

## Reading List: AP Language & Composition

Summer 2019

English Language AP students are required to read **two** books (nonfiction) from the list provided below. The AP reading list was developed using recommendations from College Board, AP English Language curriculum, and award winning non-fiction with a Lexile score of 1100 or above. The content of these books can be sensitive in nature. Parents are advised to review the list, read summaries of the books, and assist students in determining which books are appropriate for them. Amazon.com provides a "first look" for many of the novels where students can preview a chapter to assist in making their selection.

The summer reading argument templates will be the first graded assignments for the students and they are due **Aug. 15 & 16**. Digital copies of the books are not recommended. Students cannot use technology during in class writings. **\*All assignments must be typed (hard copy) and available in digital copy (google.docs, flash/usb drive, etc.)**

1. **Step One: Read the required non-fiction book.**
2. **Step Two:** Choose an additional non-fiction book to read from the list provided below.
3. **Step Three:** Complete the following Summer Reading Argument Template, identifying the argument and various components of each text (with page numbers) to the best of your ability. Come to class with a printed and digital copy of this template on **August 15 & 16. (google docs)**
4. **Step Four:** Annotate your readings to use as evidence in your choice of one of three essay prompts (in-class timed writing). Prompts will be given in class, no outline or notes will be permitted. **Bring book books to class on August 26 & 27 and be prepared to write.**

### ***Non-Fiction REQUIRED***

***Follow the annotation reference handout and guide. Annotation does not mean highlighting.***

**Cullen, Dave. *Columbine*.** What really happened April 20, 1999? The horror left an indelible stamp on the American psyche, but most of what we "know" is wrong. It wasn't about jocks, Goths, or the Trench Coat Mafia. Dave Cullen was one of the first reporters on scene, and spent ten years on this book-widely recognized as the definitive account. With a keen investigative eye and psychological acumen, he draws on mountains of evidence, insight from the world's leading forensic psychologists, and the killers' own words and drawings-several reproduced in a new appendix. Cullen paints raw portraits of two polar opposite killers.



## NON-FICTION (SELECT ONE)

**Bowden, Mark. *Killing Pablo: The Hunt for the World's Greatest Outlaw*.** A tour de force of investigative journalism—*Killing Pablo* is the story of the violent rise and fall of Pablo Escobar, the head of the Colombian Medellin cocaine cartel. Escobar's criminal empire held a nation of thirty million hostage in a reign of terror that would only end with his death. In an intense, up-close account, award-winning journalist Mark Bowden exposes details never before revealed about the U.S.-led covert sixteen-month manhunt. With unprecedented access to important players—including Colombian president Cisar Gaviria and the incorruptible head of the special police unit that pursued Escobar, Colonel Hugo Martinez—as well as top-secret documents and transcripts of Escobar's intercepted phone conversations, Bowden has produced a gripping narrative that is a stark portrayal of rough justice in the real world.

**Dwyer, Jim and Kevin Flynn. *102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers*.** At 8:46 a.m. on Sept. 11, 2001, fourteen thousand people were inside the World Trade Center just starting their workdays, but over the next 102 minutes, each would become part of a drama for the ages. Of the millions of words written about this wrenching day, most were told from the outside looking in. *New York Times* reporters Jim Dwyer and Kevin Flynn draw on hundreds of interviews with rescuers and survivors, thousands of pages of oral histories, and countless phone, e-mail, and emergency radio transcripts to tell the story of September 11 from the inside looking out.

**Frankl, Victor. *Man's Search for Meaning*.** Psychiatrist Viktor Frankl's memoir has riveted generations of readers with its descriptions of life in Nazi death camps and its lessons for spiritual survival. Between 1942 and 1945 Frankl labored in four different camps, including Auschwitz, while his parents, brother, and pregnant wife perished. Based on his own experience and the experiences of others he treated later in his practice, Frankl argues that we cannot avoid suffering but we can choose how to cope with it, find meaning in it, and move forward with renewed purpose.

**Hillenbrand, Laura. *Unbroken: A World War II Story of Survival, Resilience, and Redemption*.** In boyhood, Louis Zamperini was an incorrigible delinquent. As a teenager, he channeled his defiance into running, discovering a prodigious talent that had carried him to the Berlin Olympics. But when World War II began, the athlete became an airman, embarking on a journey that led to a doomed flight on a May afternoon in 1943. When his Army Air Forces bomber crashed into the Pacific Ocean, against all odds, Zamperini survived, adrift on a foundering life raft. Ahead of Zamperini lay thousands of miles of open ocean, leaping sharks, thirst and starvation, enemy aircraft, and, beyond, a trial even greater. Driven to the limits of endurance, Zamperini would answer desperation with ingenuity; suffering with hope, resolve, and humor; brutality with rebellion. His fate, whether triumph or tragedy, would be suspended on the fraying wire of his will.

