Dear Students,

Welcome to English 11AP Language and Composition! Primarily a study in both effective writing and critical reading, this course develops students’ appreciation for prose through judicious explication and astute analysis. Unlike the traditional high school survey of American literature class, this college-level course utilizes numerous fiction and non-fiction selections—individually read and annotated by the students. Moreover, we will approach the reading in this course from the perspective of writers, and we will treat the writings as models to emulate and as the subject matter of our analytical discussions.

As a primary goal, Language and Composition provides meticulous instruction and practice in writing (in a variety of modes)—preparing students to write at the college level for all subsequent courses regardless of subject matter. For this reason, the course requires a substantial amount of writing: extensive annotation/journaling of various and diverse texts; essays, either analyzing or assimilating different writing styles; timed in-class essays in response to prompts from previous years’ AP exams; and at least one comprehensive paper per semester. The course’s ultimate purpose—to cultivate critical thinkers, powerful writers, and dynamic class participants—fosters student achievement in college and beyond. Furthermore, a typical college course requires three hours of outside preparation for every hour of class time; students can expect similar rigor in AP English. Thus initially, students may need help with pacing and time management.

Another important goal of this course prepares students to complete the AP English Language and Composition exam, given in May. Students learn the expectations of the AP examiners and practice reading and writing in the exam format throughout the year.

A summer reading list is provided below; students have specific requirements (listed on the back) concerning the reading selections—complete the criteria thoroughly and consistently. You will be required to submit annotated texts and requirements, which comprise a significant portion of the Term 1 grade, on the second day of school.

1. Required Reading (you must read and annotate both texts):

   On Writing Well by William Zinsser
   Into the Wild by Jon Krakauer

2. Self-Selected Reading (you must choose one text from The New York Times list on the back).

Sincerely,

Sarah C. Barrow
AP Language and Composition Teacher

I will check email until June 15th and after August 1st. If you have any questions, please email me.
sarah_barrow@ccpsnet.net
AP English Language and Composition Summer Reading Assignment

A mere suggestion: do not, do not, DO NOT wait until the weekend before the assignments are due to begin this work.

Reading Requirements [read in this order]

1. Required Reading (you must read and annotate both texts):

   On Writing Well by William Zinsser
   Into the Wild by Jon Krakauer

2. Self-Selected Reading (you must choose one of the following texts to read and annotate):


   Born to Run by Christopher McDougall. Secrets of distance running from a Mexican Indian tribe.
   Bossypants by Tina Fey. The “30 Rock” creator’s memoir.
   The Devil in the White City by Erik Larson. How an architect and a serial killer were linked by the World’s Fair of 1893.
   Empire of the Summer Moon by S.C. Gwynne. The story of Quanah Parker, the last chief of the Comanches.
   The Glass Castle by Jeannette Walls. The author recalls her bizarre childhood.
   The Hare With the Amber Eyes by Edmund de Waal. A collection of figurines is central to this tale of a family's survival.
   Heaven Is For Real by Todd Burpo with Lynn Vincent. A boy’s encounter with Jesus and the angels.
   The Immortal Life of Henrietta Lacks by Rebecca Skloot. A woman’s cancer cells were cultured without her permission.
   In the Garden of Beasts by Erik Larson. William E. Dodd, 1930s U.S. ambassador to Germany, and his daughter, Martha.
   Lady Almina and the Real Downton Abbey by the Countess of Carnarvon. Inspiration and setting for the show on PBS.
   Moonwalking With Einstein by Joshua Foer. A journalist who covered a mnemonics championship tries competing.
   The New Jim Crow by Michelle Alexander. Taking aim at the “war on drugs” and its impact on black men.
   Nothing Daunted by Dorothy Wickenden. Two Eastern women teach homesteaders’ children in the Colorado mountains.
   Outliers by Malcolm Gladwell. Why some people succeed — it has to do with luck and opportunities as well as talent.
   Seal Team Six by Howard E. Wasdin and Stephen Templin. A former Navy SEAL tells of his training and missions.
   The Tipping Point by Malcolm Gladwell. A study of social epidemics, otherwise known as fads.
   The Vow by Kim and Krickitt Carpenter with Dana Wilkerson. After a car crash, a couple journey to fall in love again.
   The Zombie Survival Guide by Max Brooks. The comedy writer’s plan for safeguards from the living dead.

