

AP English 11: Language and Composition
Summer Reading Assignment
Ms. Satterfield & Mr. Porter
Satterfieldje@clearviewregional.edu
Portertermi@clearviewregional.edu

Objective:

AP Language and Composition is a demanding course designed to be equivalent to a College Composition course. The main objectives of this course focus on developing students' critical reading, critical thinking, and writing skills through the study of rhetoric and style. The summer reading requirements introduce students to some of the key concepts we will investigate this year. Students will read an autobiography and two fiction selections and will cultivate methods to become a more active and engaged reader. The accompanying assignments will begin our journey of stylistic and rhetorical analysis as well as developing support for essay composition.

Please feel free to e-mail either of us throughout the summer with any questions, or see us before summer break.

Selected Texts

Clearview Regional High School District develops its curriculum in order to best serve the district's mission and meet the subject-area benchmarks established by NCLB and other local, state and national criteria for curriculum development. We recognize that adolescence through young-adulthood is a time when students of the same age are at different maturity levels, so the selection of materials is undertaken with care and deliberation. The English Department selects literary texts that reflect a diversity of perspectives, are age-appropriate, are high quality literature and are useful to fulfill the district's mission and the course's benchmarks. Parents are encouraged to investigate the texts explored by their children; we urge parents to take an active role in helping our students to develop admiration for the elegance and richness of human expression.

Recognizing that not all works are appropriate for all students, texts identified with an (*) contain mature or sensitive language or issues; parents or guardians may wish to preview texts prior to student participation.

Due Date:

We will accept your assignments on the first day of school—absolutely no exceptions! We strongly recommend that you complete them, and print them in advance in case you experience technical difficulties. **NO EXCUSES FOR LATE ASSIGNMENTS.** 10 points will be deducted from each for each day late. All students are responsible for the assignments regardless of their date of entry into the class. All of these assignments will serve as references, discussion, and formal writing throughout the year. Part I's written assignment and Part II's essay must be in MLA format (double-spaced, 12 pt. Times New Roman font, MLA heading).

Part I: Non-fiction Analysis

Read the autobiography, *An Ordinary Man* by Paul Rusesabagina and complete the following assignments.

You will probably have to order this book (consider a very economical used book from Amazon or BN)

1. Annotate the book (by writing notes in the margins or by using post-its) for the following elements.
 - a. What life-changing events and circumstances shape Paul's moral and ethical character and integrity?
 - b. Identify and connect ideas that he threads throughout the book, such as the power of words and overcoming adversity.

Color code your notes according to a. or b. (different color highlighters, pen ink, or post-its).

2. Complete the following thought from Paul's perspective (approx. **250-300 words**): "This I believe." Your piece should both begin and end with that statement. "This I believe" passages should reflect the core values and beliefs that guide the individual's daily life. For more information on this international project please see www.thisibelieve.org. Note that your passages are to be shorter than those on the website.

Part II The Argumentative Elements of Great Literature

All incoming AP Language and Composition students will read and analyze *The Great Gatsby* by **F. Scott Fitzgerald**. Most great authors design his/her literature to illustrate specific purposes, messages, themes. In other words, great authors develop argument within the text. For example, one could claim that *In To Kill A Mockingbird*, Harper Lee argues that individuals in power often support any means in order to keep that power, even if those means are corrupt and unethical.

David Joliffe, English Professor at The University of Arkansas and Chief Grader of The AP Language and Composition exam, explains the role of American Literature in a Language class:

"The way (to include American Literature in a course designed to analyze rhetoric) is to focus on a rhetorical analysis of American fiction, poetry, drama, and nonfiction prose. (One) step is to see *all* pieces of literature as rhetorical transactions, written by real authors who deliberately crafted their texts to accomplish a specific purpose or achieve a particular effect with readers. Instructors who teach all literature -- fiction, poetry, drama, and nonfiction alike -- as rhetorical acts get their students attuned to what my colleague Bernie Phelan calls "the landscape of the text:" the shapes and contours of organization, structure, syntax, figurative language, diction, and imagery. What is important is that students are able to analyze *how* the great ideas of the literature are embodied and fleshed out in the texts."

