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2017 Summer Reading
AP Language and Composition –11th Grade

“Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting” ~ Aldous Huxley

Dear Students and Parents/Guardians,

Summer reading is an expectation of all Pre-AP and AP English students attending Silver High School. Academic success is largely determined by reading ability, and reading critically, like most skills, improves with practice. The summer reading assignments will help students prepare for the rigorous work they will engage in during the upcoming school year and is the foundation for that curriculum. AP courses are college level classes and thus include the reading of college level texts. There may be adult themes explored in assigned texts. Concerned parents are urged to research and/or read the texts before their students and discuss any objections with the grade level contact listed above. Alternate texts can be assigned.

We recommend that students purchase the books, as this allows them to annotate as they read, an active reading practice that encourages deeper engagement with the text. However, purchasing the books is not a requirement. If the student chooses to borrow rather than to purchase a book, he or she should take detailed notes in a notebook for use in future discussion of the work. The borrowed book may also need to be brought to class for assignments.

Due Dates

The summer reading assignments should not be put off until the last week of summer, as this does not promote deep analyses of the texts. Students should be encouraged to plan time throughout the summer to complete this work, imposing deadlines for the completion of each text and the accompanying assignments. Students who register for an AP or Pre-AP course before the end of the 2017/2018 school year will be expected to turn in all assignments on the Friday of the first full week of school. Students who register for the course over the summer, must contact the instructor whose email is provided at the top of the summer reading letter to discuss whether an extension will be granted. This will be dependent on how late into the break the student registers. If students enroll in the class after school starts, the instructor will use his or her discretion to determine a fair amount of time in which the assignments will be expected. These assignments are a course requirement even if a student enrolls after the first grading period. Students who do not complete their summer reading assignments on time may have the opportunity to turn assignments in late but will suffer a reduction in points. These assignments will make up 20% of students’ grades for the first grading period or quarter. Students will have additional assignments connected to these readings as well.

Happy Reading!

9 th Grade Pre-AP Eng I (assignments attached)	10 th Grade Pre-AP Eng II (assignments attached)	11 th Grade AP Lang and Comp (assignments attached)	12 th Grade AP Lit and Comp (assignments attached)
Mythological research <i>The Alchemist</i> -Paulo Coelho	Biblical research <i>The Things They Carried</i> -Tim O’Brien	50 AP Language and Literature Terms (Cards) Choose one of the pairs of books listed on the first page of the assignment. The books are thoughtfully paired. Do not mix and match fiction and non-fiction pieces.	<i>How to Read Literature Like a Professor</i> - Thomas C. Foster <i>Song of Solomon</i> – Toni Morrison Choose ONE of the following: <i>A Thousand Splendid Suns</i> -Khaled Hosseini <i>The Namesake</i> -Jhumpa Lahiri <i>Love Medicine</i> -Louise Erdrich <i>The Road</i> -Cormac McCarthy

Note: Summer reading is not to be treated as group work; this will be considered plagiarism.

AP Language and Composition

Summer Reading 2017 Project 1: Terms Flashcards

Use 3x5 index cards and follow these instructions.

Side 1: Write the term in big letters on the front.

Side 2: Write the definition of the term on the back side. Be sure you are using a reputable source and that your definitions reflect literature and/or language (rhetoric).

*** Leave space on the back side under the definition. Throughout the school year you will find an example of how this term is used/applied in a published piece of writing. Feel free to get a head start on this with your summer reading choices. Always cite your source--provide the author and title of text so that I will know which text you are using—and the page number. **IMPORTANT:** The terms with definitions are due when summer reading is due. The textual examples will be due before the end of the year.

