

**Annapolis High School
English Department**

Summer Reading Program for AP English Language & Composition

Dear Annapolis High School student,

Summer is the time to relax, recharge, and rejuvenate. To help keep your brain active, it is a good idea for you to continue to read over the summer break. Since you are now an AP student, it is imperative that you continue to apply your English education over the summer break to adequately prepare yourself for the rigors of AP English Language and Composition for the 2010-2011 school year.

Instructions: Students are to read *Three Cups of Tea* by Greg Mortenson and David Oliver Relin as an assigned text and are to annotate and prepare for testing that is both short answer (on stylistic devices) and essay. Instructions/suggestions on annotating a text for AP Style are attached. In this case, your annotations will take the form of a dialectical journal. This assignment is due on the second day of class when the 2010-2011 school year starts.

Additionally, students are to read the attached passage from Vladimir Nabokov, "Good Readers and Good Writers." Keep a composition notebook with your answers to the attached questions. Answers should be thorough and thoughtful. This assignment is also due on the second day of class when the new school year begins.

Third, you will complete a columnist project in which you choose a current journalist to follow. You will look for a journalist who writes a daily or weekly article. You may not choose a fashion or sports journalist as you need to start to learn about real-world issues in order to build a background for Language Argument essays. You will read a total of 5 articles written by your chosen journalist, write a précis of each article, and then a reaction/argumentative essay to each article. You will turn in one article, précis, and reaction every two weeks over the summer, starting with the first due date of June 28.

Rest of due dates for remaining articles:

Monday, July 12

Monday, July 26

Monday, August 9

Monday, August 23

You may send the article/précis/reaction to me via email: jzipfel@aacps.org

AP Language & Composition is meant to prepare you to write argumentatively. This course will prove to be rigorous and challenging, and also very rewarding. Please let me know if you have any questions.

Mrs. Zipfel

AP Style Analysis Notes

Domain	Questions to Ask
Imagery <ul style="list-style-type: none"> • Sensory details • Symbols • Allusions • Words/phrases • Effect/intent • Connection to: <ul style="list-style-type: none"> ○ Mood/tone ○ Theme ○ Plot ○ Character 	<ul style="list-style-type: none"> • What sensory information do I find in the language: color, scents, sounds, tastes, or textures? • What is the author trying to convey or achieve by using this imagery? • Are these images part of a larger pattern or structure within the text (e.g., does it connect to one of the major themes)? • What figures of speech—metaphors, similes, analogies, personification—does the writer use? How do they affect the meaning of the text? What is the author trying to accomplish by using them?
Diction <ul style="list-style-type: none"> • Types <ul style="list-style-type: none"> ▪ Slang ▪ Colloquial ▪ Jargon ▪ Dialect ▪ Concrete ▪ Abstract ▪ Denotation ▪ Connotation 	<ul style="list-style-type: none"> • Which of the following categories best describes the diction in the passage or text? <ul style="list-style-type: none"> ○ Low or informal (e.g., dialect, slang, or jargon) ○ Elevated or formal language ○ Abstract and concrete diction ○ Denotation and connotation • What effect is the author trying to achieve through the use of a specific type of diction? • What does the author's use of diction suggest about his or her attitude toward the subject, event, or character? • What are the connotations of a given word used in a particular context? (To <i>begin</i>, you might ask if the word(s) have a positive or negative connotation, then consider them in the specific context.) • What words would best describe the diction in a specific passage or the text in general?
Syntax <ul style="list-style-type: none"> • Sentence structure • Sentence patterns <ul style="list-style-type: none"> ▪ Declarative ▪ Imperative ▪ Interrogative ▪ Exclamatory ▪ Simple ▪ Compound ▪ Complex ▪ Comp-Complex ▪ Loose/Cumulative ▪ Periodic ▪ Balanced ▪ Inversion ▪ Interruption ▪ Juxtaposition ▪ Parallelism ▪ Repetition 	<ul style="list-style-type: none"> • <i>Punctuation</i>: How does the author punctuate the sentence and to what extent does the punctuation affect the meaning? • <i>Structure</i>: How are words and phrases arranged within the sentence? What is the author trying to accomplish through this arrangement? • How would you characterize the author's syntax in this text? • <i>Changes</i>: Are there places where the syntax clearly changes? If so, where, how, and why? • <i>Sentence length</i>: How many words are in the different sentences? Do you notice any pattern (e.g., a cluster of short sentences of a particular type)? • <i>Devices</i>: How would you describe the author's use of the following: <ul style="list-style-type: none"> ○ Independent and dependent clauses ○ Coordinating, subordinating, or correlative conjunctions ○ Repetition ○ Parallelism ○ Fragments ○ Comparisons • <i>Sentence beginnings</i>: How does the author begin his or her sentences? (Does the author, for example, consistently begin with introductory phrases or clauses?) • <i>Language</i>: What use does the author make of figurative language or colloquial expressions?
Attitude (Tone) <ul style="list-style-type: none"> • Word choice • Details • Imagery 	<ul style="list-style-type: none"> • How does the author's use of words, imagery, or details such as gesture or allusions reveal the author's attitude toward a character or event in the story? • What words best describe the author's attitude toward this subject, character, or event?
Literary Elements <ul style="list-style-type: none"> • Setting • Characterization • Plot • Theme • Point of View • Tone/Attitude 	<ul style="list-style-type: none"> • How does the author's use of these different elements contribute to the text's meaning? • Do the different elements interact with or otherwise affect the meaning of the others? • Do you notice any significant shifts in any of the elements at any point? If so, what changes, how, and why? What is the importance and meaning of this change? • What words best describe the different use of these elements? For example, how would you describe the point of view and the effect it has on the meaning of the text?
Organization <ul style="list-style-type: none"> • Compare/Contrast • Importance • Chronology • Cause-Effect • Order of degree • Classification • Spatial 	<ul style="list-style-type: none"> • Which organizational pattern does the author use? • Why does the author choose to use that particular organizational strategy? • Are there places where the author blends or alternates between different organizational patterns? If so, what is the author trying to accomplish by mixing them in these ways? • To what extent and in what ways do you think the author's organizational strategy is effective? Why?
Types of Writing <ul style="list-style-type: none"> • Narrative • Persuasive • Expository • Descriptive 	<ul style="list-style-type: none"> • <i>Exposition</i>: Is the author defining, comparing, classifying, analyzing (a process), describing, or narrating? • <i>Persuasion</i>: Is the author arguing about what something means, whether something is true, which alternative is the best (or most important), or what course of action someone should take? • <i>General</i>: What is the author trying to accomplish? How is the writer using e.g., narrative to solve that problem?

