

# Maynard Jackson High School - AP Language and Composition

## Summer Reading Assignment 2021

### Course Overview

Advanced Placement (AP) Language and Composition engages students in the study of rhetoric, “the use of language for persuasive purposes” (Corbett and Connors). 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 the AP Language and Composition exam as the ultimate culminating assessment for the course. (Columbia Independent Schools/[www.cislions.org](http://www.cislions.org))

The following three assignments are required:

- 1) **Me Talk Pretty One Day, by David Sedaris.** This is a collection of autobiographical essays. Pay close attention to Sedaris’ humor and how it is conveyed (via hyperbole, understatement, irony, incongruity, etc.) and to how his style (specifically tone and diction) changes according to the topic and purpose. Read and annotate only the following chapters:

- Go Carolina
- Me Talk Pretty One Day
- Giant Dreams, Midget Abilities.

- 2) **Read *Things Fall Apart* by Chinua Achebe or *Nervous Conditions* by Tsitsi Dangarembga** and complete the writing assignment.

Below are three statements about literature. In a ½ page to full-page (MLA-format typed response) support one of the following statements and explain how that statement proves true in regards to *Things Fall Apart*. Please cite textual evidence for any and all assertions you make.

*“It’s in literature that true life can be found. It’s under the mask of fiction that you can tell the truth.”*  
--- Gao Xingjian

*“What lasts is what is written. We look to literature to find the essence of an age.”* --- Peter Brodie

*“A good story, just like a good sentence, does more than one job at once. That’s what literature is: a story that does more than tell a story, a story that manages to reflect in some way the multilayered texture of life itself.”* --- Karen Thompson Walker

- 3) **Select, read, and annotate ONE editorial column/article by any one reputable columnist.** Be sure that the column/editorial expresses a point of view CONTRARY to your own opinion on the topic. Note the author’s purpose and the effectiveness of the argument. This form is due on the first day of school with a copy of the editorial attached. Choose your columnist from the list below.

- |                    |                           |                         |
|--------------------|---------------------------|-------------------------|
| 1) Michael Kinsley | 12) John Tierney          | 23) Stephen Burd        |
| 2) Richard Cohen   | 13) David Brooks          | 24) Mona Charen         |
| 3) Fred Heslinger  | 14) Frank J. Gaffney, Jr. | 25) E.J. Dionne         |
| 4) Bob Herbert     | 15) Paul Krugman          | 26) Dianne Ravitch      |
| 5) Joe Klein       | 16) Benjamin Fine         | 27) Patrick J. Buchanan |
| 6) David Horowitz  | 17) Molly Ivins           | 28) Cynthia Tucker      |
| 7) Thomas Sowell   | 18) David Broder          | 29) Doug Lederman       |
| 8) Bill O'Reilly   | 19) Jonah Goldberg        | 30) Jay Bookman         |

9) Ellen Goodman  
10) George Will  
11) Maureen Dowd

20) Thomas L. Friedman  
21) Peggy Noonan  
22) Charles Krauthammer

31) Linda Chavez  
32) William O'Rourke

Adapted from a summer reading assignment by Columbia Independent Schools at [www.cislions.org](http://www.cislions.org).

Original summer reading list at: <https://www.cislions.org/sites/default/files/AP%20Lang%20Summer%20Reading%20Assignment%202016.pdf>

## How and Why to Annotate a Book

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.

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.

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, consider doing 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.

Adapted from an article by Nick Otten, Clayton High School, Clayton Missouri.

Original Article available at: [http://apcentral.collegeboard.com/apc/public/courses/teachers\\_corner/197454.html](http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/197454.html)

#### 4) Analyzing the Rhetoric in Editorials

In the following chart, you will reveal the author's claim and how the author makes his/her appeal by identifying and examining the tone, author's purpose and intended audience. Complete these steps and be sure to attach a copy of the article to your organizer.

- Write the title of the editorial and the author's name.
- Paraphrase the author's argument/claim.
- Answer the questions in each of the boxes. Be sure to provide textual evidence for every answer you provide. This means you should go back to the text to cite evidence of your assertion/answer.

#### Rhetorical Analysis Graphic Organizer

Editorial Title:

Author's Name:



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

Adapted from:

[https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwiT7b7GpvDMAhUGXh4KHWreAd8QFggcMAA&url=http%3A%2F%2Fteacherweb.com%2FCA%2FWestlakeHighSchool%2FSchlehner%2Frhetorical\\_analysis\\_graphic\\_organizer\\_3.docx&usq=AFQjCNHaoaD3DFDqN0oKajfHn9MbCub8gA](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwiT7b7GpvDMAhUGXh4KHWreAd8QFggcMAA&url=http%3A%2F%2Fteacherweb.com%2FCA%2FWestlakeHighSchool%2FSchlehner%2Frhetorical_analysis_graphic_organizer_3.docx&usq=AFQjCNHaoaD3DFDqN0oKajfHn9MbCub8gA)