1. Allegory
2. Alliteration/assonance/consonance
3. Allusion
4. Analogy
5. Anaphora
6. Antecedent (HINT: to do with pronouns)
7. Antithesis
8. Apostrophe (HINT: not punctuation)
9. Asyndeton/Polysyndeton
10. Claim
11. Cliché
12. Colloquialism
13. Comparison/contrast
14. Counterclaim
15. Dialect/slang
16. Diction
17. Double entendre
18. Dramatic pause/ellipsis
19. Emotional appeal (Pathos)
20. Epithet
21. Ethical appeal (Ethos)
22. Euphemism
23. Exposition (as a writing technique, not as a part of plot)
24. Hyperbole/exaggeration/overstatement
25. Imagery/sensory details
26. Imperative Sentence
27. Interrogative Sentence
28. Irony (situational, dramatic, and verbal/sarcasm)
29. Juxtaposition
30. Logical appeal (Logos)
31. Logical fallacy
32. Loose Sentence
33. Metonymy/synecdoche
34. Oxymoron
35. Paradox
36. Parallelism
37. Parody
38. Periodic Sentence
39. Personification
40. Pun
41. Repetition
42. Rhetorical question
43. Satire
44. Symbol
45. Syntax
46. Theme (HINT: not subject)
47. Tone
48. Transition
49. Understatement/litotes
50. zeugma

AP Language and Composition
Summer Reading Projects Fiction and Non-Fiction Pairs

This year you will choose your books in pairs. It's important to follow the instructions carefully so that the books you choose go together thematically (and are similar in subject). Attached are the instructions for each of the books.

Choice One: Non-fiction: *Girl, Interrupted* by Susanna Kaysen **AND**
Fiction: *The Bell Jar* by Sylvia Plath

Choice Two: Non-Fiction: *Unbroken* by Laura Hillenbrand **AND**
Fiction: *Slaughterhouse Five* by Kurt Vonnegut

Choice Three: Non-Fiction: *The Souls of Black Folk* by W.E.B. du Bois **AND**
Fiction: *Their Eyes were Watching God* by Zora Neale Hurston

Choice Four: Non-Fiction: *Black Boy* by Richard Wright **AND**
Fiction: *Native Son* by Richard Wright

Project One - Fiction

Do this with *The Bell Jar*, *Slaughterhouse Five*, *Their Eyes Were Watching God*, OR *Native Son*:

Please respond to the following 10 prompts. Please type (preferred) or *very nicely handwrite* a thorough response for each one. Format your responses as you would a dialectical journal: Create two columns. **On the left side**, select a quotation or two from the novel (place quotation marks around it and put the page number(s) in parenthesis.) **On the right side**, use the quotation to respond to the prompt.

IMPORTANT: Each response should follow this format!

1. Comment on the author's style. What do you notice about the author's writing that sets him/her apart from authors you have read in the past?
2. Pick a passage that contains rich imagery (sensory details: visual, auditory, olfactory, etc.) and make a comment as to the effect that the imagery has on the passage as a whole. Once you begin to notice patterns in how the author employs imagery, provide your insights.
3. Comment on a character. What traits does he/she have that are getting in the way or contributing to his/her success? Are there moments when you detect a shift within a character? Does this character remind you of someone you know? Address the intellectual/philosophical/spiritual aspects of the characters, and keep comments about physical appearance to a minimum. Is this character static (doesn't grow/change/develop) or dynamic (does grow/change/develop)? How do you know?
4. Comment on your reaction to the story itself. How do you respond to the action? Position yourself within the text. Write about how you fit into the story. Can you relate to some of the struggles? Do you see yourself in the story or how people are reacting? How is your journey similar?
5. Write four interpretive (between the lines) questions and answer two of them. Remember that a response to an interpretive question should require making sophisticated inferences.
6. Select a quote that seems important, is particularly elegant, or just strikes you as interesting. Comment in detail on your selection, noting specific words or ideas in the quote.
7. Describe the tone (attitude the speaker or sometimes the author has towards her/his subject) of a selection (tone words are always adjectives). Discuss how / why the author establishes that particular tone for that part of the novel.
8. Comment on how motifs (patterns) or symbols function in the novel.
9. Consider the role SETTING (time/place/circumstance) plays in the novel.
10. Select a passage that deals with a thematic element in the novel and discuss how the passage serves to develop the selected theme. (Theme is NOT a subject word. The theme is the "Big Idea" of the novel; it usually captures a timeless, universal idea. The theme should NOT be a cliché, a directive, or a summary of the novel!)

