractions. What are the consequences of this perspective? How is Skloot’s different perspective evident in the way she conducted her research and wrote the book?

**#3-- Select, read, and annotate TWO editorial columns/articles by the same reputable columnist**. Be sure that BOTH columns/editorials express a point of view \*CONTRARY\* to your own opinion on the topic. Note the author’s purpose and the effectiveness of the argument. Select one article to analyze for logos, one article to analyze for pathos, and complete the appropriate forms (attached). These forms are due on the first day of school with the accompanying editorials attached. Choose your columnist from the list below.

1) Michael Kinsley 18) David Broder

2) Richard Cohen 19) Jonah Goldberg

3) Fred Heschinger 20) Thomas L. Friedman

4) Bob Herbert 21) Peggy Noonan

5) Joe Klein 22) Charles Krauthammer

6) David Horowitz 23) Stephen Burd

7) Thomas Sowell 24) Mona Charen

8) Bill O’Reilly 25) E.J. Dionne

9) Ellen Goodman 26) Dianne Ravitch

10) George Will 27) Patrick J. Buchanan

11) Maureen Dowd 28) Cynthia Tucker

12) John Tierney 29) Doug Lederman

13) David Brooks 30) Jay Bookman

14) Frank J. Gaffney, Jr. 31) Linda Chavez

15) Paul Krugman 32) William O’Rourke

16) Benjamin Fine

17) Molly Ivins

**IMPORTANT:** You will be assessed on your understanding of both summer reading books during the first week of school. You also need to come prepared to construct (within the first two weeks) a written response in which you QUALIFY OR CHALLENGE the viewpoint of one of your chosen editorials. Whether you qualify or challenge the opinion, you must express and support your differing point of view on the issue. Registering for this course indicates a commitment on the student’s part to follow through with course assignments. **A failure to complete summer reading assignments is not a valid reason to request a schedule change at the beginning of fall semester**.

If you have any questions, please feel free to contact me at janet.kunes@reyn.org.

That’s it! Enjoy your summer and happy reading.

Ms. Kunes

**How and Why to Annotate a Book**

Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful. What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

 Tools: Highlighter, Pencil, and Your Own Text

1. Yellow Highlighter

A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. Before highlighters, I drew lines under important spots in texts, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise. While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

 2. Pencil

A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes. Use the pencil to indicate purpose of your highlighting. While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Create your own system for marking what is important, interesting, quotable, questionable, and so forth.

 3. Your Text

Inside the front cover of your book, keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book's title; characters' names; salient quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.

As you read, section by section, chapter by chapter, do the following, if useful or necessary:

 At the end of each chapter or section, briefly summarize the material.

 Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

 Make a list of vocabulary words on a back page or the inside back cover. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Original Article available at: http://apcentral.collegeboard.com/apc/public/courses/teachers\_corner/197454.html

 **Analyzing an Argument for PATHOS (Emotional Appeals)** Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In the chart below, you will indicate what the author is claiming, how the author appeals to the readers’ emotions, and ultimately how one of those examples works to support the author’s claim. Complete the following steps for this editorial and attach the editorial behind this sheet.

 Write the name and author of the Editorial in the appropriate box.

 Paraphrase the author’s claim in a single sentence. Write your paraphrase in the appropriate box.

 Fill in as many blanks as you can in the left hand column with words and/or phrases that appeal to the reader’s emotions.

 For each example, fill in the right hand column with the emotion the author is appealing to. Many of these might be repetitive, but indicate an emotion for EVERY example.

 Select ONE of your examples. In the bottom box, explain how this particular example works to support the author’s claim you provided earlier.

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| Title of Editorial: Author of Editorial: |
| Author’s Claim: |
| Quoted Example from Text Emotion Appealed To |
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| Explain how ONE of your examples from above functions to support the author’s claim. |

**Analyzing an Argument for LOGOS (Logical Appeals)** Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 In the chart below, you will indicate what the author is claiming, how the author appeals to the readers’ sense of logic or reason, and ultimately how one of those examples works to support the author’s claim. Complete the following steps for this editorial and attach the editorial behind this sheet.