**Johnson, Steven. *Everything Bad is Good For You: How Today's Popular Culture is Actually Making Us Smarter*.** Forget everything you've ever read about the age of dumbed-down, instant-gratification culture. In this provocative, unfailingly intelligent, thoroughly researched, and surprisingly convincing big idea book, Steven Johnson draws from fields as diverse as neuroscience, economics, and media theory to argue that the pop culture we soak in every day has been growing more sophisticated with each passing year, and, far from rotting our brains, is actually posing new cognitive challenges that are actually making our minds measurably sharper.



**Land, Stephanie.** *Maid: Hard Work, Low Pay, and a Mother's Will to Survive.* In this memoir about her years spent working as a maid while raising her daughter, Stephanie Land explores the underbelly of upper-middle class America and the reality of those people in service to them. It's an eye-opening exploration of poverty in America.

**Kotlowitz, Alex.** *There Are No Children Here: The Story of Two Boys Growing Up in The Other America.* A story of two young brothers growing up in an infamous project in Chicago known as Horner Homes. The book spans 4 years and deals mostly with describing how the boys are affected by poverty, violence, drugs, gangs and run-ins with the police. This book takes you into the Projects, where you can almost feel the frustration, fear, and hopelessness that the Rivers family and their neighbors lived with on a daily basis. Won the Robert F. Kennedy Award for Journalism.

**Kyle, Chris.** *An American Sniper: The Autobiography of the Most Lethal Sniper in U.S. Military History.* From 1999 to 2009, U.S. Navy SEAL Chris Kyle recorded the most career sniper kills in United States military history. His fellow American warriors, whom he protected with deadly precision from rooftops and stealth positions during the Iraq War, called him "The Legend"; meanwhile, the enemy feared him so much they named him *al-Shaitan* ("the devil") and placed a bounty on his head. Kyle, who was tragically killed in 2013, writes honestly about the pain of war—including the deaths of two close SEAL teammates—and in moving first-person passages throughout, his wife, Taya, speaks openly about the strains of war on their family, as well as on Chris. Gripping and unforgettable, Kyle's masterful account of his extraordinary battlefield experiences ranks as one of the great war memoirs of all time.

**O'Reilly, Bill.** *Killing Lincoln: The Shocking Assassination that Changed America.* In the midst of the patriotic celebrations in Washington D.C., John Wilkes Booth—charismatic ladies' man and impenitent racist—murders Abraham Lincoln at Ford's Theatre. A furious manhunt ensues and Booth immediately becomes the country's most wanted fugitive. Lafayette C. Baker, a smart but shift New York detective and former Union spy, unravels the string of clues leading to Booth, while federal forces track his accomplices. The thrilling chase ends in a fiery shootout and a series of court-ordered executions—including that of the first woman ever executed by the U.S. government, Mary Surratt. Featuring some of history's most remarkable figures, vivid detail, and page-turning action, *Killing Lincoln* is history that reads like a thriller.

**Yousafazi, Malala.** *We Are Displaced: My Journey and Stories from Refugees Around the World.* Malala's experiences visiting refugee camps caused her to reconsider her own displacement - first as an Internally Displaced Person when she was a young child in Pakistan, and then as an international activist who could travel anywhere in the world except to the home she loved. In *We Are Displaced*, which is part memoir, part communal storytelling, Malala not only explores her own story, but she also shares the personal stories of some of the incredible girls she has met on her journeys - girls who have lost their community, relatives, and often the only world they've ever known.

AP Language and Composition  
Summer Reading List

Summer Reading Argument Template

	Book # 1 (insert title)	Book #2 (insert title)
<b>Claim</b> (the thesis or main argument the author makes)		
<b>Context</b> (setting—place, time, culture, and how this might affect the argument)		
<b>Occasion:</b> What is the author's reason for writing?		
<b>Support</b> (the evidence the author gives to back his claim—ie: anecdotes, facts, statistics, expert witness—list at least 1 piece of support for each claim)		
<b>Opposing Viewpoint</b> (list the counter claim—is it mentioned or implied in the book?)		
<b>Quotes</b> List 5 quotes that you found inspiring. Explain how they illustrate the author's purpose.		
<b>Vocabulary</b> List 10 new vocabulary words and define them. Explain how these words impact the author's style.		



