

AP Language and Composition
Summer Reading Assignment
2009-2010

Rationale

As we study writing, we are packing a toolbox you will be able to use in your future studies and careers. Every activity and assignment is intended to help you pack that toolbox so that you can access it first for the exam and later for academic and personal success.

While AP Language and Composition is focused on preparing students for the AP Exam, its larger purpose is to train students for college thinking, speaking, and writing. AP Language is writing intensive, with a focus on rhetorical devices and stylistic analysis of non-fiction texts. The exam tests understanding and knowledge of style and rhetoric as applied primarily to non-fiction and narratives. The student must be able to discuss these concepts using the correct terminology and write manipulating these devices. The major assignments include summer reading and writing, independent reading, class reading, timed writings, discussion, practice AP exams, and a rhetorical term glossary assignment.

Summer Assignment

While this is called a Summer Assignment, it will not be due until the first day of class which is Monday, January 4, 2010. If you have questions about these assignments as you begin to work on them, please e-mail me at kelle.meeker@sssd.k12.ar.us or call me at 479-549-7197. If I am not immediately available, I will get back to you as soon as possible with answers to your questions. During the first semester, I will be in my classroom, N207, during encore and usually lunch if you have questions.

Part I

Select a topic or an area of interest.
Use the following online sources.

www.cnn.com

www.nytimes.com

www.time.com

www.newsweek.com

You can use paper copies of the magazines. If you do not have computer and/or internet access, you can wait until school begins. The Library will have hard copies of Time, and you will have access to the online sources through the computer lab. I also have 2 student computers in my classroom that you are may use.

For six weeks follow **that same area of interest or topic.**

Cut out or print an article for each of the six weeks and group them together.

For each article, annotate the article. (See the next page: How to Annotate a Text)

At the end of the article answer the following questions:

- ◇ What is the author's credibility? Why should we listen to what the author says?
- ◇ What is the purpose or goal of this writing? What does the author hope to gain?

Finally, write a 1 page response to the article.

Analyze and evaluate how your topic or area is evolving in regards to or concerns with innovation, people, reaction to US or World events, or highlighted areas within the area under discussion.

Be prepared to turn in your articles, to discuss your topic and to write an essay using the information gathered in your six articles.

How to Annotate a Text

Definition: Annotate – v. To furnish [a literary work] with critical commentary or explanatory notes.

Why Annotate?

Annotation helps you to think critically about what you are reading. While the amount of annotation may vary widely from page to page, any notes you add to a text will help you to read more critically – any attempt to annotate your book/article will help you to understand the reading as you read – and will help you return to the reading with confidence later.

- ◇ Mark potential thesis statements with a ***Th*** in the margin. Remember that what you are reading are not essays written for a high school English class so there may be a couple different statements you might consider the thesis. Also, professional writers do not always put their thesis at the end of the first paragraph.
- ◇ ***Circle*** key words. Circle words that are used in special ways, words that you do not know*, or words repeated for emphasis.
- ◇ Mark claims with the letter ***C***. Claims are sentences that make the reader ask, “How do they know that?,” “Who says?,” “Where did that come from?”.
- ◇ ***Underline*** evidence. The evidence is the article’s pool of primary material – quotes, details, statistics, etc. – that does not come from the writer’s opinion. In a good article the evidence follows a claim.
- ◇ ***Box*** complications. Complications can be found both in the evidence a writer cites and in the claims a writer makes. These are statements that do not contradict the claims of the article, but do bring up the complexities of the issue. When you read a complication statement your mind fills with questions that still need to be addressed. For example, “But did the writer consider...,” “What about...,” etc.
- ◇ *For every word you do not know, use a **dictionary!** How many times have you heard this advice? You live in a world of ideas and ideas are expressed through words. In order to get the right idea, you need to know what the words mean. ***Make a list of quick definitions*** (in your own words is fine) on the back of the article.
- ◇ **Take notes in the margins.** Try to summarize main points in the margins. Ask questions that you would like to bring into a class discussion. Write down connections to other

sources (historical, literary, personal) that you are reminded of by the reading. A text should look like a dialogue between the writer and you, the reader. Your words need to exist on the same page to show your thought process.

From <http://www.mpsomaha.org/mwhs/Academics/Departments/English/English/AP%20Lang%20website/PDFs/Annotation/How%20to%20Annotate%20a%20Text.pdf>

Part 2

Select one of the books listed below to read. I have many of these in my classroom library. You may also select another piece of non-fiction not listed – just be sure that you are reading NON-FICTION.