**AP Lang and Comp—Good Readers and Good Writers/Nabokov
Zipfel**

Questions to consider while reading:

The Nabokov piece is a seminal one in our study of reading and writing. You will come back to it again and again over the course of the year. Read it first to get an overall impression of its argument; then, read it with the following questions in mind. You should keep answers to these questions in an extensive journal.

1. Where does the introduction end? Identify the method(s) of introduction.
2. What is the thesis? Where is it? Is it explicit or implicit?
3. What is the author's tone? Where and how does it change?
4. What rhetorical devices does Nabokov use?
5. What passages capture your attention, arouse a reaction? These can be ideas or elements of language.
6. What, according to Nabokov, is a good reader. A good writer?
7. How does Nabokov organize his piece? Connect the different parts?
8. What characterizes the conclusion?
9. Where does Nabokov use humor?
10. What authority does Nabokov have as a writer?
11. What is your reaction to the essay? Is it an emotional one or a logical one?

Good Readers and Good Writers- Vladimir Nabokov

My course, among other things, is a kind of detective investigation of the mystery of literary structures.

"How to be a Good Reader" or "Kindness to Authors"—something of that sort might serve to provide a subtitle for these various discussions of various authors, for my plan is to deal lovingly, in loving and lingering detail, with several European Masterpieces. A hundred years ago, Flaubert in a letter to his mistress made the following remark: *Comme l'on serait savant si l'on connaissait bien seulement cinq à six livres*: "What a scholar one might be if one knew well only some half a dozen books."

In reading, one should notice and fondle details. There is nothing wrong about the moonshine of generalization when it comes after the sunny trifles of the book have been lovingly collected. If one begins with a readymade generalization, one begins at the wrong end and travels away from the book before one has started to understand it. Nothing is more boring or more unfair to the author than starting to read, say, *Madame Bovary*, with the preconceived notion that it is a denunciation of the bourgeoisie. We should always remember that the work of art is invariably the creation of a new world, so that the first thing we should do is to study that new world as closely as possible, approaching it as something brand new, having no obvious connection with the worlds we already know. When this new world has been closely studied, then and only then let us examine its links with other worlds, other branches of knowledge.