Preliminary Research for Into the Wild and your chosen nonfiction text

1. Analyze the title before reading: annotate each word for multiple meanings (denotative, the literal definition; and connotative, the abstract implication). Based on your analysis of the title, ask and answer: what could a reader assume is the subject matter; what types of characters/people might exist in this text; on what conflicts might the writer focus; and what is the purpose or aim of the writer in this text? [written on the verso/front side of the title page]

2. Research and take notes on the author and the time period in which the story is set; make preliminary connections between this information and your analysis of the title. [written on the recto/back side of the title page]
Annotations [hand-written in the margins and throughout the text]:
The attentive reading and marking of a text; active readers annotate for different purposes.

1. As you read *On Writing Well*, you will annotate the text as ‘notes’ to learn and to apply in order to further your rhetorical annotative analysis.

   **How to Annotate: Learn what the book teaches. The text-to-world connection.**

   Underline, circle, or highlight key words and phrases. Put your own summaries in the margin.
   - If you summarize a passage in your own words, you’ll learn the material much better. If you put your summaries in your books instead of separate notebooks, the book you read and the summary you wrote will reinforce each other. A positive synergy happens! You’ll also keep your book and your notes in one place. Leave a “trail” in the book that makes it easier to follow when you study the material again.
   - Write subject matter headings in the margins. You’ll find the material more easily the second time through.
   - Bracket or highlight sections you think are important.

   Cross-reference a term with the book’s explanation of the term, or where the book gives the term fuller treatment.
   - In other words, put a reference to another page in the book in the margin where you’re reading. Use a page number.
   - Then, return the favor at the place in the book you just referred to. You now have a link so you can find both pages if you find one of them.

   Create a glossary at the beginning or end of a chapter or a book.
   - When you read a word you don’t know that seems important for your purposes, write it in your glossary.
   - In your glossary next to the word in question, put the page number where the word may be found.
   - Put a very short definition by each word in the glossary.

2. As you read *Into the Wild* and your chosen *New York Times* *Best Seller* nonfiction text, you will annotate the text in order to analyze the modes/patterns employed by the author. See attachment for guiding questions and basic terminology. Analyze multiple devices versus repeating the same devices over and over. Mere recognition of these strategies/elements is not enough; you must write how and why the devices produce particular effects within the text. In other words, mark (underline/highlight) the rhetorical strategy (craft), name it, and then theorize how the technique contributes to the purpose of the piece and improves its quality.

   **How to Annotate: Interact with the book—analyze the author’s style. The reading-to-writing connection.**

   Why? People aren’t born with a writing style. They acquire it. Learn to analyze an author’s writing style in order to grasp parts of her/his style that become natural to you.

   How?
   - Read a paragraph or two or three. Read it over and over. What begins to stand out to you?
   - Pose questions of your own in the margins.
   - Write key words or phrases at the top of the pages or at the end of the chapter noting significant topics, concepts, events, etc.
   - Reflect a bit. What do you like about the writer’s style? If nothing occurs to you, consider the tone of the piece (humorous, passionate, etc.) Begin to wonder: how did the writer get the tone across?
   - Circle or underline parts of speech with different colored highlighters, pens, pencils. Perhaps red for verbs, blue for nouns, and green for pronouns.
   - Circle or underline rhetorical devices with different colored writing instruments, or surround them with different geometric shapes: an oval, a rectangle, and a triangle.
   - Examine sentence lengths and origination.
   - Look for patterns.

   *Adapted from http://slowreads.com/ReadingArtsHowToMarkABook.htm*

*Another mere suggestion: please, please, please DO NOT annotate for quantity, annotate for quality: balanced, useful, productive analysis in selecting key elements and ideas to examine more closely.*
Normally, in a literature class, we focus on what the writer says. However, in Language and Composition, we focus on how the writer says it. In order to further develop your writing skills, we pay close attention to the techniques a writer employs and how those techniques contribute to the meaning and improve the quality of a text. You will learn to emulate some of these techniques in your own writing.