Answer the Summer Reading Assignment Sheet.

Read the book. Answer the questions on the Major Work Data Sheet (Non-Fiction) attached to this packet.

Title	Author
<i>Outliers</i>	Malcolm Gladwell
<i>Blink</i>	Malcolm Gladwell
<i>Tipping Point</i>	Malcolm Gladwell
<i>A Long Way Gone</i>	Ishmael Beah
<i>Three Little Words</i>	Ashley Rhodes-Courter
<i>Three Cups of Tea</i>	Mortenson and Relin
<i>Ghost Soldiers</i>	Hampton Sides
<i>Fast Food Nation</i>	Eric Schollosser
<i>Flags of Our Fathers</i>	James Bradley
<i>The Spirit Catches You and You Fall Down</i>	Anne Fadiman
<i>Into the Wild</i>	Jon Krakauer
<i>The Blind Side</i>	Michael Lewis
<i>Gifted Hands</i>	Ben Carson
<i>Gang Leader for a Day</i>	Sudhir Venkatesh
<i>Rocket Boys</i>	Homer Hickam
<i>Into Thin Air</i>	Jon Krakauer
<i>Three Weeks with My Brother</i>	Nicholas Sparks & Micah Sparks
<i>The Beauty Myth</i>	Naomi Wolf
<i>On Writing</i>	Stephen King
<i>Black Boy</i>	Richard Wright
<i>Nickel and Dimed</i>	Barbara Ehrenreich
<i>The Devil's Highway</i>	Luis Alberto Urrea
<i>Bird by Bird</i>	Anne Lamott
<i>Twelve Mighty Orphans</i>	Jim Dent
<i>The Burn Journals</i>	Runyon
<i>Once Upon a Number</i>	John Allen Paulos
<i>The Evolution of Useful Things</i>	Henry Petroski
<i>Savages</i>	Joe Kane

Hot, Flat, and Crowded
The World is Flat

Thomas L. Friedman
Thomas L. Friedman

AP[®] Language & Composition
Summer Reading Assignment

Student's Name: _____

Grade next year: _____

Selection of

Title: _____

Author: _____

Other AP[®] classes you are registered for: _____

What draws you to this book choice? _____

AP® Language & Composition

Name: _____

Block: _____

MAJOR WORK DATA SHEET (Non-fiction)

Title: _____

Author: _____

Date of Publication: _____

Topic: _____

Total Pages: _____

Biographical Information about the Author:

Historical Information about the period of publication:

Source(s):

Source(s):

What do you already know about this topic?

Author's Intended Audience(s):

Author's Style(s):

Sample passage(s) that demonstrates the style* (with page #s):

* "Style" includes diction, syntax, tone, and any other rhetorical terms on your list. Add pages if necessary

Identify 3 Rhetorical Devices used by the author (device/quote/pg#):

1.

2.

3.

Significance of Opening Chapter/Section:

Significance of Closing Chapter/Section:

Important Quotes / Passages (5-10)

Quotation and page #

Significance / Explanation

Key Arguments/Claims of the Author (5 – 10 with page # citations):

What have you learned about the topic?

How does reading this book make you a better U.S. citizen? A better global citizen?

Part 3

AP LANGUAGE ANALYSIS TERMS – THE BIG PREVIEW

Argument and literary analysis are important parts of the Advanced Placement Language and Composition course. To prepare to analyze there are some common terms that all students should know. Look-up and record definitions for each of the following terms. You will have a matching quiz on 25 of these terms and definitions within the first week of class. Feel free to record the terms and definitions on paper or on note cards. Please **hand-write the term and definition** for the following words. (**DO NOT TYPE**) Define both the capitalized and lowercase words.