*Create a new cover for your novel on an 8 1/2 x 11" paper. Make this as creative as possible. Include pictures that represent key characters, settings, or symbols. (Don't forget the title of the book and the author's name!)

Example:

#6. Select a quote that seems important, is particularly elegant, or just strikes you as interesting. Comment in detail on your selection, noting specific words or ideas in the quote.

"Suddenly it hit me what a pathetic lot we fishermen were. We sneaked, pursued, teased, deceived, tormented and often murdered the objects of our obscure lust; we compounded our crimes by gloating over them; and we committed them so mindlessly	I chose this quotation because it's interesting and it is a good example of the kinds of things the narrator muses over throughout the book. While he is self-deprecating, he also has a humorous tone so I know he doesn't really see himself as "pathetic" to the point that he'll
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and so often that as soon as we'd done gloating we commenced grumbling and griping and cursing the luck till the moment we managed to commit them again" (109).

actually stop fishing. He's just admitting to the reality of what fishermen like him do. I also like his list of verbs (all negative connotations) in the first part of the second sentence and the fact that the second sentence is really long. He writes like I would guess he thinks. This makes the writing interesting to me and keeps me engaged.

AP Language and Composition
Summer Reading Project #2: NON-FICTION

Again, **be sure** you have selected your non-fiction choice from the pair listed on the first page.

*You are required to do a SOAPStone analysis (explanation below). You will also be expected to speak about your book during the first few weeks of school.

NON-FICTION book choices:	
<i>Girl, Interrupted</i> by Susanna Kaysen	<i>The Souls of Black Folk</i> by W.E.B. du Bois
<i>Unbroken</i> by Laura Hillenbrand	<i>Black Boy</i> by Richard Wright

SOAPStone (Use with *your non-fiction book*)

Analysis and Writing Strategy: The responses you make to the questions are your ideas, your responses, your experience with the book. Address each prompt completely and thoroughly, providing textual evidence as needed.

1. Who is the Speaker?

The voice that tells the story. Before a writer begins to write, she or he must decide whose voice is going to be heard. Whether this voice belongs to a fictional character or to the writers themselves, writers should determine how to insert and develop those attributes of the speaker that will influence the perceived meaning of the piece. A paragraph analysis is required and should include information about the speaker's background that you learn from the book.

2. What is the Occasion?

The time and the place for the piece; the context 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 emotions 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. A one-paragraph analysis is required, fully addressing each point previously listed.

3. Who is the Audience?

The group of readers to whom this piece is directed. As they begin to write, 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 how and why the writer creates a particular text. A short, one-paragraph analysis is required, complete with evidence from the textual clues supporting your ideas.

4. What is the Purpose?

The reason behind the text. Writers need to consider the purpose of the text in order to develop the thesis or the argument and its logic. They should ask themselves, "What do I want my audience to think or do as a result of reading my text?" Is the author attempting to bond with his audience, using appeals to pathos (creating an emotional or suffering bond), or appeals to ethos (creating a bond through common belief: religion, political, or value-based), or appeals to logos (presenting facts, statistics, or hard evidence). A one-paragraph analysis is required with textual clues to support your ideas.

5. What is the Subject?

Writers should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process. Find the author's exact thesis and then restate it in your words, which should be at least two complete sentences.

6. What is the Tone?

The attitude of the author. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, it is tone that extends meaning beyond the literal, and writers must learn to convey this tone in their diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language). The ability to manage tone is one of the best indicators of a sophisticated writer. What is the author's tone towards his or her subject? Provide textual evidence (an example) in a one-paragraph analysis.

7. What Elements does the author use?

Writers use various tools, or elements, to better express themselves. Think of terms you've studied in the past (diction, detail, imagery, syntax, figurative language, rhetorical appeals, etc.) and identify as many as you can (with textual evidence/quotes from the text). Then, analyze how or why the author uses these elements to make meaning.