  Write the name and author of the Editorial in the appropriate box.

 Paraphrase the author’s claim in a single sentence. Write your paraphrase in the appropriate box.

 Fill in as many blanks as you can in the left hand column with words and/or phrases that appeal to the reader’s logic.

 For each example, fill in the right hand column with the type of logos the author is using. These may include theories / scientific facts, well thought‐out reasons, literal or historical analogies, definitions, factual data & statistics, quotations, citations from experts, and/or informed opinions. Many of these might be repetitive, but indicate a logos type for EVERY example.

 Select ONE of your examples. In the bottom box, explain how this particular example works to support the author’s claim you provided earlier.

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| --- |
| Title of Editorial: Author of Editorial: |
| Author’s Claim: |
| Example from Text Logos Type |
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| Explain how ONE of your examples from above functions to support the author’s claim. |

Writing Assignment for

*How to Read Literature Like a Professor* by Thomas C. Foster

(Adapted from Donna Anglin)

**Directions:** Briefly answer each of the following questions in a paragraph or two. Submit these answers in an organized fashion—folder, binder, etc.

**Introduction: How'd He Do That?**How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

 **Chapter 1 -- Every Trip Is a Quest (Except When It's Not)** List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

 **Chapter 2 -- Nice to Eat with You: Acts of Communion** Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

 **Chapter 3: --Nice to Eat You: Acts of Vampires** What are the essentials of the Vampire story? Apply this to a literary work you have read (or viewed).

 **Chapter 4 -- If It's Square, It's a Sonnet** Select two sonnets and show which form they are. Discuss how their content reflects the form. (List authors and sonnets used at top of page before your entry).

 **Chapter 5 --Now, Where Have I Seen Her Before?** Define intertextuality. Discuss three examples that have helped you in reading specific works.

 **Chapter 6 -- When in Doubt, It's from Shakespeare...** Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

 **Chapter 7 -- ...Or the Bible** Read "Araby" by Joyce. Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

 **Chapter 8 -- Hanseldee and Greteldum** Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

 **Chapter 9 -- It's Greek to Me** Write a free verse poem derived or inspired by characters or situations from Greek mythology.

 **Chapter 10 -- It's More Than Just Rain or Snow** Discuss the importance of weather in a specific literary work, not in terms of plot.

 **Interlude -- Does He Mean That**

**Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence** Present examples of the two kinds of violence found in literature. Show how the effects are different.

 **Chapter 12 -- Is That a Symbol?** Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

**Chapter 13 -- It's All Political** Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works you have read during high school is political.

 **Chapter 14 -- Yes, She's a Christ Figure, Too** Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, Star Wars, Cool Hand Luke, Excalibur, Malcolm X, Braveheart, Spartacus, Gladiator and Ben-Hur.

**Chapter 15 -- Flights of Fancy** Select a literary work in which flight signifies escape or freedom. Explain in detail.

**Chapter 16 -- OMIT**

**Chapter 17 -- OMIT**

**Chapter 18 -- If She Comes Up, It's Baptism** Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

**Chapter 19 -- Geography Matters…** Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

**Chapter 20 -- ...So Does Season** Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

**Interlude -- One Story** Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

**Chapter 21** -- Marked for Greatness Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

**Chapter 22 -- He's Blind for a Reason, You Know**

**Chapter 23 -- It's Never Just Heart Disease**...

**Chapter 24 -- ...And Rarely Just Illness** Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

 **Chapter 25 -- Don't Read with Your Eyes** After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

**Chapter 26 -- Is He Serious?** And Other Ironies Select an ironic literary work and explain the multi-vocal nature of the irony in the work.

**Chapter 27 -- A Test Case Read** “The Garden Party” by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

**Envoi** Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?