1. AUTHORITY
2. AUDIENCE
3. BACKING
4. ASSERTION
5. MEANS VS. ENDS
6. LOGICAL FALLACIES–
 - a. Generalization
 - b. Begging the question
 - c. Either-or Reasoning
 - d. Non-sequitur
 - e. Red herring
 - f. Post hoc (ergo prompter hoc)
 - g. False dilemma
1. THE ARISTOTILIAN APPEALS–
 - a. Ethos
 - b. Pathos
 - c. Logos
1. PURPOSE
 - a. Describe
 - b. Explain
 - c. Inform
 - d. Persuade
 - e. Entertain
1. TONE
2. DICTION
 - a. Denotation
 - b. Connotation
 - c. Colloquial
 - d. Formal
 - e. Informal
 - f. Monosyllabic
 - g. Polysyllabic
 - h. Contrastive
 - i. Concrete
 - j. Abstract
 - k. Didactic
 - l. Nostalgic
 - m. Contemptuous
 - n. Sardonic
1. DETAIL
 - a. Mood
 - b. Imagery
 - c. Setting
 - d. Figurative Language
 - e. Allusion
- f. Simile
- g. Metaphor
- h. Personification
- i. Hyperbole
- j. Understatement
- k. Paradox
- l. Dramatic Irony
- m. Verbal Irony
- n. Analogy
- o. Anecdote
- p. Allegory
1. ORGANIZATION
 - a. Deductive
 - b. Inductive
 - c. Exemplification
 - d. Cause/Effect
 - e. Description
 - f. Process Analysis
 - g. Narration
 - h. Comparison/Contrast
 - i. Exposition
 - j. Persuasion
 - k. Repetition
 - l. Syllogism
1. POINT OF VIEW
 - a. First Person
 - b. Second Person
 - c. Third Person
 - d. Subjective
 - e. Objective
 - f. Participant
 - g. Observer
1. SYNTAX
 - a. Sentence length
 - b. Anaphora
 - c. Antithesis
 - d. Asyndeton
 - e. Polysyndeton
 - f. Parallel sentence
 - g. Periodic sentence
 - h. Rhetorical question
 - i. Inversion
 - j. Alliteration
 - k. Assonance
 - l. Consonance

Unsafe
by **David Denby**

THE NEW YORKER

May 5, 2008

In the past twenty years or so, Robert Downey, Jr., has gone through the following stages: a good young actor with a melancholy smile; a good young actor who was also a drug addict, jail-bird, and insurance risk; and now, no longer young, an actor who may become the first genuine hipster star since Robert Mitchum and Marlon Brando. Michael Keaton and George Clooney, in the “Batman” series, brought an instinct for satire to comic-book movies, giving their mock-stentorian lines a twist. But Downey, who completely dominates the whooshing junk pile that is “Iron Man,” is on his own wavelength, and he turns the movie into a hundred-and-eighty-five-million-dollar put-on. Sporting a neat, dark Vandyke beard that cuts the air like a knife and complements his glittering black eyes, Downey plays Tony Stark, a billionaire arms manufacturer and playboy. Stark lives in a cliff-hanging Malibu mansion with a gigantic basement that serves as his toy room and his laboratory; his private jet comes equipped with female flight attendants who double as in-flight pole dancers. Nothing matters to him except inventing things and having a good time. Downey, muttering to himself, ignores everyone else in the movie for as long as he can. Fixing his eyes, at last, on another character, he seems faintly annoyed that his privacy has been violated. Yet he delivers—to the camera, and to us. He can make offhandedness mesmerizing, even soulful; he passes through the key moments in this cloddish story as if he were ad-libbing his inner life.

Back in 1963, Stan Lee, working with his brother, the writer Larry Lieber, and with the artists Don Heck and Jack Kirby, created the character of Tony Stark for the Marvel Comics series “Tales of Suspense.” The war in Vietnam was heating up, and Stark brought his newly invented super-

transistors to the battlefield, only to get captured and enslaved by Wong-Chu—a chubby Commie tyrant. One might blush at this memory of sinister Orientalist Cold War pop, but the updating of the material for “Iron Man” hasn’t made it any smarter. The director, Jon Favreau, and two writing teams, Mark Fergus and Hawk Ostby, and Art Marcum and Matt Holloway, have enlisted Iron Man in the war on terror. Stark is now showing off his advanced missiles to American forces in Afghanistan. He gets ambushed by a mysterious group of burning-eyed men who hang out in caves and scream in foreign tongues. They are never identified, though their leader, Raza (Faran Tahir), says that they want to conquer the world. In any case, the freelance fanatics, or whatever they are, waterboard Tony Stark, which, considering what some American interrogators and their surrogates have done to suspects recently, is enraging to watch. Such are the ways of pop: we cast our sins onto others. The complaint sounds a little wan, but it’s worth noting that, possibly, more Americans will see this dunderheaded fantasia on its opening weekend than have seen all the features and documentaries that have labored to show what’s happening in Iraq and on the home front.

