

Advanced Placement English Language and Composition Summer Reading Assignment 2017

Congratulations on your decision to take the AP Language and Composition class! The majority of the reading that will be done in AP Language and Composition is nonfiction. In fact, much of the reading you will be doing in college will be nonfiction based. The approach to reading, analyzing, and synthesizing nonfiction is different than what you may be used to from past reading assignments. The approach we will take in AP Language is different as a whole.

You are used to discussing what the author says. While that is important, we will examine how the author creates the message and why the message is written in a particular way. You see, “the how” and “the why” help to make “the what” possible. This concept actually applies to both fiction and nonfiction.

The purpose of our summer reading assignment is simple: Reading over the summer helps keep your minds “in the game,” adds to the number of major literary works you will have read by the time you take the AP exam, and gives you a common literary experience, providing you and me with immediate instructional opportunities. If you have any questions regarding the summer reading assignments, please email me at pflores@mma-tx.org. I will check my email periodically over the summer.

Because you are asked to read, analyze, explain, and interpret the items we are reading in the course of the year, it is important that you do not substitute Cliffs Notes, Spark Notes, or other summaries or condensations, nor should you rely on the movie versions of the books, since they are often different. The bottom line is that **you must do all the reading assignments...therefore, be sure to begin summer reading early in order to complete the assignments on time.** Those students who wait until August to begin the summer reading often cannot give the reading assignment the full concentration it requires.

This assignment is due the first day of school for returning students and three weeks after the first day of school for those enrolled in AP Language and Composition at registration. All summer reading assignments will be graded as a cumulative test and plagiarism of all or part of this assignment is strictly forbidden and will result in a grade of zero with no opportunity to resubmit.

Assignment #1:

They Say I Say: The Moves That Matter in Academic Writing by Gerald Graff and Cathy Birkenstein

***Please read this book carefully and make sure that you keep this book available to use as a reference throughout the school year. In addition, write a half page paragraph briefly summarizing the book and discussing in detail how this book will help you improve your academic writing abilities. Please type your paper in MLA format.**

Assignment #2:

Choose **two** books from the following list and complete the graphic organizer that follows. The graphic organizer must be completed in **black** ink (**NOT TYPED**). Print two graphic organizers to work on as you read.

Choose two (2) books from the following list.

- *Into the Wild* by John Krakauer
- *The Immortal Life of Henrietta Lacks* by Rebecca Skloot
- *Amazing Grace* by Jonathon Kazol
- *The Right Stuff* by Tom Wolfe
- *Fast Food Nation* by Eric Schlosser
- *Nickle and Dimed: On (Not) Getting by in America* by Barbara Ehrenreich
- *Overachievers: The Secret Lives of Driven Kids* by Alexandra Robbins
- *There Are No Children Here* by Alex Kotlowitz
- *Kabul Beauty School: An American Woman Goes Behind the Veil* by Deborah Rodriguez
- *The Perks of Being a Wall Flower* by Stephen Chbosky
- *Black Hawk Down* by Mark Bowden
- *She Said Yes: The Unlikely Martyrdom of Cassie Bernal* by Misty Bernal
- *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
- *Dress Your Family in Corduroy and Denim* by David Sedaris
- *How Starbucks Saved My Life: A Son of Privilege Learns to Live Like Everyone Else* by Michael Gates Gill
- *Beautiful Boy: A Father's Journey through his Son's Addiction* by David Sheff
- *Prozac Nation* by Elizabeth Wurtzel
- *Seabiscuit: An American Legend* by Laura Hillenbrand
- *The Innocent Man* by John Grisham
- *Freakonomics* by Malcolm Gladwell
- *The Perfect Storm* by Sebastian Junger
- *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai
- *Salt* by Mark Kurlansky
- *Stiff: The Curious Lives of Human Cadavers* by Mary Roach
- *Walden* by Henry David Thoreau
- *The Tipping Point: How Little Things Can Make a Difference* by Malcolm Gladwell
- *Outliers: The Story of Success* by Malcolm Gladwell
- *Moneyball: The Art of Winning an Unfair Game* by Michael Lewis
- *Branded: The Buying and Selling of Teenagers* by Alissa Quart