**Rhetoric**: explains how and why communication works, presumes that an orator or writer (Rhetor) utilizes methods to persuade listeners or readers because he or she has a specific purpose, a valuable insight or position as an honest, inquiring, ethical person. Rhetoric refers to two concepts:

- The art of analyzing all the language and choice that writer, speaker, reader, or listener might make in a given situation so that the text becomes meaningful, purposeful, and effective.
- The specific features of texts (written, spoken or visual) that cause them to be meaningful, purposeful, and effective for the audience in a given situation.

**Style**: the way in which a writer presents content—as opposed to that content itself. The phrase “the author’s style” is often seen in AP prompts and is asking the student to discuss how the author uses words, phrases, and sentences to form ideas. In other words, analyze the rhetorical techniques.

**Purpose**: a valuable insight or position; the intention of the rhetor.
- How does the writer reveal the main idea?
- How does the writer achieve his or her purpose?
- How does the writer's choice of ideas affect the reader?
- How does the writer give us something important to think about?

**Organization**: the order of ideas and the way the writer moves from one idea to the next.
- What kinds of leads does the writer use and how does he pull us in and make us want to read more?
- What techniques does the writer use for sequencing?
- What kinds of endings does the writer provide and how do the endings work to make the writing feel finished?
- How does the writer handle transitions?
- How does the writer control pacing?
- Do you recognize a pattern (images overlap, images or words or ideas recur, details seem associated with each other).

**Modes/Patterns**: argumentation, comparison/contrast, cause and effect, definition, description, narration, process analysis, persuasion.

**Diction**: (specific word choices) formal vs. informal, general vs. specific, abstract vs. concrete, literal vs. figurative.
- What techniques does the writer select to make the word choice more specific, more memorable, and more effective?
- What types of details does the writer use?

**Syntax**: (sentence structures/patterns) loose, periodic, balanced, antithetical; simple, compound, complex, compound-complex; statements, questions, commands, exclamations.
- What kinds of sentence constructions does the writer create?
- How does the writer vary the beginnings and lengths of sentences?
- How does the writer employ “sound” effects like alliteration, rhyme, and rhythm?

**Tone**: a writer’s attitude toward subject matter or readers. Though there are many terms for tone, we may understand the text more deeply by determining whether the writer approaches his subject in serious (vs. lighthearted) or an ironic (vs. straightforward) tone. In examining the writer’s attitude toward readers, we analyze to determine the writer’s respect for the readers and his opinions about the readers’ interest in the topic. (Of course, tone becomes even more complicated when the writer is speaking through a persona whose opinions may well not reflect those of the writer – e.g. Twain’s Huck Finn or Swift’s Gulliver.) Tone pervades a work revealing itself in both style (word choice and syntax) and content.

Points to ponder while reading and in your final analysis:
- The story’s apparent meaning shifts to a deeper, more complex meaning.
- You discover a new context or perspective.
- Note details that seem important and worth another look.
- Note ways in which the story teaches you about life or makes a connection to another work of art or even another academic discipline.
- Note rhetorical devices: how are they used, and how do they contribute to the meaning?
- Offer your interpretation of the text—and evidence for your interpretation.
- And why should you do this? The discipline of taking notes on the text, identifying relevant quotes, and responding to the text prepares you to discuss the text intelligently during class discussions, provides practice in writing ideas clearly, utilizing tools of writing, and reading critically.

Adapted from Dr. John Kiser and Dr. Ronald Lunsford. AP English: Language and Composition Institute. UNC Charlotte; Steve Peha, Teaching That Makes Sense, Inc.
These patterns can serve as strategies for the development of ideas in writing. Study how professional writers use these traditional strategies in their writing. If you know from your reading how these strategies are used, you will be able to choose one that fits your writing situation.