Another question: Can we expect to glean information about places and times from a novel? Can anybody be so naive as to think he or she can learn anything about the past from those buxom best-sellers that are hawked around by book clubs under the heading of historical novels? But what about the masterpieces? Can we rely on Jane Austen's picture of landowning England with baronets and landscaped grounds when all she knew was a clergyman's parlor? And *Bleak House*, that fantastic romance within a fantastic London, can we call it a study of London a hundred years ago? Certainly not. And the same holds for other such novels in this series. The truth is that great novels are great fairy tales—and the novels in this series are supreme fairy tales.

Time and space, the colors of the seasons, the movements of muscles and minds, all these are for writers of genius (as far as we can guess and I trust we guess right) not traditional notions which may be borrowed from the circulating library of public truths but a series of unique surprises which master artists have learned to express in their own unique way. To minor authors is left the ornamentation of the commonplace: these do not bother about any reinventing of the world; they merely try to squeeze the best they can out of a given order of things, out of traditional patterns of fiction. The various combinations these minor authors are able to produce within these set limits may be quite amusing in a mild ephemeral way because minor readers like to recognize their own ideas in a pleasing disguise. But the real writer, the fellow who sends planets spinning and models a man asleep and eagerly tampers with the sleeper's rib, that kind of author has no given values at his disposal: he must create them himself. The art of writing is a very futile business if it does not imply first of all the art of seeing the world as the potentiality of fiction. The material of this world may be real enough (as far as reality goes) but does not exist at all as an accepted entirety: it is chaos, and to this chaos the author says "go!" allowing the world to flicker and to fuse. It is now recombined in its very atoms, not merely in its visible and superficial parts. The writer is the first man to mop it and to form the natural objects it contains. Those berries there are edible. That speckled creature that bolted across my path might be tamed. That lake between those trees will

be called Lake Opal or, more artistically, Dishwater Lake. That mist is a mountain—and that mountain must be conquered. Up a trackless slope climbs the master artist, and at the top, on a windy ridge, whom do you think he meets? The panting and happy reader, and there they spontaneously embrace and are linked forever if the book lasts forever.

One evening at a remote provincial college through which I happened to be jogging on a protracted lecture tour, I suggested a little quiz—ten definitions of a reader, and from these ten the students had to choose four definitions that would combine to make a good reader. I have mislaid the list, but as far as I remember the definitions went something like this. Select four answers to the question what should a reader be to be a good reader:

1. The reader should belong to a book club.
2. The reader should identify himself or herself with the hero or heroine.
3. The reader should concentrate on the social-economic angle.
4. The reader should prefer a story with action and dialogue to one with none.
5. The reader should have seen the book in a movie.
6. The reader should be a budding author.
7. The reader should have imagination.
8. The reader should have memory.
9. The reader should have a dictionary.
10. The reader should have some artistic sense.

The students leaned heavily on emotional identification, action, and the social-economic or historical angle. Of course, as you have guessed, the good reader is one who has imagination, memory, a dictionary, and some artistic sense--which sense I propose to develop in myself and in others whenever I have the chance.

Incidentally, I use the word reader very loosely. Curiously enough, one cannot read a book: one can only reread it. A good reader, a major reader, an active and creative reader is a rereader. And I shall tell you why. When we read a book for the first time the very process of laboriously moving our eyes from left to right, line after line, page after page, this complicated physical work upon the book, the very process of learning in terms of space and time what the book is about, this stands between us and artistic appreciation. When we look at a painting we do not have to move our eyes in a special way even if, as in a book, the picture contains elements of depth and development. The element of time does not really enter in a first contact with a painting. In reading a book, we must have time to acquaint ourselves with it. We have no physical organ (as we have the eye in regard to a painting) that takes in the whole picture and then can enjoy its details. But at a second, or third, or fourth reading we do, in a sense, behave towards a book as we do towards a painting. However, let us not confuse the physical eye, that monstrous masterpiece of evolution, with the mind, an even more monstrous achievement. A book, no matter what it is—a work of fiction or a work of science (the boundary line between the two is not as clear as is generally believed)—a book of fiction appeals first of all to the mind. The mind, the brain, the top of the tingling spine, is, or should be, the only instrument used upon a book.