- *The Innovators: How a Group of Hackers, Geniuses and Geeks Created the Digital Revolution* by Walter Isaacson
- *1421* by Gavin Menzies
- *Argo: How the CIA and Hollywood Pulled Off the Most Audacious Rescue in History* by Antonio Mendez and Matt Blagio
- *Behind Rebel Lines: The Incredible Story of Emma Edmonds, Civil War Spy* by Seymore Reit
- *Bury My Heart at Wounded Knee* by Dee Brown
- *City of Scoundrels: The 12 Days of Disaster That Gave Birth to Modern Chicago* by Gary Krist
- *Devil in the White City* by Erik Larson
- *Eight Men Out: The Black Sox and the 1919 World Series* by Eliot Asinof
- *Flags of Our Fathers* by James Bradley and Ron Powers
- *Killing Lincoln: The Shocking Assassination That Changed America Forever* by Bill O'Reilly and Dugard
- *Washington's Spies: The Story of America's First Spy Ring* by Alexander Rose
- *Bad Or, The Dumbing of America* by Paul Fussell
- *The Beauty Myth: How the Images of Beauty Are Used Against Women* by Naomi Wolf
- *The Cheating Culture: Why More Americans are Doing Wrong to Get Ahead* by David Calhoun
- *Invisible Man* by Ralph Ellison
- *Life, Animated: A Story of Sidekicks, Heroes, and Autism* by Ron Suskind
- *The Paradox of Choice: Why More is Less* by Barry Schwartz
- *When March Went Mad* by Seth Davis
- *Unbroken: A World War II Story of Survival, Resilience, and Redemption* by Laura Hillenbrand

Name:

AP Language—Mrs. Flores

Date:

(One for each work)

Rhetorical Analysis Graphic Organizer for
(title): _____

USE BLACK INK PEN TO COMPLETE THIS ASSIGNMENT

Author:

Date of Publication:

Biographical information about the author: (cite source)

Historical Information about period of publication: (cite source)

WHAT the Writer Does	WHY the Writer Does It
Author's Claim/Argument:	Why did the author choose this claim or argument?
What is the tone of the piece? Celebratory? Critical? Sarcastic? Serious? Humorous? Personal? Impersonal? Mocking? Give evidence.	How does the tone reveal the bias of the author? How does the tone contribute to the purpose of the piece? Give evidence.
What is the author's purpose? To explain? To inform? To anger? Persuade? Amuse? Motivate?	Why does the author choose this purpose? What effect does it create?
Who is the author's intended audience?	Why does the writer engage this audience? List evidence that supports the intended audience.

Assignment #3:

Read two of the following essays that are free on the Internet and complete the SOAPStone graphic organizer that follows. Web addresses follow titles. If you find that the link is no longer working, you can Google the title and find the essay in another location. A review guide for SOAPStone also follows. For those of you who are ambitious, please feel free to read all of the articles. ☺

- (Description) “Once More on the Lake”—E.B. White
<http://mjarrellaplanguagewikispaces.com/E.B.+White+Essay>
- (Narrative) “Shooting an Elephant”—George Orwell <http://www.online-literature.com/orwell/887/>
- (Example) “Black Men and Public Space”—Brent Staples
<http://www.phil.washington.edu/sites/default/files/uploads/Black%20Men%20Public%20Space%20Article.pdf>
- (Classification) “The Plot Against People”—Russell Baker
<http://www.gmsdk12.org/Downloads/plotagainstpeople.pdf>
- (Process Analysis) “Dumpster Diving”—Lars Eigner
<http://www.tarleton.edu/Faculty/sword/On%20Dumpster%20Diving.pdf>
- (Comparison Contrast) “Neat People vs. Sloppy People”—Suzanne Britt
<http://officeinstructor.com/EssayWriting/EssayPdFs/Neat%20vs%20Sloppy.pdf>
- (Definition) “I Want a Wife”—Judy Brady
<http://www.columbia.edu/~sss31/rainbow/wife.html>
- (Cause and Effect Analysis) “Cultural Baggage”—Barbara Ehrenreich
<http://www.nytimes.com/1992/04/05/magazine/hers-cultural-baggage.html>
- (Argument and Persuasion) “A Modest Proposal”—Jonathan Swift
http://emotionalliteracyeducation.com/classic_books_online/mdprp10.htm

