

AP® English Language and Composition Summer Assignment 2010-2011

The course's two part, required summer assignment will help you build a foundation for success in the class. The last time it will be accepted for credit is the second day of school. It must be turned in at registration or on the first day of school.

Part 1- Editorial Reading Assignment

One major focus of AP Language is understanding, analyzing, and writing non-fiction prose. This assignment gives you practice in reading and responding to arguments. It will also help you expand your knowledge of the world around you. Choose a journal (letter size) for this hand-written assignment – an inexpensive spiral notebook is fine. **You must submit this completed journal on or before the second day of school.**

•**Read, clip and paste into your journal at least ten editorials or commentaries** (not news articles or informational features) from reputable newspapers or issues-based magazines (mix-and-match, using at least two different sources). These must be about different subjects and from non-consecutive days. Do not use letters to the editor.

Examples of suggested newspapers/magazines (print or on line are acceptable): *The Globe and Mail* (newspaper) *The National Post* (newspaper) *The New York Times* (newspaper) *The Washington Post* (newspaper) *The New Yorker* (magazine) *Atlantic Monthly* (magazine) *Harper's* (magazine) *The Economist* (magazine) *Mother Jones* (magazine) *Salon.com* (online magazine) *Time* (magazine) *The St. Pete Times* (newspaper) *The Tampa Tribune* (newspaper)

Examples of newspapers/magazines that are *not* recommended: *USA Today* (newspaper) *Seventeen/Cosmo* (magazines) Tabloids, entertainment magazines, gossip papers.

•**At the top of each entry, write the proper MLA documentation for the article.** If you do not know how to document in MLA format, use citationmachine.net. Attach the article to adjacent page of your writing.

•**Hand- write your responses in your journal. You should comment on the aspects of each of the editorials that made you think, and your thoughts about the editorial or the issues – one response per editorial.** There is no guideline as to length, but responses should be thoughtful, mature, and detailed; this usually requires at least a page. Interact with the text. Quality is much more important than quantity in both summer assignments. Entries should be mechanically sound, grammatically correct, well-organized, and well planned. Some questions you might want to consider within your written reaction:

- Do you agree or disagree with the editorial's viewpoints? Why?
- Did the editorial make you want to know more about the issue?
- What are some of the author's best arguments? What makes them good?
- Which arguments or points made by the author do not make sense to you and why?
- How does this editorial connect with other knowledge that you have from other sources?
- Anything else this editorial makes you think about...

Part 2 - How to Read Literature Like a Professor by Thomas C. Foster

This is not the type of book many of you are used to reading; it is a guide to help you read all works of literature more thoroughly and with a greater understanding of purpose, theme, tone, motif, and meaning. The short writing assignments will let you practice your literary analysis skills and they will help me get to know you better and familiarize me with your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or films (yes, film is a literary genre). Use the Appendix to jog your memory for examples. **Responses should be paragraphs (sometimes lists) -- not pages!** Even though this is analytical writing, you may use "I" if you deem it necessary to do so; remember, however, that most uses of "I" are just padding. For example, "I think Montag is the most important character in *Fahrenheit 451* is padded. As you compose each written response, rephrase the prompt (not restate) as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts. These responses must be typed using standard MLA format. You *may* be required to submit them through turnitin.com so make sure they are saved on a pen drive.

Introduction—How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature?

How does the recognition of patterns make it easier to read complicated literature

Chapter 1—Every Trip Is a Quest (Except When It's Not)

List the five aspects of the QUEST and then apply them to something you have read/viewed in the form used on pages 3-5.

Chapter 2—Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and discuss how it fits this literary depiction.

Chapter 3—Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4—If It's Square, It's a Sonnet

Write the definition of a sonnet.

Chapter 5—Now, Where Have I Seen Her Before?

Define intertextuality. Discuss two examples that have helped you in reading specific works.

Chapter 6—When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Write a paragraph discussing how the author uses this connection thematically.

***Chapter 7—...Or the Bible**

Read "Araby" by James Joyce— you can find it on-line (<http://www.readbookonline.net/readOnline/11283/> or google it and you will find it). Discuss two Biblical allusions that Foster does not mention.

Chapter 8—Hansel and Gretel

Think of a work of literature that reflects a fairy tale. Discuss the parallels and how it creates irony or deepens appreciation.

Chapter 9—It's Greek to Me

If you have mythology notes, put them in your AP notebook. (No written work for this chapter.)

Chapter 10—It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Interlude—Does He Mean That

Chapter 11—...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12—Is That a Symbol?

Use the process described on page 106 and investigate the symbolism of the fence in "Araby."

Chapter 13—It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a freshman or sophomore is political.

Chapter 14—Yes, She's a Christ Figure, Too

Apply the criteria and format on page 119 to a major character in a significant literary work. Choose a character that will have many matches. This is a particularly apt tool for analyzing film.

Chapter 15—Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 16—It's All About Sex... Chapter 17—...Except the Sex

The key idea from these chapters is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). In other words, sex is often *suggested* with much more art and effort than it is *described*, and, if the author is doing his job, it reflects and creates theme or character. Choose a work in which sex is *suggested*, but not described, and discuss how it is suggested and how this affects the theme *or* develops character.

Chapter 18—If She Comes Up, It's Baptism

Think of a baptism scene from a significant literary work. Explain how the character was different after the experience.

Chapter 19—Geography Matters...

Discuss 4 different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20—...So Does Season

Interlude—One Story

Write your own definition for archetype. Then identify an archetypal story and explain how it fits your definition.

Chapter 21—Marked for Greatness

Select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22—He's Blind for a Reason, You Know

Chapter 23—It's Never Just Heart Disease...

Chapter 24—...And Rarely Just Illness

Recall one character who died of a disease in a literary work. Consider how this death reflects the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to theme or symbolism.

Chapter 25—Don't Read with *Your* Eyes

Choose a scene from a novel, play, or epic written before 1900. Contrast how it could be viewed by a reader from that time period with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes - assumptions that do not make it in this century.

Chapter 26—Is He Serious? And Other Ironies

Select an ironic literary work and explain the multi-vocal nature of the irony in the work.

Chapter 27—A Test Case

Read "The Garden Party" by Katherine Mansfield. You will be expected to actively discuss it in terms of this book during our first graded discussion, which will be the first week of school.

Adapted from Assignments originally developed by Donna Anglin and Sandra Effinger. Notes by Marti Nelson.

Materials Required for AP Language

Pen drive

Journal (used for summer editorials and the rest of the year)

Loose leaf notebook with college ruled paper – a two inch with built-in pockets works best

How to Read Literature Like a Professor (former students may want to sell their copies or you can purchase them at Barnes & Noble)

Blue and black pens

#2 pencils

Highlighters

Dividers for notebooks

50 3 x 5 note cards (lined)