**Narration and Description**
- The writer who narrates tells a story to make a point
- The writer who describes evokes the senses to create a picture
- **Purpose:** to introduce or illustrate a complicated subject (e.g. You might begin an analysis of the energy crisis by telling a personal anecdote that dramatizes wastefulness.); analyze an issue or theme; write autobiography, history, fiction
- **Strategies:** conflict, plot, pace (the speed at which the writer recounts events), selection of details (objective/technical, subjective/impressionistic, figurative image, dominant impression), point of view

**Process Analysis**
- A process is an operation that moves through a series of steps to bring about a desired result
- Analysis is an operation that divides something into its parts in order to understand the whole more clearly
- **Purpose:** to give directions and to provide information
- **Strategies:** overview, special terms, sequence of steps, examples, results
- **Examples to support strategies:** pictures, anecdotes, variants (alternative steps), comparisons

**Comparison and Contrast**
- When you compare two or more things, you’re looking for similarities; when you contrast them, you’re looking for differences
- **Purpose:** make a strict comparison, exploring the relationship between things in the same class; make a fanciful comparison, looking at the relationship among things from different classes
- **Strategies:**
  - divided or subject-by-subject pattern: present all information on one topic before bringing in information on the other topic
  - alternating or point-by-point pattern: work through the comparison point by point, giving information first on one aspect of the topic, then on the other
  - combining the two strategies

**Division and Classification**
- Division and classification are mental processes that often work together
- When you divide, you separate something into sections. You move downward from a concept to the subunits of that concept.
- When you classify, you place examples of something into categories or classes. You move upward from specific examples to classes or categories that share a common characteristic.
- **Purpose:** The chief purpose of a classification essay is to explain (e.g. You might want to explain an established method for organizing information, such as the Library of Congress system.). At a deeper level, your purpose is to define, analyze, and justify the organizing principle that underlies the system.
- **Strategies:**
  - divide your subject into major categories that exhibit a common trait, then subdivide those categories into smaller units
  - Next, arrange your categories into a sequence that shows a logical or a dramatic progression.
  - Finally, define each of your categories.
- **Examples to support strategies:** pictures, anecdotes, variants (alternative steps), comparisons

**Definition**
- Writers use definitions to establish boundaries, to show the essential nature of something, and to explain the special qualities that identify a purpose, place, object, or concept and distinguish it from others similar to it.
- Writers often write extended definitions—definitions that go beyond the one-sentence or one-paragraph explanations that you find in a dictionary or encyclopedia to expand on and examine the essential qualities of a policy, an event, a group, or a trend.
- **Purpose:** You can define to point out the special nature of something; to explain; to establish a standard; to define yourself.
- **Strategies:** Analyzing qualities to show what features or traits distinguish the thing you’re defining; attributing characteristics, defining negatively, using analogies, showing functions (what something does).

**Cause and Effect**
- **Purpose:** to explain why something happened or what might be likely to happen under certain circumstances; to speculate about an interesting topic; to argue
- **Strategies:** Drawing analogies
When you argue about effects, you want your audience to accept your analysis of a situation and agree that behavior \( Y \) is the result of event \( X \).

**Persuasion and Argument**

- Traditionally, arguments fall into three categories: Logical, Emotional, and Ethical.
  - Logical arguments appeal to the reason; they depend primarily on evidence and logic.
  - Emotional arguments appeal to the feelings; they depend heavily on images and connotative language.
  - Ethical arguments appeal on the basis of the writer or speaker’s character.
- In practice, of course, most writers and speakers combine all of these appeals when they try to persuade or convince their audiences.
- Purpose: to support a cause; to urge people to action; to promote change; to refute a theory; to arouse sympathy; to stimulate interest; to win agreement; to provoke anger.
- Strategies
  - Emotional Appeal: connotative language; figurative language (metaphors, allusion, or colorful phrases that make the reader draw comparisons or make associations); creating a tone
  - Logical Appeal: making claims and supporting them; giving testimony; citing authorities; arguing from precedent; drawing comparisons and analogies; arguing from cause and effect
  - Ethical Appeal: most subtle appeal and often the most powerful because it comes from the character and reputation of the author, not directly from the words. Ex. Toni Morrison’s ethical appeal is strong from the very circumstance of her having won the Nobel Prize for Literature.