

g e n t r y

AP LANGUAGE AND COMPOSITION

Summer reading assignment

Congratulations on making the decision to take AP Language and Composition. Before our year begins, it is necessary to explain expectations for your work, attitude, and comportment as AP scholars. You are obviously the best English students; otherwise you would not have chosen the rigorous coursework this class demands. You are expected to be dedicated, self-disciplined, teachable, and self-motivated. If you don't feel up to the challenge, I strongly suggest you drop the course as it will only reflect negatively on your high school transcripts and could become a detriment to future college acceptance. Being in this class will be fun, but it will also be challenging.

One of the keys to performing well is being "well-read." Exposure to a variety of literature will allow you improve upon your critical thinking skills as well as emulate good writing. A final key to passing this exam is understanding argument and using research to support your argument.

AP Language & Composition...At A Glance

*Focus on nonfiction (personal essays, autobiographies/biographies, newspaper articles, etc)

* This means not as much work with novels and short stories. If studying fiction was your expectation, Honors English might be a better fit for you.

*You will write (and write and write and write).

* You will analyze other author's pieces and be the author of your own.

*This is considered a college-level course; therefore, students will be treated like the mature, honest, responsible, self-motivated people they are.

*For the summer assignment, you will have to: read the required number of books, complete your dialectical journal, and annotate your books

*The summer assignment will be the initial focus of the course. Failure to complete the summer assignment will seriously threaten your grade.

* The summer assignment work will be due on the first day of school.

*If you transfer into the class during the summer (from another class or another school) you are still required to complete the summer work.

* You will be tested on the summer material the first week of school.

WHAT TO EXPECT THE FIRST WEEK OF SCHOOL (subject to minor changes)

1. Submission of annotated books and dialectical journals
2. In-class timed essay. I will give you three statements. You will choose one to prove using the literature you read over the summer.
3. A test on the classic novel you read over the summer
4. Discussion involving all titles read
5. Completion of major works data sheet

Have a fabulous (and productive) summer!

Sincerely,

Mrs. Gentry

AP English

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In this packet you will find:

- I. Summer Reading List
- II. Annotation Guide and Rubric
- III. Dialectical Journal Guide
- IV. Parent Permission Slip

I. SUMMER READING LIST- FOUR TITLES REQUIRED

***Note: before embarking on your reading journey, please be sure you receive parent permission on all titles you plan on reading.**

1. **THEY SAY I SAY: THE MOVES THAT MATTER IN ACADEMIC WRITING EDITION 3**

by Gerald Graff and Cathy Birkenstein- complete the activities in the book

*You should have this available to use as a reference throughout the school year.

ISBN:ISBN-10: 0393935841

ISBN-13: 9780393935844

2. ONE LITERARY CLASSIC

Things Fall Apart by Chinua Achebe

Death of a Salesman by Arthur Miller

A Scarlet Letter by Nathaniel Hawthorne

3. ONE NONFICTION BOOK OF CHOICE

Choose One of the following AP recommended nonfiction books:

INTO THE WILD by John Krakauer

AMAZING GRACE by Jonathon Kazol

THE RIGHT STUFF by Tom Wolfe

FAST FOOD NATION by Eric Schlosser

NICKEL AND DIMED: ON (NOT) GETTING BY IN AMERICA by Barbara Ehrenreich

KABUL BEAUTY SCHOOL: AN AMERICAN WOMAN GOES BEHIND THE VEIL by Deborah Rodriguez

THE PERKS OF BEING A WALLFLOWER by Stephen Chbosky

BLACK HAWK DOWN by Mark Bowden

SHE SAID YES: THE UNLIKELY MARTYRDOM OF CASSIE BERNALL by Misty Bernall

CATCH ME IF YOU CAN by Frank Abagnale

THE ZOOKEEPER'S WIFE: A WAR STORY by Diane Ackerman

READING LOLITA IN TEHRAN by Azar Nafisi

HOW STARBUCKS SAVED MY LIFE: A SON OF PRIVILEGE LEARNS TO LIVE LIKE

EVERYONE ELSE by Michael Gates Gill

THE GLASS CASTLE by Jeannette Walls

SEABISCUIT: AN AMERICAN LEGEND by Laura Hillenbrand

THE PERFECT STORM by Sebastian Junger

4. ONE NONFICTION GRAPHIC NOVEL OF CHOICE (visual literacy):

Sacco, Joe. *Safe Area Gorazde: The War in Eastern Bosnia 1992-95*. Seattle: Fantagraphics, 2000.