SOAPSTone Graphic Organizer

Student Name: _____

Title:

Type of Writing:

Author:

Main Points:
Speaker:
Occasion:
Audience:
Purpose:
Subject:
Tone:
My Response:

SOAPSTone Graphic Organizer

EXAMPLE

Title: "How Quickly We Forget"

Type of Writing: Cause and Effect

Author: Begley, Sharon

<p>Main Points:</p> <p>The author cited previous oil spills like the Exxon Valdez near Alaska in 1989, but notes that after a period of public outrage, the public goes back to normal life with no changes.</p> <p>Previous public apathy is shown by the quick return to normalcy after pandemic warnings about avian and swine flu.</p>
<p>Speaker: Environmental Author</p>
<p>Occasion: The recent spill in the Gulf of Mexico</p>
<p>Audience: American Public</p>
<p>Purpose: To inform and to raise awareness</p>
<p>Subject: Oil spills and their effects</p>
<p>Tone: Indignantly pessimistic: Oil spills have become too common; American citizens have been desensitized to the risks of energy production.</p>
<p>My Response: I agree that oil spills and other natural disasters draw public attention and sympathy for a time, but that public attention is quickly drawn to the next sensational story without much real action.</p>

What is a SOAPSTone?

SOAPSTone (Speaker, Occasion, Audience, Purpose, Subject, Tone) is an acronym for a series of questions that you must first ask yourself, and then answer, as you begin to analyze texts and/or plan for your own writing assignments. SOAPSTone provides a concrete strategy to help you identify and understand the main components of writing, including your own writing.

Who is the Speaker? The voice that tells the story. Whose voice is going to be heard? Whether this voice belongs to a fictional character or the writer, you should determine how a writer develops the personality/character/credibility of the speaker or narrator that will influence the overall meaning of the text. Think about: What assumption can you make about the speaker? (e.g. age, gender, emotional state, etc. What is the speaker's point of view?)

What is the Occasion? The context and circumstances of the piece that prompted the writing. Writing does not occur in a vacuum. All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotion that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer's attention and triggers a response. What is the rhetorical occasion of the text (to relate a memory, a description, an observation, an argument, a critique?) Think about: What is the setting? What is the intended emotional effect? What else was going on in the world when the author was writing?

Who is the audience? The group of readers to whom this piece is directed. Successful writers must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect who and why writers write a particular text. Think about: Who does the author want to be affected by the text?

What is the purpose? The reason behind the text. Writers need to clearly consider the purpose of their text in order to develop the thesis or the argument and its logic, or in the case of fiction, to develop a theme. Writers should ask themselves, "What do I want my audience to think or do as a result of reading my text?" What is the writer's message and how does he or she convey it?

What is the Subject? You should be able to state the subject in a few words or phrases. This step helps you to focus on the intended task throughout the writing process. Subject, or topics, are then developed into full ideas, arguments, or themes. What is the speaker literally saying?

What is the Tone? The attitude of the author toward his/her subject. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone and voice. With the written word, tone is created by conscious choices in diction, syntax,

figurative language, imagery and selection of details to extend meaning beyond the literal. The ability to engage tone is one of the best indicators of a sophisticated writer. Think about: Diction-is the writing tight and efficient (economical) or elaborate and long-winded (expansive)? Does the writer use proper or formal language? Tone-What is the speaker's attitude about the subject? About the audience? Does the speaker seem sarcastic, aggressive, wistful, pessimistic, hopeful, bitter, reflective, skeptical, etc.?