## Annotation Domination Guide

### **Annotation Guide: Margin notes and color marking**

**Mandatory:** Margin notes in which you do the following (this list is not exhaustive):

- Write your personal response to the text.
- Note implications of the text.
- Note author's purpose as well as his/her technique.
- Explain the significance of the text.
- Define unknown vocabulary.

### Annotations Tips

#### What Not To Do

- **Don't use a highlighter** – Quality marking isn't done with a fat-tipped highlighter. You can't write, which is an important part of marking the text, with a large marker. Get yourself some fine point colored pens to do the job.
- **Don't mark large volumes of text** – You want important points to stand out. Although we all know that everything can't be important, we often highlight all of the text on the page. Avoid this to help the key points stand out.

#### What To Do

- **Mark the text with a pencil, pen, or, even better, colored fine-tipped pens** – Remember, you are not highlighting, you are writing.
- **Underline sentences that contain a main idea or important new piece of information/development**
- **Write the passage topic in the margin as a reminder** – Just a word or two.
- **Write questions in the margin** – When you don't understand something or when you don't understand the author's thought process on a particular topic, write the question in the margin as a reminder to settle the question.
- **Circle new and unfamiliar words** – Look them up as soon as possible.
- **Add your or other author's perspectives in the margins** – Other authors have surely written on the same subject. What do they say? Do they agree with this author? If not, what do they say? Add these ideas in the margins.
- **Draw arrows to related ideas** – Or unrelated ideas...

**For the AP Lang Summer reading: Follow the annotation reference---pdf--  
annotate for repetition, shifts, tone, and author's purpose.**

## Annotation Reference

Knowing how to annotate can be tricky and overwhelming. Let's start with four areas of focus. Annotation helps you interact with the text in a way that produces meaningful writing.

### Basic Reasons for Annotation

- Organizes thoughts and ideas for later use in writing
  - A form of prewriting
  - Keeps you from forgetting what's most important
- Identifies evidence to be used for essay citation
  - Mark words/phrases you will later quote
- Allows for direct interaction between reader and text
  - Begins the process of creating commentary/analysis

**Reminder:** It is hard to know what to annotate. Start by **looking for patterns**. Then you can annotate and pose questions.

### Repetition

Any time you see repetition in a text, it is important. It is also one of the easiest ways to start the annotation process.

- Mark repetition of words, phrases, punctuation, etc.
  - Identify why the repetition exists.
  - Why does the author make this choice?
  - How does it build tone, context, and argument?
  - What does the repetition say about the speaker or the event?
- Mark repetition of ideas or arguments.
  - Examine the first and last sentences of paragraphs for repeated ideas/arguments.
    - Why would an author repeat himself or herself in this way?

**Reminder:** It is easy to say that repetition creates emphasis. That kind of response is not specific. Consider how repetition builds tone or argument, speaks to the audience, etc.

**Shifts**

Any time there is a significant change in the text it's important. Look for changes in tone, argument, or writing style. Mark the text when you see these shifts.

- Does the author's tone or attitude change? How?
  - What is the purpose of this change?
  - How does it shape the message?
- Does the author's organization or sentence structure change?
  - What is the purpose of the change?
  - In what ways does it change the outcome of the piece?
- Does the content or focus of the text change?
  - Explain how. What might be the purpose of such a change?

**Tone**

As you read, find language that supports the emotional connection the author/speaker has towards his/her subject. Remember that an author's/speaker's tone is employed to help achieve purpose.

- Which words/phrases show the author's emotions?
  - Explain the author's emotional attachment to his/her subject. Be specific.
  - How do these emotions impact the writing/message?
- How does this tone aid the author's /speaker's argument?
  - What does this emotion allow the author/speaker to accomplish?

**Questions**

Finally, write down any questions or thoughts you have as you read. Be careful. It's easy to write only summary. Your questions can be the basis of thoughtful analysis, too. You might have different questions than those below. That's okay. Use the questions below to begin.

- What questions are you left with as you read?
- Is there anything that you find confusing? Identify and pose a thoughtful question.
- What "unsolvable" questions are at stake in the text? What issues are raised?

**Reminder:** Often these "patterns" can tell you a significant amount about the author/speaker, purpose, tone, etc. You should be able to link them to elements in SOAPSTone.