The winner of the 2001 Eisner Award for Best New Graphic Album. Sacco spent five months in Bosnia in 1996, immersing himself in the human side of life during wartime, researching stories that are rarely found in conventional news coverage, emerging with this astonishing first-person account.

Praised by *The New York Times*, *Brill's Content* and *Publishers Weekly*, *Safe Area Gorazde* is the long-awaited and highly sought after 240-page look at war in the former Yugoslavia. Sacco (the critically-acclaimed author of *Palestine*) spent five months in Bosnia in 1996, immersing himself in the human side of life during wartime, researching stories that are rarely found in conventional news coverage. The book focuses on the Muslim-held enclave of Gorazde, which was besieged by Bosnian Serbs during the war. Sacco lived for a month in Gorazde, entering before the Muslims trapped inside had access to the outside world, electricity or running water. *Safe Area Gorazde* is Sacco's magnum opus and with it he is poised to become one of America's most noted journalists. The book features an introduction by Christopher Hitchens, political columnist for *The Nation* and *Vanity Fair*.

Satrapı, Marjane. *Persepolis: The Story of a Childhood*. New York: Pantheon, 2003
A *New York Times* Notable Book; A *Time Magazine* "Best Comix of the Year;" A *San Francisco Chronicle* and *Los Angeles Times* Best-seller

Wise, funny, and heartbreaking, *Persepolis* is Marjane Satrapı's memoir of growing up in Iran during the Islamic Revolution. In powerful black-and-white comic strip images, Satrapı tells the story of her life in Tehran from ages six to fourteen, years that saw the overthrow of the Shah's regime, the triumph of the Islamic Revolution, and the devastating effects of war with Iraq. The intelligent and outspoken only child of committed Marxists and the great-granddaughter of one of Iran's last emperors, Marjane bears witness to a childhood uniquely entwined with the history of her country.

Persepolis paints an unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life. Marjane's child's-eye view of dethroned emperors, state-sanctioned whippings, and heroes of the revolution allows us to learn as she does the history of this fascinating country and of her own extraordinary family. Intensely personal, profoundly political, and wholly original, *Persepolis* is at once a story of growing up and a reminder of the human cost of war and political repression. It shows how we carry on, with laughter and tears, in the face of absurdity. And, finally, it introduces us to an irresistible little girl with whom we cannot help but fall in love.

Spiegelman, Art. *MAUS I: A Survivor's Tale: My Father Bleeds History*. New York: Pantheon, 1986

Spiegelman won the Pulitzer Prize for *MAUS* in 1992 in the Special Citations and Awards category, the first (and only, so far) graphic novelist to do so. *MAUS* is a story of a Jewish survivor of Hitler's Europe and his son, a cartoonist who tries to come to terms with his father's story and history itself.

II. An Annotation Guide

Note-Taking vs. Annotation

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." 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.

First, what is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

Think of annotations as "showing your work" while you read just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze—and thinking is a word-based activity, not just a nebulous puff of energy. If you can't articulate your thoughts, then you have to question if you know what you're thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your iPod or the TV can split your focus so that you don't have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions.

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.

Criteria for Successful Annotation

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

Why Annotate?

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure.

Don't annotate other people's property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.

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. Some people underline, 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.

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. Use the following system:

Use the following format:

Inside Front Cover: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

Inside Back Cover: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Beginning of Each Chapter: Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

Top margins: provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

Bottom and Side Page Margins: Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.

Interpretive Notes and Symbols to be used are:

- Underline or highlight key words, phrases, or sentences that are important to understanding the work.
- Write questions or comments in the margins—your thoughts or “conversation” with the text.
- Bracket important ideas or passages.
- Use Vertical lines at the margin: to emphasize a statement already underlined or bracketed
- Connect ideas with lines or arrows.
- Use numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Use a star, asterisk, or other doo-dad at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book.

- Use ??? for sections or ideas you don't understand.
- Circle words you don't know. Define them in the margins. • A check mark means "I understand".
- Use !!! when you come across something new, interesting, or surprising.
- And other literary devices (see below).