Essay Assignment: In a multi-paragraph essay, explain an essential argument Fitzgerald makes in *The Great Gatsby*. Include textual elements to support your claim. Do not merely summarize the book; we've read it; we know what it is about.

Your essay should include a clear thesis, body paragraphs with specific textual evidence to support your points, and, of course, a conclusion. Focus on a very specific topic and support with explicit, well-developed details.

Part III

Choose a novel from the following list of College Board recommended AP texts.

You are to complete a Dialectical Journal to accompany your selected text. See assignment below.

Bradbury, Ray. *The Martian Chronicles*
Ellison, Ralph. *Invisible Man*
Faulkner, William. *As I lay Dying*
Faulkner, William. *Sound and the Fury*
Hemingway, Ernest. *A Farewell to Arms*
Hemingway, Ernest. *The Sun Also Rises*
Heller, Joseph. *Catch 22*
*Hurston, Zora Neale. *Their Eyes were Watching God*
James, Henry. *Portrait of a Lady*
James, Henry. *Turn of the Screw*
Kingston, Maxine. *Woman Warrior*
Melville, Herman. *Moby Dick*
*Morrison, Toni. *Beloved*
*Morrison, Toni. *The Bluest Eye*
*Morrison, Toni. *Song of Solomon*
*Gillman, Charlotte Perkins. *Herland*
Steinbeck, John. *Of Mice and Men*
Stowe, Harriet Beecher. *Uncle Tom's Cabin*
*Tan, Amy. *The Joy Luck Club*
*Walker, Alice. *The Color Purple*
Wharton, Edith. *Ethan Frome*
Wharton, Edith. *Summer*
Williams, Tennessee. *Streetcar Named Desire*
Williams, Tennessee. *The Glass Menagerie*
*Wright, Richard. *Native Son*

Dialectical Journal

Assignment Explanation:

Reading is too often a passive experience for many of us. We sit down with a book or article, pass our eyes over the words, and say that we have done the reading assignment. One way to get us involved is through the use of the dialectical journal. The term indicates “the tension between reader and text that occurs when we struggle to derive meaning from a difficult or unfamiliar work.” This journal will be used for the basis of a formal paper you may write during the first marking period and will also serve as a tool in AP Literature and Composition.

What is it?

The journal is a double-entry, note-taking process done while reading any genre of literature. It is an attempt to transfer a reader's interior monologue on paper by providing two columns which are in dialogue with one another, not only developing a method of critical reading but also encouraging habits of reflective questioning/thinking.

How is it done?

Draw a line down the middle of a piece of notebook paper, thereby making two columns. The left column, labeled “text” or “note taking” is used for traditional note forms of direct quotations and citations *or summaries*. Thus, when you finish you have a log of the material you have read

The right column is used for *commenting on* the left-column notes. Here you record your questions, comments, and ideas next to the text that has piqued your interest. As you take notes, regularly re-read previous pages of notes and comments, drawing any new connections in a right column summary before starting another page of note-taking/note-making.

Why is it important?

In the right-hand column, the reader “comments” on important text that has been identified. The dialectical journal helps readers critically thinking about the text they are reading. By keeping a dialectical journal, students are brought to think “for themselves” about a text and offer their own interpretations.

How do I know what text to discuss and what to comment on?

Choose passages that speak to you. Consider what you may highlight or annotate. Consider the text that may lead to thematic, character, or literary convention analysis. Make connections to the text (text-text, text-self, text –world). Analyze the style of the text—reflect on elements like symbols, imagery, metaphors, point of view. Apply the different literary critical approaches with which you are familiar.

How many entries should I have?

You are all reading different books, of different lengths, and of different levels of potential analysis so it is difficult to provide this information. Obviously, quality is more important than quantity. The more you “converse” with the text, the more you will be prepared with the essay assignment to follow. With that said, for you concrete thinkers, we’d say somewhere around 40 notes.

****For examples of well-constructed dialectical journal entries see the sample from Forest High School: http://www.foresthigh.org/curriculum/emit_aplang09.pdf***

***The Great Gatsby* essay and the *This I Believe* passages are to be typed, MLA format. The dialectical journal may be typed or handwritten very neatly in blue or black pen.**