Now, this being so, we should ponder the question how does the mind work when the sullen reader is confronted by the sunny book. First, the sullen mood melts away, and for better or worse the reader enters into the spirit of the game. The effort to begin a book, especially if it is praised by people whom the young reader secretly deems to be too old-fashioned or too serious, this effort is often difficult to make; but once it is made, rewards are various and abundant. Since the master artist used his imagination in creating his book, it is natural and fair that the consumer of a book should use his imagination too.

There are, however, at least two varieties of imagination in the reader's case. So let us see which one of the two is the right one to use in reading a book. First, there is the comparatively lowly kind which turns for support to the simple emotions and is of a definitely personal nature. (There are various subvarieties here, in this first section of emotional reading.) A situation in a book is intensely felt because it reminds us of something that happened to us or to someone we know or knew. Or, again, a reader treasures a book mainly because it evokes a country, a landscape, a mode of living which he nostalgically recalls as part of his own past. Or, and this is the worst thing a reader can do, he identifies himself with a character in the book. This lowly variety is not the kind of imagination I would like readers to use.

So what is the authentic instrument to be used by the reader? It is impersonal imagination and artistic delight. What should be established, I think, is an artistic harmonious balance between the reader's mind and the author's mind. We ought to remain a little aloof and take pleasure in this aloofness while at the same time we keenly enjoy—passionately enjoy, enjoy with tears and shivers—the inner weave of a given masterpiece. To be quite objective in these matters is of course impossible. Everything that is worthwhile is to some extent subjective. For instance, you sitting there may be merely my dream, and I may be your nightmare. But what I mean is that the reader must know when and where to curb his imagination and this he does by trying to get clear the specific world the author places at his disposal. We must see things and hear things, we must visualize the rooms, the clothes, the manners of an author's people. The color of Fanny Price's eyes in *Mansfield Park* and the furnishing of her cold little room are important.

We all have different temperaments, and I can tell you right now that the best temperament for a reader to have, or to develop, is a combination of the artistic and the scientific one. The enthusiastic artist alone is apt to be too subjective in his attitude towards a book, and so a scientific coolness of judgment will temper the intuitive heat. If, however, a would-be reader is utterly devoid of passion and patience—of an artist's passion and a scientist's patience—he will hardly enjoy great literature.

Literature was born not the day when a boy crying wolf, wolf came running out of the Neanderthal valley with a big gray wolf at his heels: literature was born on the day when a boy came crying wolf, wolf and there was no wolf behind him. That the poor little fellow because he lied too often was finally eaten up by a real beast is quite incidental. But here is what is important. Between the wolf in the tall grass and the wolf in the tall story there is a shimmering go-between. That go-between, that prism, is the art of literature.

Literature is invention. Fiction is fiction. To call a story a true story is an insult to both art and truth. Every great writer is a great deceiver, but so is that arch-cheat Nature. Nature always deceives. From the simple deception of propagation to the prodigiously sophisticated illusion of protective colors in butterflies or birds, there is in Nature a marvelous system of spells and wiles. The writer of fiction only follows Nature's lead.

Going back for a moment to our wolf-crying woodland little woolly fellow, we may put it this way: the magic of art was in the shadow of the wolf that he deliberately invented, his dream of the wolf; then the story of his tricks made a good story. When he perished at last, the story told about him acquired a good lesson in the dark around the campfire. But he was the little magician. He was the inventor.

There are three points of view from which a writer can be considered: he may be considered as a storyteller, as a teacher, and as an enchanter. A major writer combines these three—storyteller, teacher, enchanter—but it is the enchanter in him that predominates and makes him a major writer.

To the storyteller we turn for entertainment, for mental excitement of the simplest kind, for emotional participation, for the pleasure of traveling in some remote region in space or time. A slightly different though not necessarily higher mind looks for the teacher in the writer. Propagandist, moralist, prophet—this is the rising sequence. We may go to the teacher not only for moral education but also for direct knowledge, for simple facts. Alas, I have known people whose purpose in reading the French and Russian novelists was to learn something about life in gay Páree or in sad Russia. Finally, and above all, a great writer is always a great enchanter, and it is here that we come to the really exciting part when we try to grasp the individual magic of his genius and to study the style, the imagery, the pattern of his novels or poems.