Some of the things you may want to mark as you notice them are:

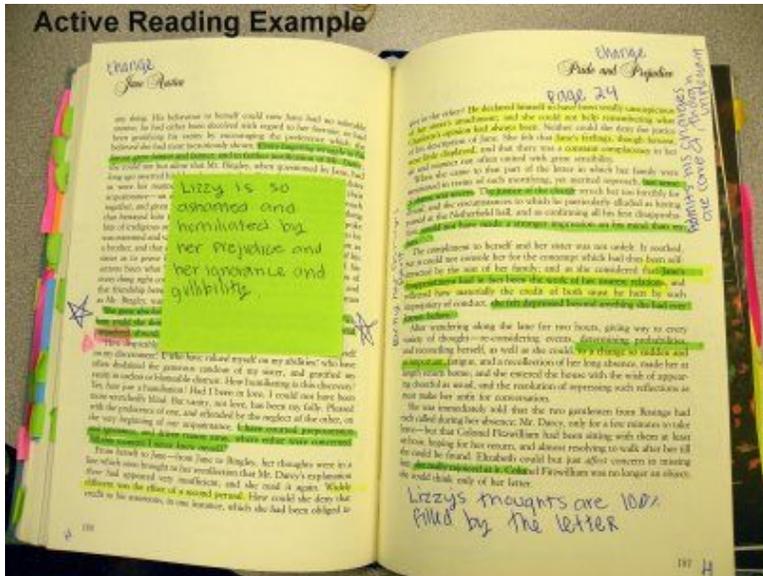
- Use an S for Symbols: A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an I for Imagery: Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author's message and attitude toward a subject.
- Use an F for Figurative Language: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a T for Tone: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- Use a Th – Theme: In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)

As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations. Notice that annotations are meant to be more than a "scavenger hunt" for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It's great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of the character, for example. It's amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

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.

Adapted from "An Annotation Guide: How and Why to Annotate a Book" by Nick Otten



Annotation rubric

Unless otherwise stated for a given assignment, here's the rubric we'll use for assessing text annotations:

Grade A: Evidence of copious, helpful annotations related to the topics specified.

Grade C: Too few annotations, or the annotations are usually vague. The most important sections of the book are not marked. Annotations are not complete enough to amount to a solid tool for the student.

Grade D: Almost all of the annotations are highlighting or the like. Very little marginal or interlineated writing is present.

Grade F: Very few annotations are present, or annotations are present only at the beginning of a reading assignment.

IV. JOURNALS

As you read, keep a dialectical journal for each book (aside from THEY SAY I SAY). You should write these journals in one notebook. DO NOT TYPE YOUR JOURNALS! These journals will consist of quotations to which you respond critically for each work. Journals are due the first day of school. Please label and date journals appropriately.

Select one quotation or passage for approximately every 15 pages. Respond to the quotations, focus on the ways in which the author uses language to create an effect. What is it about the language that stands out and makes the passage distinctive? How does the passage reflect the author's style and reveal larger themes of the work? I expect responses to be developed thoughtfully and intellectually. Responses should be approximately 60 words in length. The dialectical journals should be constructed in the following manner:

Quote

"Write the quote from the book with correct MLA citation" (176).

Response

*Your response and analysis of the on the left side of the paper with quote should be written on the opposite the side of the page.

*For the RESPONSE column, you have several ways to respond to a text and you only need to use one way.

*Raise questions about the beliefs and values implied in the text

*Give your personal reactions to the passage

*Discuss the words, ideas, or actions of the author or a character

*Tell what it reminds you of from your own experiences

*Write about what it makes you think or feel

*Argue with or speak to the character or author

V. PARENT PERMISSION SLIP

As the parent of an Advanced Placement Language and Composition student, I understand that my child is responsible for completing the summer reading assigned as outlined in this packet. A failure to complete said reading assignment will be detrimental to his/her course grade and a possible reassignment into a different course. Before students start their assignment, they must receive parental permission for the titles they plan on reading. Please review the titles of interest before approving. I look forward to working with your student next year!

Student Name _____

Classic Novel Title: _____

Nonfiction Title: _____

Nonfiction Graphic Novel: _____

Parent Signature _____

Parent Name (printed) _____

Date _____