The fanatics demand that Stark build some of his missiles for them. They’re a little careless, these fellows: though they watch Stark on video cameras, for a long time they manage to miss the evidence that he’s really making a gigantic suit of armor for himself. Downey, beefed up, his torso drenched in sweat, looks like a nineteenth-century blacksmith. As he welds and solders, using spare parts from spent shells (the insurgents possess some of Stark’s own products), the movie briefly becomes engaging as a kind of Erector Set dream of home manufacture. Yet the clanking suit, when it’s finished, is a letdown. Given its provenance, we expect a patchwork—like the battered old spacecraft in “Star Wars”—not the gleaming computer-generated steel plate that we get. And once Stark climbs inside and becomes Iron Man he loses his

perverse charm; Downey without eyes is Downey cancelled. Iron Man shoots bullets and emits liquid flame from his gauntlets, and when he gets bored he just flies away. Unlike Superman or Spider-Man, this superhero has no vulnerabilities or specialized skills. He's an all-purpose fighting vehicle—an airborne Robocop. At one point, he's chased by two American F-22s, and Favreau and his animators spin him around wildly in the air, but the sequence is more clumsy than enthralling. Without a continuous infusion of visual poetry, digital spectacle quickly burns through one's sense of awe.

There's a slightly depressed, going-through-the-motions feel to the entire show. When Stark escapes and comes home, now and then doing battle secretly as Iron Man, almost every scene is played as a joke, but, apart from Downey's private sense of amusement, the kidding lacks conviction. Gwyneth Paltrow, widening her eyes and palpitating, can't do much with an antique role as Stark's girl Friday, who loves him but can't say so; Terrence Howard, playing a military man who chases around after Stark, looks dispirited and taken for granted. Jeff Bridges, though, performs with skill and persistence as the movie's true heavy—Obadiah Stane, Stark's treacherous No. 2 at the arms company. Downey keeps shrugging

him off, but Bridges, who has the shaved head and thick beard of an outré professional wrestler from about 1958, refuses to be edged out of the picture. He bear-hugs Downey furiously, all fake affection and murderous envy. The contest between the two begins to amount to something, but then they disappear into their armor and battle like two oversized beetles.

Will "Iron Man" become a franchise? Superhero fantasies have generally drawn their emotional energy from teen-age male frustration, or from early wounds that shaped the heroes' characters. Bruce Wayne sees his parents killed; Clark Kent's home planet gets destroyed; the XMen (and women) are outsiders—mutants—and Peter Parker is a nerd. But Tony Stark is more like James Bond—he's always on top. At the end, Stark acknowledges to the public, "I am Iron Man," setting up a possible sequel. Downey has a star's confidence now, and, if the audience takes to him, he could probably do this insouciant acting turn again. But it would be a bad joke on him—his most unfortunate mishap—if he winds up clanking around in a metal suit forever.

Questions on "Unsafe"

Read the following questions and answer them in complete sentences. Use details from the article "Unsafe" and clear explanations to support your responses.

1. After reading the article, make a list of all the words you didn't understand. For each of the words you listed, use a dictionary to look up its part of speech (e.g. noun, verb, etc.) and its definition. If the dictionary lists more than one definition for a word, select the one that matches the meaning intended by the context of its usage in the article. (During the first week of class, you will be given a vocabulary test based on words taken from the article.)
2. Denby's subject in the 1st paragraph is the actor Robert Downey, Jr. Based on the details used in the 1st paragraph, explain how Denby views Downey as an actor and his performance in the movie. Use specific details from the 1st paragraph and clear explanations to support your responses.

3. In the 2nd paragraph, Denby provides background information on the original comic book version of Iron Man. Explain Denby's purpose in providing the reader with this background information. (Hint: How does it make the reader view the movie version of Iron Man?)

4. In the 2nd to last sentence of the 2nd paragraph, Denby states, "Such are the ways of pop: we cast our sins onto others." Describe the details in the 2nd paragraph which illustrate the statement "we cast our sins onto other." What is Denby specifically criticizing though this statement? Explain/Support your responses.

5. At the end of the 3rd paragraph, Denby makes a distinction between "visual poetry" and "digital spectacle." In your own words, explain the distinction between the two. Use specific examples to support your responses.

6. In the last sentence of the last paragraph of the article, Denby shifts the focus away from the movie "Iron Man" back to Robert Downey, Jr. Explain how Denby indirectly conveys his disdain for the movie "Iron Man" and its targeted audience through this shift. Find details in the last paragraph that reinforce Denby's disdain for the movie.