The three facets of the great writer—magic, story, lesson—are prone to blend in one impression of unified and unique radiance, since the magic of art may be present in the very bones of the story, in the very marrow of thought. There are masterpieces of dry, limpid, organized thought which provoke in us an artistic quiver quite as strongly as a novel like *Mansfield Park* does or as any rich flow of Dickensian sensual imagery. It seems to me that a good formula to test the quality of a novel is, in the long run, a merging of the precision of poetry and the intuition of science. In order to bask in that magic a wise reader reads the book of genius not with his heart, not so much with his brain, but with his spine. It is there that occurs the telltale tingle even though we must keep a little aloof, a little detached when reading. Then with a pleasure which is both sensual and intellectual we shall watch the artist build his castle of cards and watch the castle of cards become a castle of beautiful steel and glass. (@1948)

The Columnist Project

The Assignment: As a means of keeping abreast of public discourse issues, you are required to follow a national columnist in a newspaper. You must collect five current, preferably consecutive columns by your author. Archives can be searched on some of the columnist's sites, but some publications require payment for articles older than one or two weeks. Therefore, check your columnist's web site weekly. The Annapolis High School Library subscribes to USA Today, The Washington Post, Baltimore Sun, The Capitol. Additionally, our library has access to newspapers from around the country and the world through our online databases.

The assignment has three parts:

I. Each article must be annotated for the following:

- Speaker's tone and possible tone shifts
- Rhetorical strategies (according to the matrix)
- Organization and arrangement
- Aristotelian appeals

Mark/annotate places in the text that evoke a reaction from you, be it laughter, anger, or confusion.

Some questions to ask yourself as you read:

- How does s/he open the column?
- How does s/he close the column?
- How soon does s/he announce the thesis?
- How does s/he organize? What are the parts or sections of the column?
- How much is based on observation? Personal experience? Interviews? Fact?
- What sort of diction characterizes the columnist?
- What sort of syntax characterizes the columnist?
- What audience does s/he assume? How do you know?
- What unstated assumptions (warrants – enthymemes) does the columnist make?

II. After annotating, write a one-page précis (see other side).

Your first annotated article, one-page précis, and argumentative response are due to me via email by June 25. If you are struggling I can give you some guidance.

III. The final task is to compose an argumentative essay *of your own* while synthesizing material from the columns. Based on the columns, consider:

- the issues the columnist has addressed in his/her columns
- a tangential issue you might expect your columnist to address;
- how the columnist might address your issue;
- your expectations of the columnist's position on the issue;
- how you would respond effectively to the columnist's position on the issue.

OVER PLEASE

Do not simply address one argument raised in the columns, but create your own argument based on your perception of the columnist's ideological positions as you have perceived them.

The Columnist Project: Writing a Précis

Rationale: A précis reveals your understanding of the arguments and points authors make in a specific piece. Composing a précis can be particularly useful when organizing sources for a research project or determining the utility of them.

Directions: When writing your one-page response, *objectively* summarize the article accurately in your own words by composing a précis. Below the précis, compose your response, noting any questions, objections or enlightenment generated by the column.

Note: Before you begin writing your précis, read the column a number of times to make sure you completely understand the author's rhetorical situation.

Example Précis

- The **first sentence** identifies the essay's author and title, provides the article's date in parentheses, uses some form of the verb "says" (claims, asserts, suggests, argues) followed by "that," and the essay's thesis (paraphrased or quoted).
Example: In his "In Defense of Prejudice" (1995), Jonathan Rauch argues that prejudice in society should not be eliminated.
- The **second sentence** describes the author's support for the thesis, usually in chronological order.
Example: Rauch supports his position by providing anecdotal and historical evidence culled from segments of society which illustrates the futility and harm associated with attempts to eliminate prejudice.
- The **third sentence** analyzes the author's purpose using an "in order to" statement.
Example: Rauch hopes to shift the paradigm away from absolutism, the idea of punitive action against racism and prejudice, in order to move society toward rejection, the idea of societal pressure when grappling with racist and prejudicial attitudes.
- The **fourth sentence** describes the essay's intended audience and/or the relationship the author establishes with the audience.
Example: The author uses an erudite, yet defensive tone indicating that he primarily addresses a rather liberal intellectual audience.

Send your first annotated article, précis, and response essay to me via email at jzipfel@aacps.org by June 25.